GRAMMATICAL FORMS OF VERB ANALYSIS ON MODERN AMERICAN POETRY BY EZRA POUND, WALT WHITMAN, AND HENRY RED

A Thesis
Submitted to the Faculty of Adab & Humanities
In Partial Fulfilment of the Requirements
For Sarjana Degree

By:
Desnedi
NIM. 102026024554

THE ENGLISH LETTERS DEPARTMENT
ADAB AND HUMANITIES FACULTY
THE STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
JAKARTA
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Advisor
Drs. Asep Saegudin, M. Pd.
NIP. 150261902

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ABSTRACT


In this thesis, the writer studies about Grammatical Forms of Verb Analysis on Modern American Poetry by Ezra Pound, Walt Whitman, and Henry Red. During this research, the writer arranges the purposes of the research being able to find out the process of grammatical forms of verb used in Modern American Poetry and to find out the verb forms influence the style and the meaning of poetry. The method of the study is the qualitative method with the content analysis explanation. The technique of data analysis is using the grammatical, stylistic and semantic approach with the qualitative method. The units of analysis are chosen and selected from the best poetry in the book edited by William Harmon such as Ezra Pound, Walt Whitman, and Henry Red’s poetry. The instrument of the research is the writer himself.

The research findings are achieved from three poems: the first poem is analyzed to find out the present tense, the past tense, the gerund participle, the mood, the auxiliary, and the to-infinitive. The second poem is analyzed to find out the present tense, the gerund participle, reducing comma, the relational verb, the past tense, and the past participle. The last poem is analyzed to find out the auxiliary (have, had), the parallelism, the auxiliary (shall, have and gerund), the auxiliary be, the perfect tense, the present tense, the present progressive, and the auxiliary (can, be). The influences of style and meaning found in the three poems use the past tense style, the present participle style, the right dislocation style and the verbal style, the gerund participle style, the construction uses the past tense style and the last uses the parallelism style in influencing the meaning of the poetry.

The research was expected to help the readers of poetry understanding how to read the poem and how to analyze the poetry comprehensively, especially reading about the collected poetry by William Harmon.
LEGALIZATION

A thesis entitled “Grammatical Forms of Verb Analysis on Modern American Poem by Walt Whitman, Ezra Pound, and Henry Red” was examined by the examination board of Faculty of Adab and Humanities the State Islamic University Syarif Hidayatullah Jakarta on November, 24th 2006. It was been fulfilments of the requirements for Sarjana Degree.

Jakarta, November 24, 2006

EXAMINATION BOARD,

Chief

Dr. Muhammad Farkhan, M. Pd
NIP. 150 299 480

Secretary

Drs. Asep Saepuddin, M. Pd
NIP. 150 261 902

EXAMINERS,

Examiner I

Examiner II

Dr. Muhammad Farkhan, M. Pd
NIP. 150 299 480

Danti Pudjiati, S. Pd, MM
NIP. 132 233 516
ACKNOWLEDGMENT

In the Name of Allah the Most Gracious, the Most Merciful

All praises be to Allah

The writer wants to say many thanks to Allah, the One, He alone, we ask for help for each and everything. He has been blessing the writer and us in every activity. He has allowed the writer finishing this thesis. Praise and peace regarded be upon the Master of the Messengers, Muhammad Saw, who has brought us from the darkness to the lightness and has always guided us to Straight Way until the end of the day.

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6. Finally the writer hopes this thesis will be useful for the readers who want to master the grammar in the poetry deeply.

Jakarta, November 24, 2006

The Writer
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CHAPTER I
INTRODUCTION

A. Background of the Study

Language is one of important instrument of communication for human being. Especially, in this global era whoever certainly needs language to communicate some words or something that pose in their minds. Language is a system of arbitrary vocal symbol, and sign used by human being for communication. Firstly, language is a system because it has grammatical rules used and arranged in language system. Secondly, human use the language system as the grammatical rules in human communication and interaction each of them, because the language must have the absolute system. Language is scientific system used by human being for communication regularly and rightly, in both speaking and writing.

Writing consists of essays, article, journal, prose, poetry, novel, and books. Types of writing that have been mentioned above are part of creativity of human being in producing writing language. The most phenomenal literary works in writing language is poetry, because poetry has good style for being studied and analyzed in either intrinsic or extrinsic aspects.

The poetry has many problems that should be revised and studied continually by linguist and man of literature. The writer does not study about the problems of

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intrinsic or extrinsic part, but he focuses on the grammatical form of verbs in it, because in making the literary works of poetry, the author certainly uses the grammatical rules. The grammatical rules are forms of unit system, and have relationship each other. So, the element of the literary work is not like collection or accumulation, but it is also restricted, linked to each other, and depended as well.

The statement of structure has the elements of combinations. It refers to three basic ideas. There are: the unit of idea, the transformation of idea, and the self-regulation of idea.²

The standardized language style and the grammatical rules in making poetry are certainly found with its subject, predicate, and object. The language pattern consists of $S + V + O$. From that pattern, the writer finds the grammatical rules in the literary work, especially poetry. The writer tries to analyze and give the new and alternative solution in understanding poetry untitled Grammatical Forms of Verb Analysis on Modern American Poetry by Ezra Pound, Walt Whitman, and Henry Red

The writer chooses this title in order to get a new way of how to understand the poetry that uses the grammatical form of verb. What is the form of verb often used in the poetry? Thus, the analysis of this problem must do and solve the problem of grammatical form of verb in poetry, because it has complex problems.

The problems above can be found out in the poetry of Ezra Pounds. There are some forms of verb using the different styles, for instance, “...while my hair was still

cut straight across my forehead...played about the front gate, pulling flowers..." the poem uses forms of verb that denote to past tense, and the other verb denotes to present tense signed by verb + ing. In that part of Ezra Pound's stanza is detected the different situations in choosing its diction and has different meaning in one situation.

Furthermore, the important aspects in grammatical form of verbs of the literary work use style of the time. The form of verb is considered as the aspect of literary work, because the grammar of language is traditionally regarded as a system of rules which determines how words are put together as verb phrase to form (grammatically and well-formed) meaning, and how verb phrases are put together (grammatically and well-formed) with clauses, and how clauses are put together to form (grammatically well-formed) sentences.

Therefore, the study of grammar is relevant to the study of literature work. It is concerned to the language and style of written English especially in verb forms. Eventually, the writer uses both semantics and stylistics as the approach to help him to find out both meaning and style of language in the poetry. He also expects both of those approaches can find a new way to understand the poetry.

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B. Focus of Study

The writer restricts the research problems focusing on the grammatical form of verbs on Modern American Poems. He wants to analyze about the process of forming verbs which influence the style and the meaning of the poetry; afterwards the data are taken from Ezra Pound, Walt Whitman, and Henry Red's poetry.

C. The Research Question

In this study the writer tries to get the answer of the following questions:

1. What are the grammatical forms of verbs used in Modern American poetry?
2. Do the grammatical forms of verbs in the poems influence the style and the meaning of the poetry?

D. The significance of the Study

For people who are interested in reading poetry and pay attention only to both intrinsic and extrinsic element of literary works, the writer expects this research conveys another alternative of doing literature, that is to say that this research will give another way in viewing literature generally and poetry peculiarly by which the grammatical form of verbs of poetry to be preferred to study.
CHAPTER II
THEORETICAL FRAMEWORK

A. The Definition of Grammar

In studying about grammatical rules, the writer has to know the definition of grammar itself. Hereby, he wants to discuss about grammar and its definition. The grammar is the discipline that studies the structure of sentences in human language. 6

Grammar has three meanings; it depends on how broadly the word is used. In its widest sense, grammar refers to the entire system of the language: its sounds, syllables, patterns of stress (or tone) and intonation, rules for pronunciation and word formation, word and sentence meanings, its syntax—the way words arranged into phrases, phrases into clauses, and clauses into sentences. 7 In another definition, grammar is a branch of linguistic dealing with the form and the structure of words (Morphology), and their interrelation in sentences (Syntax). The study of grammar reveals how language works, in this case, in the sentences of poetry. 8 In this analysis the writer explains about the process of grammatical form of verbs in poetry, and he focuses on verb analysis as will be explained in the following.

7 Ibid.
According to D. J. Murthy’s *Contemporary English Grammar for Scholars and Students* voices grammar is:

A systematic study of scientific method which provides as information and guidance necessary to learn language. The science of Grammar teaches us how a language is spoken and written correctly and effectively. So, it can be said that grammar is primarily concerned with the formation and classification of words and sentences and their practical significance in daily life.9

Studying about structure and pattern of grammar can be found in the sentence structure. As a matter of fact, the sentence structure is very essential in every language. Grammar makes learners being familiar with the sentence patterns. It enables learners to understand how sentences are patterned and how they are used in learners’ practical life for proper and effective communication. Especially for the sentence structure of poem, it can be used in such a way poets write poetry that should manipulate syntax, stylistic, and meaning (semantic) in order to make poetry more artistic and rhythmic. Sometimes the manipulation of verb forms are opposite from the grammatical rules of Standard English.10

B. The Grammatical Forms of Verb

The grammatical forms of verb are usually discussed in connection with tenses. The description of forms of verb can be differed from the way of the tenses term of the meaning. Most common interpretation of tenses is a semantic one; each

tense roughly indicates a kind of time. On the basis of this interpretation by meaning, some grammarians present three tense systems – present, past, and future. Most grammarians, however, give six tense systems which include the perfect tense, the present perfect, the past perfect and the future perfect. Each of which expresses time relating to a particular point in the present, past or future respectively. The different tense is signaled by verb endings (suffixes) or by auxiliary verbs.¹¹

Talking about verb in this analysis, the writer must acknowledge the pattern of verb in making poetry especially in Modern American Poetry. Before going to analyze verb deeply, firstly he wants to find out the verb meaning in order to understand and facilitate him to analyze it.

Verb is variable lexemes, which indicate to a word that tells of an action or state of being and the time of when it is.¹² According to Marcella Frank verb is the most complex part of speech. It is varying arrangements with nouns determine the different kinds of sentences – statements, questions, commands, and exclamation.¹³ For instances, the verb has the grammatical properties of person and number; the properties which require agreement with the subject.

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¹² Rodney Huddleston, Geoffrey K. Pullum, *A Student’s Introduction to English Grammar*, (United Kingdom: Cambridge University Press, 2005), page. 29
Another opinion remarks that verb is words used to refer to various kinds of actions (run, jump) and state (be, seem) involving the ‘thing’ of events.\textsuperscript{14} Verb also is divided into finite verb and infinite verb. Finite verb is the lexical verb that acts as the full verb, whereas the infinite verb is the incomplete forms of verb in English parts of speech. Yet the discussion of verb forms here is about the grammatical forms of verb that include tense, auxiliary, and compatible verb, which will be explained in the following:

1. Tense

According to J. D. Murthy, tense is a term used in grammar to indicate the time of the action or event,\textsuperscript{15} in another definition, tense is special verb endings or accompanying auxiliary verbs signaling the time and events where take place. The term of tense also applies to a system which the basic or characteristic meaning of the term is to locate the situation of it, at some point or period of time.\textsuperscript{16} It was mentioned in the previous paragraph that \textit{finite verbs} have \textit{tense} as a feature. In the English, forms of verb are divided into two tenses; there are the simple tenses and the perfect tenses.\textsuperscript{17} Firstly, the simple tense is divided into three kind of times, firstly, the

\begin{itemize}
  \item \textsuperscript{14} George Yule, \textit{The Study of Language}, second edition (United Kingdom: Cambridge University Press, 1996), p. 88
  \item \textsuperscript{15} J D Murthy MA, \textit{Op. Cit.}, p. 143
  \item \textsuperscript{16} Rodney Huddleston, Geoffrey K. et. al, \textit{The Cambridge Grammar of the English Language}, (United Kingdom: Cambridge University Press, 2002), p. 116
  \item \textsuperscript{17} Mustolah Maufur, \textit{English Grammar}, (Gontor Indonesia: Darussalam Press, 1993), p. 40
\end{itemize}
present tense denotes to the verb shows the present time or a verb is used to show that an action takes place at present, for instance play, run, go, walk, like. For singular subjects an s/es is added to the present form: for example, Reza reads the poetry book, and the President goes to the palace by car.

Secondly, the simple past tense is indicated by a morpheme spelt with a '-d' or '-ed' at the end of the verb, but as we know, there are number of irregular verbs where past tense is indicated by other forms, e.g. 'to see' - 'saw', 'to go' - 'went', 'to sing' - 'sang' etc. (The so-called future tense is indicated by the auxiliary verb 'will' before the lexical verb).

Thirdly, the future tense indicates a verb is used to show that an action will take place in the future time, for example, they will send us a telegram, and I will come out to meet you.

The perfect tenses are formed by the verbs of auxiliary form for instance, have - has - had. Whereas the Aspect is a certain form of verb, often with accompanying adverbial expressions may indicate whether an event is to be regarded as a single point on a time continuum, a repetition of points, or a single duration with a beginning, middle and end. It is the aspect of duration that the English verb most readily expresses through the progressive forms of the tenses.

The use of the perfect aspect, which is indicated by the auxiliary verb 'have', followed by a lexical verb in the form of verb is called the '-ed participle' in English Grammar. That is used to specify that action has already been done at a particular
point of time. The perfective in English can be either in the present tense or the past
tense, indicating that the action has been done at the present moment of the discourse
or at a point of time to the past of the discourse. The progressive aspect is indicated
by the auxiliary verb 'to be', followed by the lexical verb, which is in the form of what
is called the '-ing participle' in English Grammar, that is used to specify that an action
is (or was) still going on at a particular point of time. Again, the progressive in
English can be either in the present tense or the past tense, indicating that the action is
going on at the present moment of the discourse or at a point of time to the past of the
discourse.

However, the voice also includes the tenses category, because it is only the
forms of verb remove the active voice into the passive voice. Thus, the voice is
special verb forms arranged in certain positions with nouns to indicate whether the
grammatical subject of a sentence is performing an action or in another word the
object of the sentence becomes the subject in new sentence and that form is to put the
verb to be into the same tense as the active verb and to add the past participle of the
active verb. The subject of the active verb becomes the ‘agent’ of the passive verb.
The agent is very often not mentioned. When it is mentioned in the sentence,
certainly it is preceded by ‘by’ and placed at the end of the clause,\(^{18}\) for example, The
policeman arrested the burglar (active voice) or another example is, The burglar was
arrested by the policeman (passive voice).

2. Auxiliary

Two or more words may be joined together into a single verb that functions as the predicate verbs. The first part of the verb phrase is the auxiliaries (will be), and the second part is the lexical verb (arriving). The lexical verb carries the chief burden of semantic content. The auxiliary verb acts as a “helping” verb to the lexical verb by adding either (1) a structural element that marks differences in tense, voice, mood and aspect, as well as the signal questions and negatives; or (2) a semantic colours such as ability, possibility and necessity (modal auxiliary). Some verbs are used as the auxiliaries may also occur independently — be, have, do. Other auxiliary verbs function chiefly as auxiliaries and it must be used with a lexical verb — shall, will, can, must, may, should, would, could, and might.

The verbs in English can be generally categorised in terms of auxiliary and Lexical or content, or what Hughes describes as 'ordinary' verbs. The auxiliary verbs perform their functions only in relation to the lexical verbs and are sometimes also known as functional verbs. Auxiliary verbs, unlike lexical verbs, are sometimes described as a closed category, as their total number is limited, and has not changed very drastic in the recent history of English Language. Due to their limited number, all auxiliary verbs in English can be conveniently listed in a typical grammar of

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English. Some of the auxiliary verbs are categorised as modal, whereas the others can be categorised as primary.

The primary auxiliary verbs are do, have, and be while the modal auxiliary verbs are can, could, may, might, shall, should, will, would, must, used to, need, dare. The modal verbs known also as modal verbs, are a small set of verbs which can appear just to the rest of ‘main’ or ‘content’ verbal word. 20

Learners must be careful with these examples above, because some of them can function as lexical verbs. All the primary auxiliary verbs for example, depend on their meanings can function as lexical verbs, and this is also true for some of the modal auxiliaries, such as need and dare, and arguably, will and would, although their meanings are different from those of their auxiliary equivalents. In order to see whether verb functions as an auxiliary has to see its essential function is to modify another verb; if the verb stands on its own, then it should be regarded as a lexical verb. For example, the verbs in the following clauses are all lexical, 'he needs some money', 'he has two houses', and 'she is a teacher'. However, the same verbs are auxiliary in the following examples, because they modify other verbs: 'he needn't do it', 'he has done it', and 'she is doing it'.

Furthermore, Mood is a grammatical category associated with the semantic dimension of modality that traditionally restricted to a category expressed in verbal

morphology. Mood is the modality as tense. Tense and mood are categories of grammatical forms of verb while time and modality are the associated categories of the meaning. In the other explanation of Mood Category is a verb used to express a particular action. There are many kinds of Mood consist of; first, Indicative Mood means a verb, which is used to make a statement of fact, a question or a supposition. Second, Imperative Mood verb means a verb, which is used to express a command, an advice or an entreaty. Third, Subjunctive Mood means that known as a verb which is used to express a wish, hope, desire, intension or resolution in noun clause in the present and improbability in the past. From those explanations, the writer can put it into complete sentences in order to understand those kinds of Moods, e.g. 1. I like skating, and do you like me? If you ask me, I shall give it to you. 2. Close the door please! 3. I wish stayed at home.

3. Verbal

The verbal of English language has three kinds; first, the present participle (the -ing form of the verb) and the past participle (the -ed/-en form of the verb) may use the sentences as adjective modifiers. They may modify nouns occurring in any

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21 F. R Palmer, Mood and Modality; (London: Cambridge University Press, 1986), p. 21
position in the sentence. For example, “the sewing machine is out of order” and “He is a spoiled child”.

Second, gerund talks about the –ing form of the verb used as a noun. Notice that the gerund has the same form as the present participle. However, it functions differently in the sentence. It is always considered as noun and can function in any noun position. For instance:

Swimming is my hobby (subject)
My favorite activities is reading (Subjective complement)
Eric and Dita enjoy dancing (direct object)
I am tired of running (object of preposition)
Joel’s favorite activity, playing table tennis, is becoming expensive.

Third, the infinitive is also like verb form that may have a subject or an object or both. Being aware of that if the subject of an infinitive is a pronoun, it will be an object pronoun. For example:

We asked Rosyid to study more (subject of infinitive)
Rosyid likes to play basketball (object of infinitive)

Using of the infinitives and the infinitive phrase may function in the sentence as a noun, an adjective, an adverb, or an absolute phrase. First, as a noun is indicated as subjects are often used in two variations of the same sentence pattern. The meaning is the same in both, for example, to change our habits is difficult, or, it is difficult to change our habits.
The pattern in this sentence is such as noun + linking verb + noun/adjective, it is used as an imitation of subject; the real subject occurs after the verb. This is mainly a stylistic device. For example, “their ambition is to obtain good jobs” (subjunctive complement), “he likes to play the piano” (direct object), the books are to be read this semester are listed (as adjective modifies books), and “we came to discuss business” (as adverb modifies came). “to be frank, I need money” (as absolute phrase modifies whole sentence). “I want him to learn how to drive” (direct object of the verb) and “for us to learn how to drive will take time” (object of the preposition for).

C. Stylistics

The approach of finding out the answer of the writer questions is stylistics. Stylistics here is not only as a science in language pattern, but also it is used in language style. The question is does verb structure on Modern American poetry influence the stylistics? Actually, a clear style is helped by the effective use of the sentences so that its length and structure correspond with the units of meaning expressed.

Using the stylistic approach in analyzing the verb forms is one of choices in the language style in order to get a new view in grammatical style of the poetry. As a matter of fact, the grammatical styles in the poetry have three theories: first, the

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dislocation that denote as a process whereby a VP is attached to a base clause and takes a verb inside the clause as its antecedent. It refers to sentences such the following instances: (a) I never laughed, being bashful. (b) Lowering my head, I looked at the wall.

The dislocated constituent in each sentence is lowering my head, which is attached to the base clause like a free modifier and so it does not bear a grammatical function (GF) within the clause. The reason that dislocated NPs that lack of a GF is gerund participle in the clause; normally the GF of the gerund participle is subject. The gerund participle bears the GF takes the dislocated NP as its antecedent. Thus, the sentence in (a), he takes lowering my head as its antecedent. The difference between the sentences and the other one is that dislocated NP follows the base clause in (a) and precedes it in (b). When the dislocated NP precedes the base clause, we have Left Dislocation; when its follows, Right Dislocation. One reason we do not discuss dislocation before now, that is restricted to oral English, rarely if it is ever appearing in writing. This fact will be important in our discussion of dislocation below.

Second, the parallelism means as a syntactical similarity. In this structural arrangement, several parts of sentence are developed and phrased similarity to show
that the ideas in the parts or sentences are equal. Parallelism also adds balance and rhythm and, most importantly, clarity to the sentence.  

Third, one of the language styles in linguistic sciences is inversion. The inversion is moving the compound prepositional phrase of sentences before the verb and putting the prepositional phrase of other sentences. At the end of sentence, the line of the inversion here denotes the illustration of syntactic inversion in VP as subject and in NP as the predicate or moves NP earlier before VP.

D. Semantics

The writer puts the semantics here for supporting the research and facilitating him to analyze the poetry step by step especially the meaning of verb in the structure of poetry. Before going to the semantic theory firstly, he ought to know what semantics is. Semantics is the technical meaning term used to refer to the study of meaning. Semantics is considered the recent term in linguistic, because before that, the linguists do not like to study meaning deeply. They only know the meaning, but do not study it. In the eighteenth and nineteenth century the linguists need the semantic sciences because it can develop the linguistic sciences. Due to the change of the time, semantic becomes necessary in study of language. The change of time has

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great deal with works had been done in semantics that was noted earlier than the term semantics used to refer to the developments and the types of meaning.

Dealing with this research, semantics is used as the research approach of meaning of the verb forms in the poetry. The writer employs semantics, as an approach to find out the pattern in the verb meaning in the poetry analyzed.

Among the theories of the representations in Grammatical Semantic, we must know the infinitely large number of elements of meaning expressed by words and sentences in natural language. Only small subsets are expressed by grammatical constructions and grammatical morphemes. Thus, a brief examination of patterns of affixation in human languages shows that affixes can express the meanings of causation, state, change of state, time, location, volitionally, desirability, one vs. two, human vs. non-human, and male vs. female e.g. 1. Ani will run (state), 2. Uma will make Ani run (causative verb). 28

Discussing about the theory above, the writer is really interested in analyzing the meaning of word in the poetry, especially, the form of verbs that are indicated to kinds of function of verb forms in English. Actually, the most straightforward form-function relationship is between the class of verbs and the verbal function in English grammar. 29 Evidently, there is a one-to-one correspondence between form and

The writer wants to analyze the grammatical forms of verb in poetry, according to Ezra Pound’s famous definition, poetry is the language charged to the highest possible degree with meaning. One way poets charge their poetry with meaning is to manipulate syntax in novel ways. Sometimes these manipulations deviate markedly from the grammatical norms of Standard English. That can be found in the third poem which will be analyzed its grammatical following the grammatical norms of Standard English as explained previously.
CHAPTER III

RESEARCH METHODOLOGY

A. Objectives of the Study

The purposes of the research are:

1. To find out the process of grammatical forms of verb used in Modern American Poetry.
2. To find out the verb forms which influence the style and the meaning of poetry.

B. Time and Place

The research is conducted from August up to October 2006, and takes place in English Letters Department of Adab and Humanities Faculty of Syarif Hidayatullah State Islamic University (UIN) Jakarta.

C. Method of the Study

The method applied in this research is the qualitative method with content analysis explanation. This analysis is to describe Modern American Poetry edited by William Harmon by analyzing every stanza of poetry.
D. Technique of Data Analysis

The research uses grammatical, stylistic and semantic approach. If the data have been completely collected, the writer will analyze every stanza of the intended poetry and afterward he reads and writes the grammatical forms of verb found in the stanza of poems heuristically. Furthermore, he divides the data analysis in the research finding into three sections; first, the process of grammatical forms of verb in the stanza of poetry. Second, he arranges the verb forms that influence the stylistic and the meaning of poetry, and third, he discusses the problem he finds. The data given in the description are explained and analyzed by the writer in order to find out the answer in the research question.

E. Unit of Analysis

The unit analysis of this research are every stanza of Modern American poetry that found in the top 500 poetry edited by William Harmon, and essays of grammar that talk about the grammatical form of verbs. The poetry is going to be analyzed are:

- *The River-Merchant’s Wife: A Letter* by Ezra Pound (1885-1972)
- *I hear America Singing. A Noiseless Patient Spider* by Walt Whitman (1819-1892)
- *Naming of Parts* by Henry Reed (1914-1965)

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F. **Instrument of the research**

The instrument of the research is the writer himself by reading, working, and classifying the data of every stanza of the poetry.
CHAPTER IV
RESEARCH FINDINGS

A. The Forms of Verb in the Poetry

The description of the grammatical forms of verb in poetry based on the writer’s research findings as below:

1. The River-Merchant’s Wife: A Letter by Ezra Pound (1885-1972)

The stanza of Ezra Pound’s poem (1885-1972) can be analyzed by observing the forms of verb and the patterns of sentence in every line are:

The River-Merchant’s Wife: A Letter

While my hair was still cut straight across my forehead—Past Tense
I played about the front gate, pulling flower.
You came by on bamboo stilts, playing horse,
You walked about my seat, playing with blue plums. —Gerund Participle
And we went on living in the village of Chokan: —Dislocation
Two small people, without dislike or suspicion.
At fourteen I married My Lord you.
I never laughed, being bashful.
Lowering my head, I looked at the wall.
Called to, a thousand times, I never looked back. —Past Tense

At fifteen I stopped scowling,
I desired my dust to be mingled with yours—Past Tense and Mood
Forever and forever and forever.
Why should I climb the look out? —Mood of Indicative

At sixteen you departed—Past Tense
You went into far Ku-to-yen, by the river of swirling eddies,—Past Tense
And you have been gone five months.—Past Perfect Progressive
The monkeys make sorrowful noise overhead.—Present Tense
You dragged your feet when you went out.—Past Tense
By the gate now, the moss is grown, the different mosses,—Auxiliary ‘be’
Too deep to clear them away! ———To Infinitive

The leaves fall early this autumn, in wind. ———Present Tense that is indicated to transitional verb

The paired butterflies are already yellow with August ——— Auxiliary ‘be’
Over the grass in the West garden;
They hurt me, I grew older. ——— Sense of verb as Present Tense
If you are coming down through the narrows of the river Kiang, ——— Present Progressive
Please let me know beforehand. ——— Mood of Imperative
And I will come out to meet you ——— Auxiliary ‘will’
As far as Cho-fu-Sa.

The stanzas above commonly use the form of verbs of past tense. Therefore, the specifications of inflectional form of verb are prioritized rather than by means of a separate auxiliary verb mark that past tense. 32 Actually, the simple past tense always formed by ending ‘ed’ or ‘d’ is only as an inflectional form of regular verb, for example from the verbs: played, walked, married, laughed, looked, called and so on. But there are the irregular verbs that can be accounted as the weak form of verb, such as came, went, and so on. In the first sentence there is word of ‘while’ which as conjunction is indicated to the progressive nature of an action that was happening at the same time as another event in the past.

As a matter of fact, the sentences after ‘while’ use the past continuous tense and the clause is past tense. But that stanza has more different sentence than its forms. Obviously, after ‘while’ the sentence uses adverb of period time and the form of verb uses present tense. The sentences after ‘while’ use the form of verb that

indicated by the past tense and followed by the past continuous tense. Yet the different sentence form of verb in the stanza uses “pulling”, “playing”, and “lowering” as noun or gerund participle. Actually, the words above have to use ‘be’ (was/were) but it did not use. What really principle of this trouble is, it is truly in the style form of verb using the progressive gerund participle as pattern of sentence or using the style matters related to participle punctuation phrases. So, the phrases, pulling flowers, playing horse, and playing with blue plums are indicated to non-restrictive phrase as sentences because the form of verb uses the noun modifier before subject ‘I’, and the comma corresponds to a pause in speech. The use of the style form of verb is also indicated to the left dislocation style and parallelism style, because the sentence has the base clause that denote as a process whereby a VP is attached to it and takes a verb inside the clause as its antecedent. For example, I never laughed, being bashful, lowering my head, I looked at the wall. The dislocation of that sentence is constituent in each sentence system. Such as lowering my head, which is attached to the base clause like a free modifier and so it does not bear a grammatical function within the clause.

The auxiliary forms of verb used in the stanza are “should”, “have”, and “will”. Should means necessity, means tense (aspect related to auxiliary) or can mean the primary auxiliary, and will mean intention. Then, the imperative verb of mood category means commands or requests in the sentences such please let me know beforehand. The indicative mood means the question category, e.g. why I should

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33 George E. Wishon, Julia M. Burks, Op. Cit., p. 260
climb the look out? And the voice form of verb indicates the transformation of the object noun to the subject and the active verb to the passive verb, for example in that stanza is I desired my dust to be mingled with yours.

To infinitive form of verb is used in the stanza 21, whereby that is used as the subject modifier as being preceded by an adverb. Such as, “to deep”, “to clear them away”, and “I will come out to meet you” are to infinitive that also found in the stanza 28 used as the object modifier.

2. I hear America Singing & A Noiseless Patient Spider by Walt Whitman (1819-1892)

I Hear America Singing

I hear America singing, the varied carols I hear,—Present Tense, Gerund. Present Those of mechanics, each one singing his as it should be blithe——Gerund and strong,
The carpenter singing his as he measures his plank or beam,—Gerund Changed to ‘be’
The mason singing his as he makes ready for work, or leaves off — Gerund Changed to ‘be’ work,
The boatman singing (is) what belongs to him in his boat, the deck-hand singing on the steamboat deck, Gerund Changed to ‘be’
The shoemaker singing (is) as he sits on his bench, the hatter singing as he stands, Gerund Changed to ‘be’
The wood-cutter’s song, the plowboy’s on his way in the morning, or at noon intermission or at sundown,
The delicious singing of the mother or of the young wife (is) at—Reducing Comma work, or the girl (is) sewing or washing, Gerund Changed to ‘be’ each singing what belongs to him or her and to none else,—Relational Verb
The day what belongs to the day—at night the party of young—Relational Verb fellows, robust, friendly.
Singing with open mouths their strong melodious songs.
A Noiseless Patient Spider

A noiseless patient spider,
I mark'd where on a little promontory it stood isolated,——Past Tense
Mark'd how to explore the vacant vast surrounding,——Past Tense
It launch'd, forth filament, filament, filament, out of itself,——Past Tense
Ever unreeling them, ever tirelessly speeding them.

And you O my soul where you stand,——Present Tense
Surrounded, detached, in measureless oceans of space,——Past Participle
Ceaselessly musing, venturing, throwing, seeking the spheres to——Gerund Participle
connect them
Till the bridge you will need be form'd, till the ductile anchor——Past Tense
hold,
Till the gossamer thread you fling catch somewhere, O, my——Present Tense
soul.

The stanzas “I hear America Singing” use simple tense that denotes to the simple present tense form of verb. The form of verb uses the subject + verb form of object or complement and the ending verb uses the inflectional suffix ‘s’ in the plural sentence and uses the third person singular. The first stanza uses verb of ‘hear’ as simple present tense. The auxiliary used like the simple present continuous tense that become clause-sentence where are preceded by gerund participle.

The form of verb of the stanza uses the simple present progressive tense and verb. The first stanza uses the verb of gerund participle as object modifier. For example, I hear America singing the varied cards I hear.

The cases above always happen in the stanza as below:

The carpenter singing his as he measures his plank or beam,

Actually, the sentence uses the gerund participle and the present continuous tense form of verbs such as, The carpenter singing as he measures of his plank or
beam or The carpenter is singing as his measure plank or beam. The first form
denotes to the gerund participle style as the verb of form, whereas the second denotes
to the present continuous tense style the form of verb. The stanza still uses the form
of verb ‘to be’ the auxiliary form of verb.

The mason singing his as he makes ready for work, or leaves off work.

The sentence above uses the verbal form of gerund participle as subject modifier, for example, the mason singing is as he makes ready for work, or leaves off work. The pronoun ‘his’ is reduced here, because there is verb form of auxiliary ‘be +’ as adjective’.

The shoemaker singing (is) as he sits on his bench, the hatter singing as he stands.

The stanza 6 uses the gerund participle as subject modifier. The form of verb uses the verb of ‘to be’ as his predicate. Actually, the stanza uses verb of ‘to be’. For example, the shoemaker singing is as he sits in his bench and the hatter singing is as he stands. The example uses the form of verb style as the present continuous tense and the present tense.

The wood-cutter’s song, the plowboy’s on his way in the morning, or at noon intermission or at sundown, The delicious singing of the mother or of the young wife (are) at work, or the girl (is) sewing or washing.

The stanza 8 uses the gerund participle style and follows the verb form of the present continuous tense style by reducing the comma. Unfortunately, the right stanza
does not use form of verb because the verb is omitted. However, the sentence uses long sentence and is followed with the auxiliary form of verb. For example, *The delicious singing of the mother or of the young wife is at work, or the girl (is) sewing or washing.* The sentence also uses another form of verb such as, *the delicious singing of the mother or of the young wife is at work and the girl is sewing or washing.* The distinction sentence in this stanza is changing the conjunction ‘or’ becomes ‘and’. Afterwards, the comma is omitted. The first follows the stanza by adding the verb, whereas the second becomes a new style by adding verb and changes the coordinate conjunction in order to get a good style in that sentence.

*each singing what belongs to him or her and to none else.*

The stanza 9 uses the word of each as pronoun of the word denotes of them. The form of verb after pronoun uses simple present tense or auxiliary, but the stanza does not use that form of verb. Because the gerund participle as his form of verb. And the word of *what* omitted from the sentence and moved to the present tense or the auxiliary ‘be’.

The second explanation of the Whitman’s poem analyzed is a noiseless patient spider whereby the stanza of that poem uses the contraction. For instance, the analysis the word of mark-d does not use past tense and the verb form uses the name of actions which is happened in the past, which regular form of verb uses the past by
adding the letters -ed to the simple past tense.\textsuperscript{34} That stanza uses also the same cases whereby the verb form of the past tense is added by 'd' except the word of mark -d; such as, launch'd and form 'd. The form of verb uses the contraction in the form of verb style. The form of verb uses the contraction above the verb. The contraction means reducing the letter in the word of auxiliary and does not change the meaning, but unfortunately the verb can not mean the word because of that contraction. So, the right one is using the past tense style in the stanza in order to get the meaning.

Actually, the analysis that word must be changed to the past tense form of verb style where it is used by adding -ed in that verb as regular and using the weak verb as the irregular verb.

The other verbs of the stanza discuss gerund participle and to infinitive. First, the gerund participle as a strange word whether that words is the right verb or verbal one. Such as, ever unreeling them, ever tirelessly speeding them. This sentence does not use the subject except the word of adverb 'ever'. Frankly, the subject uses the sentence before; such as, it launch'd, forth filament, filament, filament, out of itself. This sentence denotes to the characteristic of spider when takes outside its filament out of itself, the filament unreel them and speed them. So, the form of verb uses the progressive gerund participle after the word of adverb 'ever' by omitting the subject. The other gerunds participle use after adverb such as, ceaselessly musing, venturing, throwing, seeking the spheres to connect them. The sentence is verb-ing of gerund

\textsuperscript{34} Don Lepan, *English Checklist, Common Error in English*, (Jakarta: Binarupa Aksara, 1991), p. 8
participle as subject modifier. Whereas the verb of to infinitive here is used as object modifier whereby used after that gerund participle.

Discussing about the auxiliary of the stanza uses one sentence such as, till the bridge you will need be form’d. The form of verb here is using the primary auxiliary ‘will’ as its property + modal auxiliary is need + be. Whereby, the form of verb is passive form of verb and makes the active verb as the passive by adding ‘ed’, but in fact does not use the form of ‘ed’ because the form of verb uses the contraction.

3. Naming of Parts by Henry Reed (1914-1965)

Naming of Parts
Today we have naming of parts. Yesterday, Auxiliary ‘have’, ‘had’
We had daily cleaning. And tomorrow morning, Parallelism
We shall have naming of parts. Japonica Auxiliary ‘shall’, ‘have’ and
Gerund
Glistens like coral in all of the neighbouring gardens, Present Perfect
And today we have naming of parts, Present Tense
This is the lower sling swivel. And this Auxiliary ‘be’
Is the upper sling swivel, whose use you will see, Parallelism
When you are given your slings. And this is the piling swivel,
Which in your vase you have not got. The branches Present Perfect
Hold in the gardens their silent, eloquent gestures, Present Tense
Which in our case we have not got. Parallelism
This the safety-catch, which is always released—Auxiliary ‘be’
With an easy flick of the thumb. And please do not let me
See anyone using his finger. You can do it quite easy
If you have any strength in your thumb. The blossoms
Are fragile and motionless, never letting anyone see
Any of them using their finger.

And this you can see is the bolt. The purpose of this
Is to open the breech, as you see. We can slide it

Rapidly backwards and forwards: we call this Easing the spring. And rapidly backwards and forwards The early bees are assaulting and fumbling the flowers: They call it easing the Spring. They call it easing the spring: it is perfectly easy If you have any strength in your thumb: like the bolt, And the breech, and the cocking-piece, and the almond-blossom Silent in all of the gardens and the bees going backwards and Forwards, For today we have naming of parts. Parallelism and Auxiliary ‘have’

The Henry Reed’s poem uses different forms of verb style such as parallelism of the present participle and other verbs. The first stanza uses the auxiliary style, for example, today we have naming of parts. This sentence is mentioned three times in the text and the sentence has similarity form of verb. The sentences use inflectional style by ending V + ing are preceded by auxiliary form of verb called ‘have’. The verb of have is called as full verb, because it occurs in negation, inversion, code and emphatic affirmation without ‘do’.35 Actually this sentence is effective, but the analysis uses subject, predicate, and object style. The subject is ‘we’ and the verb is ‘have’ (have is the auxiliary property comes here as a full verb), and the object is named as gerund participle, because it has an inflectional suffix – ending–ing.

The auxiliary uses ”shall” style means the intention, for example we shall have naming of part. The other auxiliaries show in this stanza such as you can do it (the word of ‘can’ has been mentioned three times in this stanza and everything is explained in the different context and meaning, for instance you can see, we can slide

it, whose use you will see, this sentence uses the word of will that indicates to wish and possibility). The auxiliary ‘have’ in the sentence “we have not got” and “if you have any strength in your thumb” denotes to the negation and the possibility in the meaning of its sentences. And also those both ‘have’ indicates to the perfective aspect that consist of the past perfective tense and the form is have + V III.

Another finding of the research reduces the word ‘which’ and comma in the sentence. For example, this safety-catch (. which) is always released with an easy flick of the thumb and changes to this safety-catch is always released with an easy flick of the thumb, because the case style and the meaning is changing. The reason is identified in the stanza before unclear verb, because it is covered by comma and which. Therefore, the author reduces both of words and adds the auxiliary verb ‘to be’ in the sentence.

The voice uses two sentences; when you are given your slings, and second is which is always released with an easy.... The voice is a grammatical category which makes it possible to view the action if a sentence in two ways, without changing in the facts reported.36 Thus, the voice moves the agent of sentence without reducing the meaning and the context. The voice must have one of prepositional phrases to explain how the agent does the action; in fact, the sentence “when you are given” does not have the requirement of that voice. Is that verb making error in its sentence? If the writer checks back to the theory of the literary stylistic is regarded not error, it has the

theory itself that refers to the aspect, and it is related to tense whereby that one of specifies whether the action denoted by a verb. For example, when you are given same as the sentence, he has been done that job.

The literary style uses the similar stanza in the poems and always repeats the sentence mentioned in that. This phenomenon can be sees in the sentence “we have naming of parts”, “this is the lower sling swivel, easing the spring, and so on”. That repetition in similarity sentences semantically, which has different meaning and context, because the first is statement and the second and the third are emphasizing to act, to do, or to mean those sentences.

**B. The influence of Style and Meaning in the Poetry**

The influences of the style and the meaning of the verb forms in every stanza of poems are analyzed. At least one and as many as the elements form of verbs that can be illustrated by the following sentences, in which each element represents one of the style and meaning influences chosen in the poem. The influence of style and meaning in the poetry are:

   - *While my hair was still cut straight across my forehead:* the stanza uses the past tense style of the primary auxiliary form of verb. The word ‘was’ means the event that was done in the past.
• *I played about the front gate, pulling flower:* the stanza uses the past tense style and the present participle style. The past tense means the event or the action in the poetry that was done in the past. Whereas the present participle means the event is done appropriately with the subordinate clause of while. The ‘while’ is omitted to be the verbal phrase.

• *I never laughed, being bashful:* the stanza uses the right dislocation style or the verbal phrase style. The dislocation means the process of verbal phrase is attached to a base clause and takes a verb inside the clause as its antecedent.

• *Lowering my head, I looked at the wall:* the stanza uses the left dislocation style or as the antecedent of the verbal phrase. The left dislocation means the noun phrase as the subject and the verbal phrase as the predicate.

2. **I hear America Singing, A Noiseless Patient Spider by Walt Whitman (1819-1892)**

• *I hear America singing, the varied carols I hear:* the stanza uses the present tense and the gerund participle style. The present tense means the event or the action that is done in the present. The gerund participle means the infinite form of verb whereby that does not use the verb but uses noun by adding -ing in the last form of verb.

• *The carpenter singing his as he measures his plank or beam:* the stanza uses the gerund participle style. The gerund participle means the noun in such for of verb style that is used as the subject, object, and prepositional. Another
style of the stanza uses the present continuous tense style by adding the primary auxiliary and changing the pronoun of ‘his’. The present continuous tense means the event or action that is being done continually.

- *The mason singing his as he makes ready for work, or leaves off work*: the stanza uses the gerund participle style as the subject modifier. Another style of the form of verb uses the present continuous style by adding the primary auxiliary style. The primary auxiliary style means the form of verb as the full verbs and can stand itself without being helped by another verb.

- *The shoemaker singing (is) as he sits on his bench, the hatter singing is as he stands*: the stanza uses the present continuous tense form of verb style. The form of verb style changes the pronoun of ‘his’ in order to get the verb style especially in the poem. The present continuous tense means the event and the subject that is being done continually.

- *The delicious singing of the mother, or of the young wife (is) at work, or the girl (is) sewing or washing*: the stanza uses the gerund participle style. Another form of verb style uses the present continuous tense. The gerund participle means the noun phrase of verbal as a noun. Whereas the present continuous tense mean the continuality in the event and action.

- *I mark’d where on a little promontory it stood isolated*: the stanza uses the past tense form of verb style. Unfortunately, the stanza does not use the right past tense. It uses the contraction. The contraction style changes to the past
tense form of verb style. The past tense means the event and the action that was done in the past.

- *Mark’d how to explore the vacant vast surrounding:* the stanza uses the contraction looks like as the past participle style. The past participle means the form of verb by ending –ed.

- *It launch’d forth filament, filament, filament, out of itself:* the stanza uses the past tense style. The past tense means the action that was done in the past. The form of verb is ended by –ed.

- *Till the bridge you will need be form’d, till the ductile anchor hold:* the stanza uses the auxiliary form of verb style. The form of verb style after auxiliary uses the passive voice.

3. *Naming of Parts* by Henry Reed (1914-1965)

- *Today we have naming of parts. Yesterday:* the stanza uses the primary auxiliary style as the form of verb. The primary auxiliary means the full verb that stands itself without being helped by another verb.

- *We had daily cleaning. And tomorrow morning:* the stanza uses the past primary auxiliary style form of verb. This stanza is parallel. The parallelism means a syntactically similarity. The sentence structure arranges the several parts of sentences are equal.
• *We shall have naming of parts. Japonica:* the stanza uses the parallelism style. The parallelism means the similarity sentence in the poem.

• *We have naming of parts:* the stanza uses the parallelism form of verb style. The parallelism means the similarity and equality sentence in the stanza. The form of verb style uses the primary auxiliary style.

• *This is the lower sling swivel. And this is the upper sling swivel, whose use you will see:* the stanza uses the present continuous tense or the primary auxiliary style form of verb style. The present continuous means the event or the action that is being done continually.

• *When you are given your slings. And this is the piling swivel,* the stanza uses the primary auxiliary form of verb style. The primary auxiliary form of verb style uses the word ‘are’ and ‘is’. Both of words mean the event or the action that stand itself without being helped by another verb.

• *Which in your vase you have not got. The branches:* the stanza uses the present perfect tense form of verb style. The present perfect tense means the event or the action that has been just finished.

• *Which in our case we have not got:* the stanza uses the parallelism style. The parallelism style means the similarity of the sentence. The similarity also adds balance and rhythm and, most importantly, clarity to the sentence.
C. Discussion

The first finding in Ezra Pound's Poem talks about the stanza uses the past tense style of the primary auxiliary form of verb. The word 'was' means the event that was done in the past. The stanza uses the past tense style and the present participle style. The past tense means the event or the action in the poems that was done in the past. The present participle means the event is done appropriately with that subordinate clause of while. The 'while' is omitted to be the verbal phrase. The stanza uses the right dislocation style or the verbal phrase style. The dislocation means the process of verbal phrase is attached to a base clause and takes a verb inside the clause as its antecedent. The stanza uses the left dislocation style or as the antecedent of the verbal phrase. The left dislocation means the noun phrase as the subject and the verbal phrase as the predicate.

The second finding research discusses about Walt Whitman's stanza uses the present tense and the gerund participle style. The present tense means the event or the action that is done in the present. The gerund participle means the infinite form of verb whereby that does not use the verb but uses noun by adding -ing in verb end. The stanza uses the gerund participle style. The gerund participle means the noun such for of verb style that is used as the subject, the object, and the prepositional. Another style of the stanza uses the present continuous tense style by adding the primary auxiliary and changing the pronoun of 'his'. The present continuous tense means the event or action that is being done continually.
The stanza uses the gerund participle style as the subject modifier. Another style of the form of verb uses the present continuous style by adding the primary auxiliary style. The primary auxiliary style means the form of verb as the full verbs and can stand itself without being helped by another verb. The stanza uses the present continuous tense form of verb style. The form of verb style changes the pronoun of ‘his’ in order to get the verb style especially in the poem. The present continuous tense means the event and the subject that is being done continually.

The stanza uses the gerund participle style. Another form of verb style uses the present continuous tense. The gerund participle means the noun phrase of verbal as a noun. The present continuous tense means the continuality in the event and action. The stanza uses the past tense form of verb style. Unfortunately, the stanza does not use the right past tense. It uses the contraction. The contraction style changes to the past tense form of verb style. The past tense means the event and the action that was done in the past.

The stanza uses the contraction look like as the past participle style. The past participle means the form of verb with ending—ed. the stanza uses the past tense style. The past tense means the action that was done in the past. The form of verb is ended by—ed. the stanza uses the auxiliary form of verb style. The form of verb style after auxiliary uses the passive voice.

The third finding research accounts for Henry Red’s stanza that uses the primary auxiliary style as the form of verb. The primary auxiliary means the full verb that stand itself without being helped by another verb. The stanza uses the past
primary auxiliary style form of verb. This stanza is parallel. The parallelism means a syntactically similarity. The sentence structure arranges the several parts of sentences are equal. The stanza uses the parallelism style. The parallelism means the similarity sentence in the poem.

The stanza uses the parallelism form of verb style. The parallelism means the similarity and equality sentence in the stanza. The form of verb style uses the primary auxiliary style. The stanza uses the present continuous tense or the primary auxiliary style form of verb style. The present continuous means the event or the action that is being done continually.

The stanza uses the primary auxiliary form of verb style. The primary auxiliary form of verb style uses the word ‘are’ and ‘is’. Both of words mean the event or the action that stand itself without being helped by another verb. The stanza uses the present perfect tense form of verb style. The present perfect means the event or the action that the action has been just finished. The stanza uses the parallelism style. The parallelism style means the similarity of the sentence.
CHAPTER V

CONCLUSION AND SUGGESTION

A. CONCLUSION

After analyzing *The Grammatical Form of Verbs on Modern American Poetry* by Ezra Pound, Walt Whitman, and Henry Red, the writer may take some conclusion as following:

There are three main grammatical forms of verb used to express the verb in the poetry. The verbs include tense (talking about verb of time), auxiliary (talking about the verb can stand by its own self or not), and verbal (talking about how the sentence can be look like as verb, because the lexical word is verb).

The poems use the tenses of verb. Those tenses certainly denote to the time of the sentences. The first poem uses the past tense, the past continuous tense, the present tense, the auxiliary of Mood and modality, the gerund participle, and the to-infinitive. The special finding in that poem is how to use the style of language whereby it mostly influences the style and the meaning in the poem. The second poem uses the auxiliary form of verb that changes the gerund participle into its forms and be the word before as its subject in the sentence. The third poem uses the parallelism of sentence, the gerund participle, the passive voice, and the auxiliary form of verb.

The influence of the style and the meaning in the poems are found in several poems whereby it has different form in it. The style and the meaning influence in the
first poem are found how to use past tense and the sentence clause especially in using comma. The second found in the style and the meaning uses the gerund participle which transforms to the tense of verb. That verb is the primary auxiliary verb combination with the present continuous tense. The third poem changes the stanza into sentence followed by the comma and added by the auxiliary. The third poem uses the parallelism in the sentence that is being repeated and the similarity statement in its stanza.
B. SUGGESTION

The grammatical form of verb and the influence of style and the meaning analyzed in the poems stimulates many critics and analysis from many finding forms of verb and its style and meaning. This analysis does not only contains the verb tense, auxiliary, and verbal, but also the kinds of that verb whereby are including the style and the meaning. The grammatical form of verb itself can be analyzed from many points of view, thus, the writer uses the theory of grammatical form of verb to analyze the Modern American Poetry or other poetry in English Literature.

The writer suggests those whom are interested in studying, learning, searching the similar study about grammatical form of verbs and to combine it with another literary works, can read more deeply about grammar and literary work in this realm. Some books are suggested by the writer to be studied such as the Top 500 Poems; a Columbia Anthology Edited by William Harmon, Grammatical Semantics Edited by Tara Monahan & Lionel Wee, Modern English; a practical reference guide written by Marcella Frank, English Grammar Book written by Mark S. LeTourneau, and Language in Literature; An Introduction to Stylistic written by Michael Toolan.


Webster, Merriam, A, *Webster’s Third New International Dictionary of The English Language*, USA: Merriam Webster Inc. Publisher, 1993


Appendix

BIOGRAPHY POET OF MODERN AMERICAN POETRY
AND THEIR POEMS

➢ Biography of William Harmon


a. Ezra Pound (1885-1972)

Pound was born in Idaho, educated in Pennsylvania and New York, employed briefly in Indiana, and was an expatriate for many years in England, France, and Italy. During World War II he made scores of radio broadcasts from Rome defending the Fascist powers and attacking the Allies, including the United States. He was indicted for treason but adjudged insane and unfit for trial. He was held in the prison wing of a federal mental hospital for more than a dozen years but was finally released, too old any longer to threaten anyone. He returned to Italy in 1959 and lived on for thirteen.

The River-Merchant’s Wife: A Letter

While my hair was still cut straight across my forehead
I played about the front gate, pulling flower.
You came by on bamboo stilts, playing horse,
You walked about my seat, playing with blue plums.
And we went on living in the village of Chokan:
Two small people, without dislike or suspicion.
At fourteen I married My Lord you.
I never laughed, being bashful.
Lowering my head, I looked at the wall.
Called to, a thousand times, I never looked back.
At fifteen I stopped scowling,
I desired my dust to be mingled with yours
Forever and forever and forever.
Why should I climb the look out?

At sixteen you departed
You went into far Ku-to-yen, by the river of swirling eddies,
And you have been gone five months.
The monkeys make sorrowful noise overhead.
You dragged your feet when you went out.
By the gate now, the moss is grown, the different mosses,
Too deep to clear them away!
The leaves fall early this autumn, in wind.
The paired butterflies are already yellow with August
Over the grass in the West garden;
They hurt me, I grew older.
If you are coming down through the narrows of the river Kiang,
Please let me know beforehand,
And I will come out to meet you
As far as Cho-fu-Sa.

b. Walt Whitman (1819-1892)

Walt Whitman wrote a lot about himself, and most readers are familiar with
the outlines of his history: born on Long Island, worked as a printer and journalist,
especially for Democrat organs, travelled to New Orleans, served as a wound-dresser
during the Civil War, stayed on in Washington for some years after the war, moving
finally to Camden, New Jersey, where he spent the last 10 years of his life. Whitman
was uncommonly susceptible to influences of every sort. In creating his prodigiously
capacious idiom for American Poetry, he used slang, opera, phrenology, all religions
and philosophies, the oratorical manners of preachers and lectures, free association,
the cutting-pasting assemblage of newspapers – in short, anything. He was always a
democrat (although during the Civil War changed his Party allegiance from Democrat
He was hailed by Emerson on the first appearance of *Leaves of Grass* in 1855; praise also came from W, M, Rossetti and Algernon Charles Swinburne.

**I Hear America Singing**

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe and strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work, or leaves off work,
The boatman singing (is) what belongs to him in his boat, the deckhand singing on the steamboat deck,
The shoemaker singing (is) as he sits on his bench, the hatter singing as he stands,
The wood-cutter's song, the plowboy's on his way in the morning, or at noon intermission or at sundown,
The delicious singing of the mother, or of the young wife (is) at work, or the girl (is) sewing or washing,
each singing what belongs to him or her and to none else,
The day what belongs to the day—at night the party of young fellows, robust, friendly,
Singing with open mouths their strong melodious songs.

**A Noiseless Patient Spider**

A noiseless patient spider,
I mark'd where on a little promontory it stood isolated,
Mark'd how to explore the vacant vast surrounding,
It launch'd, forth filament, filament, filament, out of itself, Ever unreeling them, ever tirelessly speeding them.

And you O my soul where you stand,
Surrounded, detached, in measureless oceans of space,
Ceaselessly musing, venturing, throwing, seeking the spheres to connect them
Till the bridge you will need be form'd, till the ductile anchor hold,

Till the gossamer thread you fling catch somewhere, O, my soul.
c. Robert Frost (1874-1963) Henry Reed (1914-1965)

Reed’s single poem in this anthology comes from his 1946 volume, *A Map of Verona*. In addition to war poems, Reed wrote significant radio dramas and some marvellous parodies, including “Chard Whitlow,” the best takeoff of Eliot’s *Four Quartets*.

**Naming of Parts**

Today we have naming of parts. Yesterday, We had daily cleaning. And tomorrow morning, We shall have naming of parts. Japonica Glistens like coral in all of the neighbouring gardens, And today we have naming of parts.

This is the lower sling swivel. And this Is the upper sling swivel, whose use you will see, When you are given your slings. And this is the piling swivel, Which in your vase you have not got. The branches Hold in the gardens their silent, eloquent gestures, Which in our case we have not got.

This the safety-catch, which is always released With an easy flick of the thumb. And please do not let me See anyone using his finger. You can do it quite easy If you have any strength in your thumb. The blossoms Are fragile and motionless, never letting anyone see Any of them using their finger.

And this you can see is the bolt. The purpose of this Is to open the breech, as you see. We can slide it Rapidly backwards and forwards; we call this Easing the spring. And rapidly backwards and forwards The early bees are assaulting and fumbling the flowers: They call it easing the Spring.

They call it easing the Spring: it is perfectly easy If you have any strength in your thumb: like the bolt, And the breech, and the cocking-piece, and the almond-blossom Silent in all of the gardens and the bees going backwards and Forwards,

For today we have naming of parts