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IMAGERY AND FIGURES OF SPEECH IN JUDITH WRIGHT’S POEMS

A Thesis

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ABSTRACT


The research discusses two poems by Judith Wright. Those poems are The Trains and Northern Rivers. The objectives of this research are to know what kinds imagery and figures of speech in the poem The Trains and Northern Rivers and also to know the meaning of imagery and figures of speech in two analyzed poems. The method of research, the researcher utilizes qualitative approach that is analyzing imagery and figures of speech which is used by poet to understand the content of the poems.

In this research, the researcher found that Judith Wright utilizes two kinds of imagery; visual and auditory imagery, and also figures of speech; symbol, simile, personification, hyperbole and apostrophe.

The researcher concluded that Judith Wright used the imagery and figures of speech on The Trains and Northern Rivers. In The trains they are visual and auditory imagery and figures of speech are symbol, simile, personification and apostrophe. In Northern Rivers the writer found visual and auditory imagery and several figures of speech they are personification and simile. Judith Wright theme poems are usually talks about discrimination of Indigenous Australian, aborigine. As reflect in the two poems; The Trains and Northern Rivers are talks about colonialism in Australia.
The thesis has been defended before the Letters and Humanities Faculty’ Examination Committee on July 06, 2011. It has been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, July 06, 2011

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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 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, May 2011

Lindawati
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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 her family, especially her beloved parents who have given the finance, facility, prayer and support in studying at the State Islamic University.

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

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3. Drs. Asep Saifuddin, M.Pd, the Head of English Letters Department, Letters and Humanities Faculty, Syarif Hidayatullah State Islamic University of Jakarta.
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5. All lecturers of English Letters Department who have taught and educated the writer during her study at State Islamic University Syarif Hidayatullah, Jakarta.

6. My lovely family who have been given love, finance, prayer and support. May Allah always given happiness for eternity.

She realizes that her 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, May 2011

The Writer
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CHAPTER I

INTRODUCTION

A. Background of the Research

Literary work has causative relation with human’s life. There are many literary works which are inspired by the experience of the maker of literary work or are based on the world phenomena. It also works on poetry, prose and drama which are made by personal experience and imagination of the author.

One of the literary works is poetry. Poetry is one of the most beautiful, impressive and effective ways to express something. By writing poem, someone can express his feeling accurately and clearly. Someone who has an inspiration about everything such as happiness, sadness and love can expressed them. Moreover, poetry has the ability to connect reason and emotion with rhythm, rhyme and pictures, so that we can feel something new.

Poetry is a selected language, chosen seriously by a writer, because the poetry language is not same as another language such as prose, drama, and novel that use long and broad explanation. Moreover, in poetry, the poet must select the word to explain something because the poetry language is short and full of meaning. A poet should have the deep knowledge, beautiful style of language and also understanding to put figurative and imaginative effect in poetry.

In this research, the writer as a researcher analyzes poetry, categorizes the figures of speech and makes any research description more impressive. Actually,

by using the figures of speech, the researcher will be more creative in writing her research and brings her work alive and gives it an extra dimension. According to Diyanni, Language can be classified as either literal or figurative. When we speak literally, we mean exactly what each word conveys; when we use figurative language we mean something other than the actual meaning of the words.²

In the imagery, as a mental picture, there is usually imaginary picture created along with the reader’s reaction when they try to understand poetry. According to Siswantoro, if the readers want to present the imagery, they must know more about vocabularies, structure and cultural aspects in deep.³

Imagery is one of poetry elements that its existence can be said is something important. Because of the imagery, a reader can imagine the situation so that they can feel what the poet means. Imagery can be found in the words, phrases and sentences. According to X.J Kennedy “an imagery may occur in a single word, a phrase, a sentence or an entire short poem⁴

An image may appeal to us directly, literally and entirely for its own sake, hence it has no figurative implications. The majority of these images are plainly visual, so, we are asked to see, with the “mind’s eye”. The imagination construct the feeling like the man who constructs his house, that man establish from the bases up the roofs to build the prefect house, so does our imagination.

According to the formalist criticism, in analyzing a poem or story, we should focus on the words in each sentence of text rather than facts about the author’s life or the history of which it was written. The criticism would pay special attention to the formal features of the text, the style, structure, imagery, tone and genre. These features (text, the style, structure, imagery, tone and genre) however are actually not examined in isolation, because formalist critics believe that what gives literary text its special status as art is how all its elements work together to create the reader’s experience.  

In this research, the researcher would like to analyze Judith Wright poems, Judith Wright born in 1915 in northern New England region of New South Wales. She began writing poetry at the age of six to please and entertain her sick mother. After her mother died in 1927, she was educated under her grandmother’s supervision. At the age of 14 she was sent to New England Girls’ School, where she found consolation from poetry and decided to become a poet. Wright’s first book of poetry, *The Moving Image*, was published soon afterwards in 1946 while she was working at the University of Queensland as a research officer. She was the second Australian to receive the Queen’s Gold Medal for Poetry, in 1992. Judith Wright was the author of several collections of poetry, including *The Moving Image, Woman to Man, The Gateway, The Two Fires, Birds, The Other Half, Magpies, Shadow* and much more. Her poems have been translated into

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\(^5\) *Ibid*, p. 76.
Italian, Japanese and Russian. Wright was also an acclaimed critic of Australian poetry. And she died on 26 June 2000 in Canberra at the age of 85 years.\textsuperscript{6}

To understand more about imagery and figure of speech of Judith Wright’s poems, the researcher selects two Judith Wright’s poems, they are The Trains and Northern Rivers. The researcher assumes that those titles are the representation of the figure of speech and imagery in her poetry.

\textbf{B. Focus of the Research}

In this research, the researcher focused on the figures of speech and imagery on Judith Wright poems. The poems that will be analyzed are The Trains and Northern Rivers.

\textbf{C. Research Question}

1. What types of figure of speech and imagery that found in the two Judith Wright poems?

2. What are the meaning of figures of speech and imagery of two analyzed poems?

\textbf{D. Significance of the Research}

The researcher hopes that the result of the research can be useful for the literary work readers, who want to know more about figure of speech and imagery.

\textsuperscript{6} \url{http://en.wikipedia.org/wiki/Judith_Wright}. Accessed on May 26, 2010
E. Research Methodology

1. The method of the research

In this research, the researcher uses qualitative method with analytic descriptive method. She analyses the unit analysis by using every references related to the study and then describe imagery and figures of speech in the poem.

2. The objective of the research

The objective of the research is:

1. To know the type of figure of speech and imagery.
2. To know the meaning of figures of speech and imagery.

3. Data Analysis

In this research, the researcher uses the technique of analytic descriptive by analyzing the imagery and figures of speech in the poem. And then classify several lines of the poem that included imagery and figures of speech.

4. Instrument of Research

The instrument of this research is the writer herself who analyze the text of Judith Wright’s poem The Trains and Northern Rivers.
5. **Unit of Analysis**

The units of analysis in this research are two Judith Wright poems. They are The Trains and Northern Rivers.

**F. Time and Place**

This research is accomplished in semester eleven, 2010. And data are taken from the library such as main Library of Syarif Hidayatullah State Islamic University, Library of Faculty of Adab and Humanities.
CHAPTER II
THEORETICAL FRAMEWORK

Understanding poetry means understanding the works of poetry, depends on the work that we read and the response that we have on the poetry; no poem is over completed. It means that the poet always leaves some work for his readers, and a poem only prompts us and stimulates us to the further consideration. In contrary, there are some fundamental elements that should be known to analyze poetry; some of those are imagery and figures of speech.

The analysis of figure of speech and imagery in Judith Wright’s poems is the analysis of the literature itself, without looking to the relation with the external aspects (the external word outside the text of that literature). The image in the poetry words presents something in which poet has perceived. The description of an object can be a sight, a sound, a smell, a test, a touch or other physical sensation, or feeling of tensions and movements in one’s own body. All of these are non verbal sensations. Thus, the poet here needs more imagination ability to put those sensations onto his poem. Besides, style of language is also the important aspect in the poetry. Figure of speech is a mode of expression in which words are used out of their literal meaning or out of their ordinary use in order to add beauty effect or emotional intensity or to transfer the poet’s sense impressions by comparing or identifying one thing with another that has a familiar meaning to the readership.
A. Imagery

1. The Description of Imagery

Poems are grounded in the concrete and the specific, in details that stimulate our senses. For it is through our sense that we perceive the world. We see daylight break and fade; we hear dog bark and children laugh; we feel the sting bitterly cold wind; we smell the heavy aroma of perfume; we taste the tartness of lemon and the sweetness of chocolate. Poems include such details which trigger our memories, stimulate our feelings, and command our response.

When such specific details appear in poems they are called images. 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 or convey.\(^7\) According to Diyyani an image is a concrete representation of a sense impression, feelings or idea. Images appeal to one or more of our senses. Image may be visual (something seen), auditory (something heard), olfactory (something smelled), organic (something inner sensation), gustatory (something tasted), tactical (something bring the reader to fall in the overheated atmosphere) or kinesthetic (something movement or tension in the muscles or joints.).\(^8\)

Imagery is an important element to strengthen the poetry in term of the emotion and bring the imagination to the reader mind. It is an essential

part, due to that poet uses to communicate with the reader. Imagery may be defined as the representation through language of sense experience. Poetry indirectly appeals to our sense through imagery. Imagery is more incidentals a poem than metaphor, symbols and theme. Nevertheless, an image should conjure up something more than the mere object or situation, Frost assumed.

According to Diyanni the elements in a literary work used to evoke mental images, not only of the visual sense, but of sensation and emotion as well. While most commonly used in reference to figurative language, imagery is a variable term which can apply to any and all components of a poem that evoke sensory experience, whether figurative or literal, and also applies to the concrete things so imaged. Perrine divided imagery into seven kinds. There are bellows:

2. Kinds of Imagery

a. Visual Imagery

It is something seen in the mind’s eye. Visual imagery is kind of imagery that occurs most frequently in poetry. Siswantoro said visual imagery is a feeling or understanding of Effect of Sight which is often seen in poetry. They sense can be explained on Wordsworth’s poem “Daffodils.”

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Continuous as the star the shine
And the twinkle on the milky way,
The stretched in never-ending line
Along a margin of a bay:
Ten thousand saw I at a glance
Tossing their heads in sprightly dance

Inside of our imagination appears the description or portrait about
daffodils flowers that is growing starched and never ending along the
margin of a bay and we can see the thousand of daffodil, what beautiful
they are. It is tossing their heads in sprightly dance.

b. Auditory Imagery

Auditory imagery represents a sound. In the poem bellow:

Hear the sledges with bells-
With silver bells.
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time
In a short of runic rhyme,
To the tintinnabulation that so musically wells,
From the bells, bells, bells
Bells, bells, bells
From the jingling and tinkling of the bells.

Poe calls up our imagination through the auditory effect. He invites us
to hear sledges, with the bells. How they tinkle in the icy air of night, or
we can hear the jingling and tinkling of the bells.
c. Olfactory Imagery

Olfactory imagery calls up the sense of smell to the reader. We can grasp the olfactory imagery through the lines of Robert Frost’s poem below:

*The buzz-saw snarled and rattled in the yard  
And made dust and dropped stove-length stick of wood,  
Sweet-scented stuff when the breeze drew across it.*

The speaker uses olfactory imagery in the third line of this poem “….Sweet-scented stuff when the breeze drew across it” to impress to the reader about the smell when the buzz saw snarled and rattled in the yard and the dust dropped stove length stick of wood.

d. Gustatory Imagery

Gustatory imagery is the imagery represented a taste. The example of this imagery could be grasped through the following quotation of Robert Frost’s poem (Blueberries) “…..the blueberries as big as your thumb…..with the flavor of soot…” He awakens our imagery by tasting of the flavor of soot.

e. Tactile Imagery

This imagery includes touch such as hardness, softness, wetness or heat and could. In the poem bellow:

*How like a winter hath my absence been  
From thee, the pleasure of the fleeting years!  
What freezing have I felt, what dark days seen!  
What old December’s bareness every where!*
Shakespeare describes his feelings using tactile imagery in the third lines of this poem “What freezing have I felt, what dark days seen!” He describes what freezing has he felt when he is far from his sweetheart.

f. Organic Imagery

Organic imagery is an internal sensation including the sensation like hunger, thirsty, fatigue or nausea. This imagery could be grasped through the following poem “Lord Randal”.

“O where have you been, Lord Randal, my son,? 
O where have you been, my handsome young man?”
“I here been to the wild wood; mother make my bed soon
For I’m weary will hunting, and fain will lie down”.

We can fell how weary Lord Randal is and how he wants to be lying down. We can feel it through the question asked by his mother to him such as in first line “where have you been, Lord Randal, my son,?” but the Lord Randal just say “I here been to the wild wood; mother make my bed soon for I’m weary will hunting, and fain will lie down”. This line describes how tired Lord Randal is. The imagery that is built by speaker calls up our imagination up to feel as seem as the speaker.

g. Kinesthetic Imagery

Kinesthetic imagery conveys a sense of movement or tension in the muscles or joints. We can study in the Ghost House’s poem “…..the black
tumble and draft.” This poem impresses us about the sense of movement or tension in the muscles or joints.

B. Figure of Speech

1. The Description of Figure of Speech

   Broadly defined, a figure of speech is any way of saying something other than the ordinary way, and some rhetoricians have classified as many as 250 separate figures. For our purposes, however, a figures of speech is more narrowly definable as away of saying one thing and meaning another, and we need be concerned with no more a dozen.

2. Kinds of Figure of Speech

   a. Simile

      According to Wren and Martin, simile is comparison made between two object of different kinds which they have, however at least one point in common. Generally, a simile refers to only one characteristic that two things have in common, while metaphor is not faintly limited in number of resembles it way indicate. Usually, similes are marked by words such as: like, as, so, appear, seem, and so on. The example of this figure of speech is seen at the poem The Guitarist Tune Up by Frances Cornford.

      With what attentive courtesy he bent
      Over his instrument;

Not as lordly conqueror who could
Command both wire and wood
But as man with a loved woman might,
Inquiring with delight
What slight essential thing she had to say
Before they started, he and she, to play.

On this poem, Confrord uses the word *as* to represent his guitar not as lordly conqueror who could, command both wire and wood, but as man with a loved woman might inquiring with delight.

b. Metaphor

According to Barnet, metaphor asserts the identity, without a connective such as “like” or a verb such as “appears” of a term that are literally incompatible. 14

According to Perrine, metaphor is a figure of speech in which a comparison is made between two things essentially unlike. In other case Croft defines that metaphor describes the subject being the thing to which it is compared. In the piece of Robert Herrick’s poem below, he uses metaphor to express his feeling to his sweetheart.

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.

c. **Personification**

Personification consists in giving the attributes of a human being to an animal, an object, or a concept. It is really a subtype of metaphor, an implied comparison in which the figurative term of the comparison is always a human being. James Stephen uses a personification in his poem *The Wind*. The poet expresses the wind like a human which has leg, fingers, and hand.

The wind stood up and gave a shout  
He whistled on his fingers and  
Kicked the withered leaves about  
And thumped the branched with his hand  
And said he's kill and kill and kill  
And so he will and so he will

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**d. 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.

(Alferd, Lord Tennyson)\textsuperscript{17}

In the poem \textit{The SplendorFalls} 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 as making the content of poem impressed more lively.

e. Metonymy

In metonymy, the name of the thing is substituted for that of another closely associated whit it. John Oyer use metonymy in Grongar Hill;

\begin{quote}
A little rule, a little sway,
A sun beam on a winter’s day
Is all the pride of a mighty have
Between the cradle and the grave
\end{quote}

We recognize that cradle signifies a birth, and grave signifies a death.\textsuperscript{18} Synecdoche (the use of the part whole) and metonymy (the uses of something closely related for thing actually meant) are alike I both substitute some significant detail or an experience for the experience it self.

f. Symbol

According to Perrine, a symbol may be roughly defined as something that means more than what it is. Image, metaphor and symbol shade into each other and are sometimes difficult to distinguish. In general, however, an image means only what it is; the figurative term in metaphor means something other than what it is; and a symbol means what it is and something more too. A symbol, that is function literally and figuratively the same time.\(^1^9\)

*The Road Not Taken* by Robert Frost for instance, describes a choice made between two roads by person out walking in the woods. He would like to explore both roads. He tells himself that he will explore one and then come back and explore the other, but he knows that he will probably be unable to do so.

\[
\text{Two roads diverged in a yellow wood,} \\
\text{And sorry I could not travel both} \\
\text{And be one traveler, log I stood} \\
\text{And looked down one as far as I could} \\
\text{To where it bent I the undergrowth;} \\
\]

The word road here represents the world that full of choice and we have to be cleaver in choosing them.

g. 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

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 the text.

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 name symbolize his Good-Deeds, Five Wits, Strength, Discretion, Beauty, and Knowledge. The play *Everyman* is known as 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.

### h. paradox

Paradox is a statement or sentiment that appears contradictory to common sense yet it true in fact. Perrine says that a paradox is an apparent contradiction that nevertheless somehow true. It may be either a situation or a statement.

The value of paradox is its shock value. Its seeming impossibility startles the reader into attention and, by the fact of its apparent absurdity, underscores the truth of what is being said. For example: when Alexander Pope wrote that a literary critic of his time would “damn with

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paint praise,” he was using a verbal paradox, for how a man damn by praising? 22

i. **Synecdoche**

Synecdoche is a part use to designate the whole. It is closely related to definition in a book *An Introduction to Poetry*, explain that “synecdoche is the use of part of a thing to stand for the whole of it or vice verse.” 23 The word *mouth* in line “He has many mouths to feed…”24 Constitutes a part of our body whose function to eat, drink, etc. but the *mouth* here represent many people.

j. **Hyperbola/overstatement**

Hyperbola or overstatement is a simply exaggeration, but exaggeration in the service a truth. It is not the same as a fish story. If you say “I am starved!” or “you could have knocked me over with a feather” or “I’ll be die if I don’t pas this course!” you do not expect to be taken literally; you are merely adding emphasis to what you really mean. (And if you say “there were literally millions people at the beach! You are merely pilling one overstatement on top anther, for you really mean,”

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there were figuratively millions of people at the beach,” or, literally, “the beach was very crowded.”) \(^{25}\)

k. Irony

Irony has meanings that extend beyond its use merely as figure of speech. Irony, saying the opposite of what one means, is often confused with sarcasm and satire. Sarcasm is simply bitter or cutting speech, intended to wound the feelings (it comes from a Greek word meaning to tear flesh). Satire is formal term, usually applied to written literature rather than to speech and ordinarily implying a higher motive: it is ridicule (either bitter or gentle) of human folly or vice, with the purpose of bringing about reform or at least of keeping other people from falling into similar folly or vice. Irony, on the other hand, is literally devices of figure that may be used in the service of sarcasm or ridicule or may not. It is popularly confused with sarcasm and satire because it so often used as their tool; but irony may be used without either sarcastic or satirical intent, or sarcasm and satire may be exist (though they do not usually) without irony. If, for instance, one of the members of your class raises his hand on the discussion of this point and says,” I don’t understand;” and your instructor replies, with a tone of heavy disgust in his voice. “Well, I don’t expect you to;” he is being sarcastic but not ironic; he means

exactly what he says. But if, after you have done particularly well on an examination, your instructor brings your test paper into the classroom saying, “here’s some bad news for you: you all got A’s and B’s!” he is being ironic but not sarcastic. Sarcasm, we may say, is cruel, as a bully is cruel; it intends to give heart. Satire is both cruel and kind, as a surgeon is cruel and kind: it gives hurt in the interest of the patient or of society. Irony is neither cruel nor kind: it is simply devices, like surgeon scalpel, for performing any operation skilfully. 26 While according to Edgar V Roberts, irony is a mode of ambiguous or indirect expression; it is natural human beings who aware of possibilities and complexities in life.27

I. Allusion

Allusion that defined as “a reference to something in history or previous literature is like richly connotative word or symbol, a mean of suggesting far more than it says.”28 The word Joshua in the context of Chesterfield’s toast, calls up in the reader’s mind the whole biblical story of how Israelites might finish a battle and conquer their enemies before nightfall. The force of the toast lies in its extremes economy; it says so much in so little, it exercise the mind of the reader to make connection for himself.

The affect of Chesterfield’s allusion is chiefly humorous of witty, but allusion also may have a powerful emotional effect. The essayist

26 Ibid, p.103.
28 Perrine, op, cit, p.109.
William Hazlitt writes of addressing a fashionable audience about the lexicographer Samuel Johnson, speaking of Johnson’s great heart and of his charity to unfortunate, Hazlitt recounted how, finding a drunken prostitute lying on Fleet Street late at night, Johnson carried her on his board back to the address she managed to give him. The audience, unable to face the picture of the famous dictionary-marker doing such a thing, broke out in titters and expostulations, whereupon Hazlitt simply said: “I remind you, ladies and gentlemen, of the parable of the good Samaritan.” The audience promptly silenced.

Allusions are means of reinforcing the emotion of the ideas of one’s own work with emotion or ideas of another work or occasion. Because they may compact so much meaning in so small a space, they are extremely useful to the poet.29

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29 Laurence Perrine and Thomas R. ARP, *Sound and Sense: An Introduction to Literature*, (USA: Harcourt, Brace & Company, 1992), p.120.
CHAPTER III
RESEARCH FINDINGS

In this chapter, the writer as a researcher discusses the poem by applying explication. An explication is an explanation of the poem in detail. 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.\(^{30}\)

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 aspects of a work, i.e.: speaker, images, figure of speech and rhythm.

From those explanations above, analyzing intrinsic element is one way to get the content of the text. Moreover it also helps understanding the content or what poet intends to show to the readers. The explication can be applied in Judith Wright poems to support or find out the contents of the poem *The Trains* and *Northern River* that analyzed by the writer.

A. The Trains by Judith Wright

Tunnelling trough the night, the trains pass
in a splendour of power, with a sound like thunder
shaking the orchards, waking
the young from a dream, scattering like glass
the old mens' sleep, laying

\(^{30}\) *Ibid*, p.347.
a black trail over the still bloom of the orchards;
the trains go north with guns.

Strange primitive piece of flesh, the heart laid quiet
hearing their cry pierce through its thin-walled cave
recalls the forgotten tiger,
and leaps awake in its old panic riot;
and how shall mind be sober,
since blood's red thread still binds us fast in history?
Tiger, you walk through all our past and future,
troubling the children's sleep'; laying
a reeking trail across our dreams of orchards.

Racing on iron errands, the trains go by,
and over the white acres of our orchards
hurl their wild summoning cry, their animal cry….
the trains go north with guns.

1. Explication

*The Trains* tells us about colonialism in Australia. In the first line:
*Tunnelling through the night, the trains pass.* In this line, the writer concludes
that *the trains* is a symbol of *colonist*. On the line 2: *in a splendour of power,
with a sound like thunder*. Wright uses figure of speech in this line, she wants
to show how big colonist power as like as a sound of thunder. On the line 3
until line 7: *shaking the orchards, waking / the young from a dream,
scattering like glass / the old mens’ sleep, laying / a black trail over the still
bloom of the orchards; / the trains go north with guns.* In those lines above
the speaker describes Indigenous Australian in the land of colony scattering
as like as broken glasses.

In line 8 until line 10, the speaker talks about the condition of her
feeling that she figures out the condition of tiger which is become the symbol
of aborigine who is forgotten in their country. In line 11 until line 13, the poet expresses the spirit of aborigine to save their country. In line 14 until line 16:

*tiger, you walk through all our past and future / troubling the children’s sleep; laying / a reeking trail across our dreams of orchards.* The speaker describes that finally, the tiger is aware that saving the country is just a dream.

Line 17 until line 20 explains that the speaker realizes that their country became colony of another country, and saving their land is a merely sweet dream. As in the line of the poem: *racing on iron errands, the train go by / and over the white acres of our orchards / hurl their wild summoning cry, their animal cry / the trains go north with guns.*

2. Analysis of Imagery

Imagery in a poem appeals to our sense (including sensation of heat, sight, smell, taste, touch, sound) are imagery. 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 there presentation to the imagination for sense experience. Based on the definition above, the writer identifies imagery as the poetic device that refers to the sense experience, in order to make the readers participate in the poem.

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a. Visual Imagery

First visual imagery can we find in the first stanza:

Tunnelling trough the night, the trains pass
in a splendour of power, with a sound like thunder
shaking the orchards, waking
the young from a dream, scattering like glass
the old mens' sleep, laying
a black trail over the still bloom of the orchards;
the trains go north with guns.

All the line above stimulating the reader seeing sense to imagine what the poet describes. Inside the reader imagination appears the train. In this stanza the poet describes the train has splendour of power.

Visual imagery also appears in the third stanza:

Racing on iron errands, the trains go by,
_and over the white acres of our orchards_
hurl their wild summoning cry, their animal cry….
the trains go north with guns.

In this stanza visual imagery, we can find on the line 18 that the speaker describes the land of Australia. She visualizes Australia is large land and full of the orchards, and the researcher concluded that the orchards full of lilies flowers.

b. Auditory Imagery

We can find auditory imagery on the line 2:

Tunnelling trough the night, the trains pass
_in a splendour of power, with a sound like thunder_
shaking the orchards, waking
the young from a dream, scattering like glass
the old mens' sleep, laying
a black trail over the still bloom of the orchards;
the trains go north with guns.
Wright calls up our imagination through auditory effect. She leads the reader to listen to the sound of the train, which she describes, as like as the sound of thunder, the sound of train is big until waking the man and orchards.

In this stanza the writer also finds an example of auditory imagery:

Strange primitive piece of flesh, the heart laid quiet
hearing their cry pierce through its thin-walled cave
recalls the forgotten tiger,
and leaps awake in its old panic riot;

Wright uses the auditory effect in line 2; in our imagination we can hear the sound of someone who is crying. How his cries is very sad until pierce the walled cave.

3. Analysis Figures of Speech

This chapter discusses about the kind of figure of speech used in the two analyzed poems. The writer does not only analyze kinds of figure of speech in each but also the meaning and the application of each figure of speech in two poems. By analyzing every figure of speech used by the poets, the writer can conclude the real meaning of the poems.

a. Symbol

According to Free Dictionary by Farlex, symbol may be roughly defined as something that means more than what it is and the symbol as a thing (could be an object, person, situation or action) which stands for
something else more abstracts. For example rose is a symbol of love or
cross is a symbol of Christian.  

The writer found symbol in the first stanza:

Tunnelling through the night, the trains pass
_in a splendour of power, with a sound like thunder_
shaking the orchards, waking
the young from a dream, scattering like glass
the old men's sleep, laying
a black trail over the still bloom of the orchards;
the trains go north with guns.

This stanza tells about the train which has a big power. Moreover,
the speaker said that the sound of the train is like the sound of thunder that
shaking the orchards, waking the young man from dream and causing a
black trail over the bloom. The train became symbol of the colonist that
has a big power which frightens everything or everyone.

The next symbol can we found on the second stanza:

Strange primitive piece of flesh, the heart laid quiet
hearing their cry pierce through its thin-walled cave
recalls the forgotten _tiger_,
and leaps awake in its old panic riot;
and how shall mind be sober,
since blood's red thread still binds us fast in history?
_Tiger, you walk through all our past and future,
troubling the children's sleep'; laying
a reeking trail across our dreams of orchards._

This stanza is still talking about colonialism. The researcher
concludes colonialism here is in Australia, because Judith Wright’s theme
poem usually talks about Indigenous Australian. The researcher interprets
_tiger_ in line 3 as a symbol of Indigenous Australian, because the poet uses

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the sentences *strange primitive piece of flesh, forgotten* and also *past* that indicate of Aborigine. As the reader knows aborigine is Indigenous Australian. In fact, they have forgotten in their land, and always having discrimination from the government of Australia.

b. **Simile**

According to Kennedy, simile is comparison of two things that indicated by some connective, usually like as, than or verb such as resembles. In general a simile refers to only one characteristic that two things have.

In this poem we can find simile in the first stanza:

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Tunnelling trough the night, the trains pass
in a splendour of power, with a sound like thunder
shaking the orchards, waking
the young from a dream, scattering like glass
the old mens' sleep, laying
a black trail over the still bloom of the orchards;
the trains go north with guns.
```

Wright compares the trains to the sound of thunder as on the line 2, that the train is the symbol of the colonist. The speaker uses *sound of thunder* as comparison of train because the poet wants to express the sound of train as loud as the sound of thunder. The poet uses connective word “like”. So, that is why the writer concludes that line 2 use simile.
c. Apostrophe

*Apostrophe* is a figure of speech in which the speaker addresses something non-human as if it were alive. According to Perrine, closely related to personification is a *apostrophe*, which consists in addressing something absent or something non-human as if that person or thing were present, alive and could reply to what being said. This definition is accordance to what Barnet said that apostrophe is an address to a person or thing not literally listening."\(^{34}\)

We can find the example of apostrophe in second stanza:

Strange primitive piece of flesh, the heart laid quiet
hearing their cry pierce through its thin-walled cave
recalls the forgotten tiger,
and leaps awake in its old panic riot;
and how shall mind be sober,
since blood's red thread still binds us fast in history?
*Tiger, you walk through all our past and future,
troubling the children's sleep'; laying
a reeking trail across our dreams of orchards.*

In the line 7-8 the speakers use pronoun *you* as she speaking with tiger, as if it is capable to answer. Tiger will never able to answer because tiger is animal that cannot speak anything. In this line the poet uses apostrophe in making the content of poem impressed more lively.

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d. Personification

Personification consists of giving the attributes of human being to an animal, an object, or a concept. While according to Encyclopedia, personification is a figure of speech that endows object, animas, idea or an abstraction with human from character or sensibility.

We can find personification in the first stanza:

Tunnelling through the night, the trains pass
in a splendour of power, with a sound like thunder
shaking the orchards, waking
the young from a dream, scattering like glass
the old mens' sleep, laying
a black trail over the still bloom of the orchards;
the trains go north with guns.

On the line 3 Wright using the word “shaking” to personifies “the orchards”. The researcher concludes that this line uses figure of speech, such as personification. The speaker describes that the orchards can shake as human being.

B. Northern Rivers by Judith Wright

When summer days grow harsh
my thoughts return to my river,
fed by white mountain springs,
beloved of the shy bird, the bellbird,
whose cry is like falling water.
O nighted with the green vine,
lit with the rock-lilies,
the river speaks in the silence,
and my heart will also be quiet.

36 The Free Dictionary by Farlex, p.197.
Where your valley grows wide in the plains
they have felled the trees, wild river.
Your course they have checked, and altered
your sweet Alcaic metre.
Not the grey kangaroo, deer-eyes, timorous,
will come to your pools at dawn;
but, their tamed and humbled herds
will muddy the watering places.
Passing their roads and cities
you will not escape unsoiled.

But where, grown old and weary,
stagnant among the mangroves,
you hope no longer – there on a sudden
with a shock like joy, beats up
the cold clean pulse of the tide,
the touch of sea in greeting;
the sea that encompasses
all sorrow and delight
and holds the memories
of every stream and river.

1. Explication

This poem describes about someone’s memories of his country. The writer concludes that this poem talks about Aborigine’s memories of their land, Australia. To understand this poetry, the writer analyzes every line of the poem. In line 1 until line 3, the speaker (someone) describes a beautiful country in this poem, and it is Australia. In line 4 until line 7, the poet gives description of Australia which is comfortable place to live. In these lines, the reader is brought to imagine about Australia land, which has beautiful mountains and kinds of flora and fauna. Line 8 until 9 describes that the speaker (someone) feels quite when he/she remembers about his country.
In line 10 until line 13, the situation is changing, when the colonist comes and then lives in Australia. They take our country, Aborigine’s said. As in the poem: where your valley grows wide in the plains / they have felled the trees, wild river / your course they have checked, and altered / your sweet Alcaic metre. In line 14 until line 16 the poet illustrated kangaroo and deer as Indigenous Australian became a week population in their country. Line 17 until line 19 talks about speaker’s country was taking offer by colonist.

Line 20 until line 21 tells about the sadness of aborigine, because their country became a colony. In line 22 until line 24, the speaker hopes the condition will be fine, as in the poem: you hope no longer – there on a sudden / with a shock like joy, beats up / the cold clean pulse of the tide. In line 25 until line 29, the speaker (someone) is aware that their country became a memory which encompasses their happiness, it is Australia.

2. Analysis of Imagery

Imagery can be defined as an image as 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 whishes to convey. In literary work, image is frequently refers to the thing that may be seen in a poem after reading it.

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a. Visual Imagery

Visual imagery appears in first stanza:

When summer days grow harsh
my thoughts return to my river,
fed by white mountain springs,
beloved of the shy bird, the bellbird,
whose cry is like falling water.
O nighted with the green vine,
lit with the rock-lilies,
the river speaks in the silence,
and my heart will also be quiet.

In our imagination, appears the situation around the river, there is a beautiful mountain that colored white. The speaker also describes the situation around the mountain; there are many kinds of bird, one of them is the bellbird. And she also describes condition in the night that full of the trees of green grape and also bright from lilies flowers.

The writer found visual imagery in second stanza:

Not the grey kangaroo, deer-eyes, timorous,
will come to your pools at dawn;
but, their tamed and humbled herds
will muddy the watering places.

According to the definition of visual imagery that gives sight effect in the poems. After read the line above, in the reader imagination appears kangaroo colored grey, the eyes like deer and the kangaroo shy as in the first line.

b. Auditory Imagery

Auditory imagery can we find in line 5:

When summer days grow harsh
my thoughts return to my river,  
fed by white mountain springs,  
beloved of the shy bird, the bellbird,  
whose cry is like falling water.

The speaker gives auditory effect in the line 5. She invites the reader to listen the sound of someone who is crying. Moreover, she describes that his cry is very loud and continuously like the sound of falling water.

3. Analysis Figure of Speech

The researcher finds three kinds of figures of speech in Northern River poem by Judith Wright. They are personification, simile, and hyperbole.

a. Personification

Personification is the attribution of human feelings or characteristics to abstraction or to inanimate object. These kinds of figures of speech in which we treat inanimate object as if they are life human beings.

Personification appears in the first stanza:

When summer days grow harsh  
my thoughts return to my river,  
fed by white mountain springs,  
beloved of the shy bird, the bellbird,  
whose cry is like falling water.  
O nighted with the green vine,  
lit with the rock-lilies,  
the river speaks in the silence,  
and my heart will also be quiet.

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We can find first personification on the line 2-3. Fed is human character followed by white mountain spring such as inanimate a thing. The speaker describes the spring could give food to the mountain like a human. The second personification we find on the line 4: beloved of the shy bird, the bellbird. Personification occurs when the poet or speaker attributes an inanimate object or an abstract idea with human qualities or with human action. By using the word “shy”, the speaker personifies “bird”. The last personification in this stanza appears in line 8: The river speak in the silence. As we know the river is an object and speak is human characteristic. Clearly, the speaker personifies the river could speak like a human.

We could find personification in the third stanza:

But where, grown old and weary, 
stagnant among the mangroves, 
you hope no longer – there on a sudden 
with a shock like joy, beats up
the cold clean pulse of the tide,
the touch of sea in greeting;
the sea that encompasses
all sorrow and delight
and holds the memories
of every stream and river.

Personification is an illustration of an idea, object or animal portrayed as having human traits. In the last personification we find on the line 5: The cold clean pulse of the tide. The speaker describes that the sea has tide as human. The next personification could we find in the line 6: The touch of sea in greeting. The speaker describes about an object (sea).
illustrated as human; in fact, the sea cannot touch as human. Personification also appears on the line 7&9: *The sea that encompasses / and holds the memories.* The speaker describes that the sea could encompass and hold, as we know the sea is an object that cannot encompasses and holds anything.

**b. Simile**

Simile is comparison which formally develop a similarity between two things as, as when, like, than, or other equivalent construction. 39

The speaker uses figures of speech such as simile in the first stanza:

> When summer days grow harsh  
> my thoughts return to my river,  
> fed by white mountain springs,  
> beloved of the shy bird, the bellbird,  
> whose *cry is like falling water.*  
> O nighted with the green vine,  
> lit with the rock-lilies,  
> the river speaks in the silence,  
> and my heart will also be quiet.

In the line 5 the speaker compares the sound of someone who is cry to the falling water, with this comparison concept and the connective word “like”, the researcher concludes that this line is categorized as simile.

Next simile appears in the third stanza:

> But where, grown old and weary,  
> stagnant among the mangroves,  
> you hope no longer – there on a sudden  
> *with a shock like joy,* beats up

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the cold clean pulse of the tide,
the touch of sea in greeting;
the sea that encompasses
all sorrow and delight
and holds the memories
of every stream and river.

Simile can we find on the line 4: *with a shock like joy*. “Shock” means strong feeling of surprise in negative, but “joy” means strong feeling of surprise in positive. In this line the speaker describes that *shock* means strong feeling of surprise but in positive like joy. And the researcher concludes this line as a line using simile because there is connective word “like” in *like joy.*
CHAPTER IV
CONCLUSIONS AND SUGGESTIONS

A. Conclusions

After analyzing the previous chapter, the researcher concludes that those two poems of Judith Wright, THE TRAINS and NORTHERN RIVER reflect the imaginative power on each poem. In these poems, the speaker uses imagery and figures of speech.

On The Trains and Northern River, the speaker uses two kinds of imagery; they are visual and auditory imagery. Judith Wright also uses figures of speech in her poem. She uses symbol, simile, personification, hyperbole and apostrophe.

The Trains and Northern River are related each other, those poems talk about the same issue; is that about the colonialism in Australia. Judith Wright as the poet often puts the theme of Indigenous Australian. Talking about history of Australia, the researcher tries to remember the reader about the discrimination there, when the Aborigine as Indigenous Australian which becomes a weak population and the colonist which becomes a superior population who taking offer the rule of government in their land, Australia. As reflect in the two poems by Judith Wright, The Trains and Northern Rivers.

B. Suggestions

The thesis entitled Imagery and Figures of speech In Judith Wright Poems is one of many exertions to find the news treasure in literature and this thesis hoped could give the appreciation to literature itself.
The researcher suggest for those who are interested to studying about poetry, especially in the Judith Wright works to many approaches in comprehending the content and message in her work. For students who are interested about the poem movement, it is expected that they have to improve and expend 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 imagery and figures of speech in a poem, because there are many interesting aspects to be analyzed in a poem. And it is because the poem is literature works which is rich for an art, and element of poem which is interesting to be analyzed and it never changes for many years later since human being is still studying and analyzing the poem itself.
BIBLIOGRAPHY

➢ Books


- **Website**
  
  
  
CHAPTER I
INTRODUCTION

A. Background of the Research

In this research, the writer as a researcher analyzes poetry, categorizes the figures of speech and makes any research description more impressive. Actually, by using the figures of speech, the researcher will be more creative in writing her research and brings her work alive and gives it an extra dimension. According to Diyanni, Language can be classified as either literal or figurative. When we speak literally, we mean exactly what each word conveys; when we use figurative language we mean something other than the actual meaning of the words.¹

In the imagery, as a mental picture, there is usually imaginary picture created along with the reader’s reaction when they try to understand poetry. According to Siswantoro, if the readers want to present the imagery, they must know more about vocabularies, structure and cultural aspects in deep.²

To understand more about imagery and figure of speech of Judith Wright’s poems, the researcher selects two Judith Wright’s poems, they are The Trains and Northern Rivers. The researcher assumes that those titles are the representation of the figure of speech and imagery in her poetry.

B. Focus of the Research

In this research, the researcher focused on the figures of speech and imagery on Judith Wright poems. The poems that will be analyzed are The Trains and Northern Rivers.

C. Research Question

1. What types of figure of speech and imagery that found in the two Judith Wright poems?

2. What are the meaning of figures of speech and imagery of two analyzed poems?

D. Significance of the Research

The researcher hopes that the result of the research can be useful for the literary work readers, who want to know more about figure of speech and imagery.

E. Research Methodology

1. The method of the research

In this research, the researcher uses qualitative method with analytic descriptive method. She analyses the unit analysis by using every references related to the study and then describe imagery and figures of speech in the poem.
2. **The objective of the research**

The objective of the research is:

1. To know the type of figure of speech and imagery.
2. To know the meaning of figures of speech and imagery.

3. **Data Analysis**

In this research, the researcher uses the technique of analytic descriptive by analyzing the imagery and figures of speech in the poem. And then classify several lines of the poem that included imagery and figures of speech.

4. **Instrument of Research**

The instrument of this research is the writer herself who analyze the text of Judith Wright's poem The Trains and Northern Rivers.

5. **Unit of Analysis**

The units of analysis in this research are two Judith Wright poems. They are The Trains and Northern Rivers.

6. **Time and Place**

This research is accomplished in semester eleven, 2010. And data are taken from the library such as main Library of Syarif Hidayatullah State Islamic University, Library of Faculty of Adab and Humanities.
CHAPTER II
THEORETICAL FRAMEWORK

A. Imagery

1. The Description of Imagery

Imagery is an important element to strengthen the poetry in term of the emotion and bring the imagination to the reader mind. It is an essential part, due to that poet uses to communicate with the reader. Imagery may be defined as the representation through language of sense experience.\(^3\) Poetry indirectly appeals to our sense through imagery. Imagery is more incidentals a poem than metaphor, symbols and theme. Nevertheless, an image should conjure up something more than the mere object or situation, Frost assumed.\(^4\)

According to Diyanni the elements in a literary work used to evoke mental images, not only of the visual sense, but of sensation and emotion as well. While most commonly used in reference to figurative language, imagery is a variable term which can apply to any and all components of a poem that evoke sensory experience, whether figurative or literal, and also applies to the concrete things so imaged.\(^5\) Perrine divided imagery into seven kinds. There are bellows:

2. Kinds of Imagery
   a. Visual Imagery

   It is something seen in the mind’s eye. Visual imagery is kind of imagery that occurs most frequently in poetry.

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b. **Auditory Imagery**

Auditory imagery represents a sound.

c. **Olfactory Imagery**

Olfactory imagery calls up the sense of smell to the reader.

d. **Gustatory Imagery**

Gustatory imagery is the imagery represented a taste.

e. **Tactile Imagery**

This imagery includes touch such as hardness, softness, wetness or heat and could.

f. **Organic Imagery**

Organic imagery is an internal sensation including the sensation like hunger, thirsty, fatigue or nausea.

g. **Kinesthetic Imagery**

Kinesthetic imagery conveys a sense of movement or tension in the muscles or joints.

**B. Figure of Speech**

1. **The Description of Figure of Speech**

   Broadly defined, a figure of speech is any way of saying something other than the ordinary way, and some rhetoricians have classified as many as 250 separate figures.

2. **Kinds of Figure of Speech**
   a. **Simile**

      According to Wren and Martin, simile is comparison made between two object of different kinds which they have, however at least one point in common.
b. **Metaphor**

According to Barnet, metaphor asserts the identity, without a connective such as “like” or a verb such as “appears” of a term that are literally incompatible.  

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c. **Personification**

Personification consists in giving the attributes of a human being to an animal, an object, or a concept. It is really a subtype of metaphor, an implied comparison in which the figurative term of the comparison is always a human being.

d. **Apostrophe**

Closely related to personification is apostrophe, which consists in addressing someone absent or dead or something non-human as if that person or thing were present and alive and could reply to what is being said.

e. **Metonymy**

In metonymy, the name of the thing is substituted for that of another closely associated with it.

f. **Symbol**

According to Perrine, a symbol may be roughly defined as something that means more than what it is. Image, metaphor and symbol

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shade into each other and are sometimes difficult to distinguish. In general, however, an image means only what it is; the figurative term in metaphor means something other than what it is; and a symbol means what it is and something more too. A symbol, that is function literally and figuratively the same time.\textsuperscript{7}

g. 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.\textsuperscript{8} 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 the text.\textsuperscript{9}

Allegory may be found in the play \textit{Everyman}. The hero, Everyman, is accompanied on his journey to the grave by characters whose actions and even name symbolize his Good-Deeds, Five Wits, Strength, Discretion, Beauty, and Knowledge. The play \textit{Everyman} is known as 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.

h. Paradox

Paradox is a statement or sentiment that appears contradictory to common sense yet it true in fact. Perrine says that a paradox is an apparent contradiction that nevertheless somehow true. It may be either a situation or a statement.

i. Synecdoche

Synecdoche is a part use to designate the whole. It is closely related to definition in a book An Introduction to Poetry; explain that “synecdoche is the use of part of a thing to stand for the whole of it or vice versa.” The word mouth in line “He has many mouths to feed…” Constitutes a part of our body whose function to eat, drink, etc. but the mouth here represent many people.

j. Hyperbola/overstatement

Hyperbola or overstatement is a simply exaggeration, but exaggeration in the service a truth.

k. Irony

Irony has meanings that extend beyond its use merely as figure of speech. Irony, saying the opposite of what one means, is often confused with sarcasm and satire.

A. The Trains by Judith Wright

1. Explication

The Trains tells us about colonialism in Australia. In the first line: Tunnelling through the night, the trains pass. In this line, the writer concludes that the trains is a symbol of colonist. On the line 2: in a splendour of power, with a sound like thunder. Wright uses figure of speech in this line, she wants to show how big colonist power as like as a sound of thunder. On the line 3 until line 7: shaking the orchards, waking / the young from a dream, scattering like glass / the old mens’ sleep, laying / a black trail over the still bloom of the orchards; / the trains go north with guns. In those lines above the speaker describes Indigenous Australian in the land of colony scattering as like as broken glasses.

In line 8 until line 10, the speaker talks about the condition of her feeling that she figures out the condition of tiger which is become the symbol of aborigine who is forgotten in their country. In line 11 until line 13, the poet expresses the spirit of aborigine to save their country. In line 14 until line 16: tiger, you walk through all our past and future / troubling the children’s sleep; laying / a reeking trail across our dreams of orchards. The speaker describes that finally, the tiger is aware that saving the country is just a dream.

Line 17 until line 20 explains that the speaker realizes that their country became colony of another country, and saving their land is a merely sweet dream. As in the line of the poem: racing on iron errands, the train go by /
and over the white acres of our orchards / hurl their wild summoning cry, 
their animal cry / the trains go north with guns.

2. Analysis of Imagery

a. Visual Imagery

First visual imagery can we find in the first stanza:

Tunnelling through the night, the trains pass 
in a splendour of power, with a sound like thunder 
shaking the orchards, waking 
the young from a dream, scattering like glass 
the old men’s sleep, laying 
a black trail over the still bloom of the orchards; 
the trains go north with guns.

All the line above stimulating the reader seeing sense to imagine what 
the poet describes. Inside the reader imagination appears the train. In this 
stanza the poet describes the train has splendour of power.

Visual imagery also appears in the third stanza:

Racing on iron errands, the trains go by, 
and over the white acres of our orchards 
hurl their wild summoning cry, their animal cry…. 
the trains go north with guns.

In this stanza visual imagery, we can find on the line 18 that the 
speaker describes the land of Australia. She visualizes Australia is large land 
and full of the orchards, and the researcher concluded that the orchards full of 
lilies flowers.

b. Auditory Imagery

We can find auditory imagery on the line 2:

Tunnelling through the night, the trains pass 
in a splendour of power, with a sound like thunder 
shaking the orchards, waking 
the young from a dream, scattering like glass
Wright calls up our imagination through auditory effect. She leads the reader to listen the sound of the train, which she describes, as like as the sound of thunder, the sound of train is big until waking the man and orchards.

In this stanza the writer also find an example of auditory imagery:

Strange primitive piece of flesh, the heart laid quiet
hearing their cry pierce through its thin-walled cave
recalls the forgotten tiger,
and leaps awake in its old panic riot;

Wright uses the auditory effect in the line 2; in our imagination we can hear the sound of someone who is crying. How his cries is very sad until pierce the walled cave.

3. Analysis Figures of Speech.
   a. Symbol

The writer found symbol in the first stanza:

Tunnelling through the night, the trains pass
in a splendour of power, with a sound like thunder
shaking the orchards, waking
the young from a dream, scattering like glass
the old men's sleep, laying
a black trail over the still bloom of the orchards;
the trains go north with guns.

This stanza tells about the train which has a big power. Moreover, the speaker said that the sound of the train is like the sound of thunder that shaking the orchards, waking the young man from dream and causing a black trail over the bloom. The train became symbol of the colonist that has a big power which frightens everything or everyone.
The next symbol can we found on the second stanza:

Strange primitive piece of flesh, the heart laid quiet
hearing their cry pierce through its thin-walled cave
recalls the forgotten tiger,
and leaps awake in its old panic riot;
and how shall mind be sober,
since blood's red thread still binds us fast in history?
Tiger, you walk through all our past and future,
troubling the children's sleep; laying
a reeking trail across our dreams of orchards.

This stanza is still talking about colonialism. The researcher concludes colonialism here is in Australia, because Judith Wright’s theme poem usually talks about Indigenous Australian. The researcher interprets tiger in line 3 as a symbol of Indigenous Australian, because the poet uses the sentences strange primitive piece of flesh, forgotten and also past that indicate of Aborigine. As the reader knows aborigine is Indigenous Australian. In fact, they have forgotten in their land, and always having discrimination from the government of Australia.

b. Simile

In this poem we can find simile in the first stanza:

Tunnelling trough the night, the trains pass
in a splendour of power, with a sound like thunder
shaking the orchards, waking
the young from a dream, scattering like glass
the old mens' sleep, laying
a black trail over the still bloom of the orchards;
the trains go north with guns.

Wright compares the trains to the sound of thunder as on the line 2, that the train is the symbol of the colonist. The speaker uses sound of thunder as comparison of train because the poet wants to express the sound
of train as loud as the sound of thunder. The poet uses connective word “like”. So, that is why the writer concludes that line 2 use simile.

c. Apostrophe

We can find the example of apostrophe in second stanza:

Strange primitive piece of flesh, the heart laid quiet
hearing their cry pierce through its thin-walled cave
recalls the forgotten tiger,
and leaps awake in its old panic riot;
and how shall mind be sober,
since blood's red thread still binds us fast in history?

Tiger, you walk through all our past and future,
troubling the children's sleep; laying
a reeking trail across our dreams of orchards.

In the line 7-8 the speakers uses pronoun you as she speaking with tiger, as if it is capable to answer. Tiger will never able to answer because tiger is animal that cannot speak anything. In this line the poet uses apostrophe in making the content of poem impressed more lively.

d. Personification

We can find personification in the first stanza:

Tunnelling through the night, the trains pass
in a splendour of power, with a sound like thunder
shaking the orchards, waking
the young from a dream, scattering like glass
the old men's sleep, laying
a black trail over the still bloom of the orchards;
the trains go north with guns.

On the line 3 Wright using the word “shaking” to personifies “the orchards”. The researcher concludes that this line uses figure of speech, such as personification. The speaker describes that the orchards can shake as human being.
B. Northern Rivers by Judith Wright
1. Explication

This poem describes about someone’s memories of his country. The writer concludes that this poem talks about Aborigine’s memories of their land, Australia. To understand this poetry, the writer analyzes every line of the poem. In line 1 until line 3, the speaker (someone) describes a beautiful country in this poem, and it is Australia. In line 4 until line 7, the poet gives description of Australia which is comfortable place to live. In these lines, the reader is brought to imagine about Australia land, which has beautiful mountains and kinds of flora and fauna. Line 8 until 9 describes that the speaker (someone) feels quite when he/she remembers about his country.

In line 10 until line 13, the situation is changing, when the colonist comes and then lives in Australia. They take our country, Aborigine’s said. As in the poem: where your valley grows wide in the plains / they have felled the trees, wild river / your course they have checked, and altered / your sweet Alcaic metre. In line 14 until line 16 the poet illustrated kangaroo and deer as Indigenous Australian became a weak population in their country. Line 17 until line 19 talks about speaker’s country was taking offer by colonist.

Line 20 until line 21 tells about the sadness of aborigine, because their country became a colony. In line 22 until line 24, the speaker hopes the condition will be fine, as in the poem: you hope no longer – there on a sudden / with a shock like joy, beats up / the cold clean pulse of the tide. In line 25 until line 29, the speaker (someone) is aware that their country became a memory which encompasses their happiness, it is Australia.
2. Analysis of Imagery

a. Visual Imagery

Visual imagery appears in first stanza:

When summer days grow harsh
my thoughts return to my river,
fed by white mountain springs,
beloved of the shy bird, the bellbird,
whose cry is like falling water.
O nighted with the green vine,
ilit with the rock-lilies,
the river speaks in the silence,
and my heart will also be quiet.

In our imagination, appears the situation around the river, there is a beautiful mountain that colored white. The speaker also describes the situation around the mountain; there are many kinds of bird, one of them is the bellbird. And she also describes condition in the night that full of the trees of green grape and also bright from lilies flowers.

The writer found visual imagery in second stanza:

Not the grey kangaroo, deer-eyes, timorous,
will come to your pools at dawn;
but, their tamed and humbled herds
will muddy the watering places.

According to the definition of visual imagery that gives sight effect in the poems. After read the line above, in the reader imagination appears kangaroo colored grey, the eyes like deer and the kangaroo shy as in the first line.

b. Auditory Imagery

Auditory imagery can we find in line 5:

When summer days grow harsh
my thoughts return to my river,  
fed by white mountain springs,  
beloved of the shy bird, the bellbird,  
whose cry is like falling water.

The speaker gives auditory effect in the line 5. She invites the reader to listen the sound of someone who is crying. Moreover, she describes that his cry is very loud and continuously like the sound of falling water.

3. Analysis Figure of Speech
   a. Personification

Personification appears in the first stanza:

When summer days grow harsh  
*my thoughts return to my river,*  
*fed by white mountain springs,*  
*beloved of the shy bird, the bellbird,*  
whose cry is like falling water.  
O nighted with the green vine,  
lit with the rock-lilies,  
*the river speaks in the silence,*  
and my heart will also be quiet.

We can find first personification on the line 2-3. *Fed* is human character followed by *white mountain spring* such as inanimate a thing. The speaker describes the spring could give food to the mountain like a human. The second personification we find on the line 4: *beloved of the shy bird, the bellbird.* Personification occurs when the poet or speaker attributes an inanimate object or an abstract idea with human qualities or with human action. By using the word “shy”, the speaker personifies “bird”. The last personification in this stanza appears in line 8: *The river speak in the silence.* As we know *the river* is an object and *speak* is human
characteristic. Clearly, the speaker personifies the river could speak like a human.

We could find personification in the third stanza:

But where, grown old and weary,  
stagnant among the mangroves,  
you hope no longer – there on a sudden  
with a shock like joy, beats up
the cold clean pulse of the tide,  
the touch of sea in greeting;
the sea that encompasses
all sorrow and delight
and holds the memories
of every stream and river.

Personification is an illustration of an idea, object or animal portrayed as having human traits. In the last personification we find on the line 5: The cold clean pulse of the tide. The speaker describes that the sea has tide as human. The next personification could we find in the line 6: The touch of sea in greeting. The speaker describes about an object (sea) illustrated as human; in fact, the sea cannot touch as human. Personification also appears on the line 7&9: The sea that encompasses / and holds the memories. The speaker describes that the sea could encompass and hold, as we know the sea is an object that cannot encompasses and holds anything.

b. Simile

The speaker uses figures of speech such as simile in the first stanza:

When summer days grow harsh  
my thoughts return to my river,  
fed by white mountain springs,  
beloved of the shy bird, the bellbird,  
whose cry is like falling water.  
O nighted with the green vine,  
lit with the rock-lilies,  
the river speaks in the silence,
and my heart will also be quiet.

In the line 5 the speaker compares the sound of someone who is cry to the falling water, with this comparison concept and the connective word “like”, the researcher concludes that this line is categorized as simile.

Next simile appears in the third stanza:

But where, grown old and weary,  
stagnant among the mangroves,  
you hope no longer – there on a sudden  
with a shock like joy, beats up  
the cold clean pulse of the tide,  
the touch of sea in greeting;  
the sea that encompasses  
all sorrow and delight  
and holds the memories  
of every stream and river.

Simile can we find on the line 4: with a shock like joy. “Shock” means strong feeling of surprise in negative, but “joy” means strong feeling of surprise in positive. In this line the speaker describes that shock means strong feeling of surprise but in positive like joy. And the researcher concludes this line as a line using simile because there is connective word “like” in like joy.
CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

On *The Trains* and *Northern River*, the speaker uses two kinds of imagery; they are visual and auditory imagery. Judith Wright also uses figures of speech in her poem. She uses symbol, simile, personification, hyperbole and apostrophe.

*The Trains* and *Northern River* are related each other, those poems talk about the same issue; is that about the colonialism in Australia. Judith Wright as the poet often puts the theme of Indigenous Australian. Talking about history of Australia, the researcher tries to remember the reader about the discrimination there, when the Aborigine as Indigenous Australian which becomes a weak population and the colonist which becomes a superior population who taking offer the rule of government in their land, Australia. As reflect in the two poems by Judith Wright, *The Trains* and *Northern Rivers*.

B. Suggestions

The thesis entitled *Imagery and Figures of speech In Judith Wright Poems* is one of many exertions to find the news treasure in literature and this thesis hoped could give the appreciation to literature itself.

The researcher suggest for those who are interested to studying about poetry, especially in the Judith Wright works to many approaches in comprehending the content and message in her work. For students who are interested about the poem movement, it is expected that they have to improve and expend 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 imagery and figures of speech in a poem, because there are many interesting aspects to be analyzed in a poem. And it is because the poem is literature works which is rich for an art and element of poem which is interesting to be analyzed and it never changes for many years later since human being is still studying and analyzing the poem itself.