APPROVEMENT

THE ANALYSIS OF IMAGERY IN EZRA POUND’S POEMS: THE RETURN, A PACT, AND A VIRGINAL

A Thesis
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LEGALIZATION

The thesis entitled “The Analysis of Imagery in Ezra Pound’s Poems: The Return, A Pact and A Virginal” has been defended before the Letters and Humanities Faculty’s Examination Committee on June 4, 2009. The thesis has already been accepted as a partial fulfillment of the requirement for the degree of S1 Degree.

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The research concerns on one of intrinsic studies of poetry called imagery. For the object of research, the writer chooses three Ezra Pound’s poems, they are *The Return, A Pact, and A Virginal*.

The writer uses descriptive qualitative method. The writer analysis the imagery by reading the poems carefully and giving the attention for each line that contains imagery. The writer used description and figure of speech analysis to building imagery in the poems.

As the result, the writer found that Ezra Pound has used visual imagery in his poem often. There are many varieties of imagery in this poetry. There were eight lines that contains imagery in *The Return*, six visual imagery, one organic imagery and one tactile imagery. there were four lines in *A Pact*, all of them are visual imagery. Six lines in *A Virginal*, four visual imagery and two tactile imagery.

The writer found that Ezra Pound used description and figure of speech analysis to building imagery. In *The Return* he used both of them: two lines used description and two lines used figure of speech. In *A Pact* he used both of them too: two lines used description and two lines used figure of speech. In *A Virginal* he used them too: two lines used description and two lines used figure of speech.
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    Finally, the writer realizes that this paper is far from being perfect and more correction. It such great pleasure for the writer to receive critics and suggestion in developing this study.

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CHAPTER I

INTRODUCTION

A. Background of the Study

Ezra Pound who has full name Ezra Loomis Pound is an American Poet that has an important role in literature development. He aroused of many American poets to incandescence, at the same time turning out a respectable body of his own verse, including the loosely organized, allusive, autobiographical series of cantos. A virginal, the return, the merchant’s wife, a letter and a pact are some of his popular poems.

In 1905 he was interested in some languages and literatures and took master of art degree that year, but much more consequential was his meeting with two poets also just getting started, William Carlos Williams and Hilda Doolittle. Miss Doolittle later became a member of Pound’s imagists group, and William and Pounds remained friends and critics of each other all their lives. Pound said in his words:

"All my life I believed I knew something. But then one strange day came when I realized that I knew nothing, yes, I knew nothing. And so words became void of meaning. I have arrived too late at ultimate uncertainty."

This word denotes his spirit of digging knowledge of literatures. It is said that he may know many things in the world, but one day there must be something hidden behind what in front of his eyes.

Pound did not confine himself to literature; he was friendly with sculptures Jacob Epstein to write a book, the painter and the writer Windom Lewis and wrote an
opera with Constantine Broncos also with the American composer George Anthelia. None of definition of poetry gives satisfied because poetry gives different meaning in every time or every poet. Poetry, like prose is written from that language as instrument that language composed of word that has meaning.

English literature history in 1912-1917 was marked by imagism appearance and developing. It is a good movement in writing technique of poem. Imagism stressed on appearing a clear image by abstract avoidance; no sentences haziness, no lice language by a little and condensation word and creating new rhythms like using daily language that simple and easy to understand.

Poetry has figure of speech using by poets. Imagery’s word that has implicit meaning and sometime difficult to understand a meaning that the poets want. Imagery is born as process to continue imagism developing an active and creative reader to find an explicit meaning in the text.

To find imagery the readers must have a good reading by mastery of vocabulary, grammar and have a good cultural aspect. The reader have to be aware that the text is not our language, so we must adjust with enthusiasm the other text. Because of that the reader will be able to understand imagery by having a good participation with cognitive and emotional.

From the description above, the writer tries to analyze imagery in Ezra Pounds’ poems; **The Return**, **A Pact** and **A Virginal**. The third poems were made in 1920s, the time when he was in Paris. It was the moment when Ezra Pound became interested in music, and was probably the first serious writer in the 20th century to praise the work of the long-neglected Italian composer Antonio Vivaldi and to
promote early music generally. Pound was also interested in mysticism and the occult, that’s why he wrote **The Return** which describes the pagan God.

**B. Focus of the Study**

In writing the paper, the writer would like to limit the discussion only on Ezra Pound’s poems about imagery analysis. It is the imagery of three analyzed poems, namely **The Return, A Pact** and **A Virginal**.

**C. Research Questions**

The writer has formulated the research questions as follows:

1. What kind of imagery utilized in three poems of Ezra Pond?
2. How are the imageries in three poem of Ezra Pounds constructed ?

**D. Significant of the Study**

The writer hopes this research can help the readers to have a good understanding about the meaning of the poems. The result of this research hopefully will be useful as input for the students of the English Letters Department. Finally the purpose of this thesis is to understand more about Ezra Pond’s poems through imagery.

**E. Research Methodology**

**1. Objective of the Research**

The objective of the research is as follows:

1. To know what kind of imagery utilized in three poems of Ezra Pound
2. To know How do the imageries in three poems of Ezra Pound’s constructed
2. Method of Research

For this research the writer will use descriptive qualitative method. It means the collected data is through observation, description, overview and analysis of some variable which are taken from some sources. Those processes are based on perception in order to find understanding to the human and social phenomenon to describe the imageries found in Ezra Pound’s poems.

3. Unit Analysis.

This research uses three poems by Ezra Pound: The Return, A Pact and A Virginal. The three poems are taken from American Poetry and Prose, written by Norman Foerster and Robert Falk

4. The Instrument

The instrument in this research is the writer her self by reading and analyzing the whole text in the three Ezra Pound’s poems. The poems will be analyzed carefully by underlining the stanzas lines, sentences or word that related to imagery.

5. Data Analysis.

In this research, the writer reads the poems accurately and looks for the meaning line by line and underlines it uses the textual-analytic. After completing data, she tries to analyze and discuss it by using qualitative method to understand imagery in those poems.
6. Place and Time.

The research finish on June 2009 in Islamic State University (UIN) Syarif Hidayatullah Jakarta Library, University of Indonesian library and other libraries residing in Jakarta to get more references and more information about this research.
A. Definition of Poetry.

Poetry is as universal language and almost as ancient. The most primitive people have used it, and the most civilized have cultivated it. In all ages and in all countries, poetry has been written, and eagerly read or listened to, by all kinds and condition of people; by soldier, statesman, lawyer, farmers, doctors, scientists, philosophers, kings and queens.

Poetry defined as kind of language that says more and says it more intensely than does ordinary language. This is because poetry as part of great literature tries recreate human experience that involve the reader emotionally and intellectually.¹ According to Volpe “poetry is perhaps the most difficult kind of language”.²

To understand this fully, the reader need to understand what poetry “says”. The language is employed on different occasions to say quite different kinds of things; in other words, language has different uses. Poetry takes all life as its province. Its primary concern is not with beauty and philosophical truth, not with persuasion, but with experience, and the poet is often engaged with them. But poetry as a whole is concerned with all kinds of experience beauty or ugly, strange or common, etc.

Samuel Taylor Coleridge defined poetry as the best words in the best order. An image is language use in such away to help us to see, hear, feel, think about or generally understand more clearly or vividly what is being said or to impress that the writer wishes to convey. Meanwhile, Prof. Courthope regarded poetry as “the concert and artistic expression of the human mind emotion and rhythmical language”.

Poetry is also an universal language and used by the poets to communicate their ideas in beautiful words. Poetry might be defined as a kind of language that says more and says it more intensely than ordinary language does. It means that poetry use certain language it is not ordinary language that we use everyday. Meanwhile, Wordsworth defined poetry as the spontaneous overflow of powerful feeling. It takes its origin from emotion recollected in tranquility. The certain language used in the poems due to the beauty. This is necessary because when the poems written in ordinary language, it will make no strong impression to the readers.

In the real life, death and pain and suffering are not pleasurable, but in poetry they may be. For good readers, they will be enjoyable when transmitted through the medium of art. Poetry can be recognized only by response made to it by a good reader; someone who has acquired some sensitive to poetry, but there is a catch here, in reading the poem. To know more about it, there are some ways such as;

1. Read a poem more than once.

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5 ibid, P. 3
6 Loc, cit., P.5
Reading twice may be necessary simply to let you get your bearings. A poem is not like newspaper, to be hastily read and cast into the wastebasket.

2. Keep the dictionary by your side and use it.

3. Read so as to hear the sounds of the words in your mind.

4. Always pay carefully attention to what the poem saying.

5. Practice reading a poem aloud.

B. Some Elements of Poetry.

Poetry has the same aim with the daily activities to put the information, and it also has the solid type and is concentrated on, and at the same time it’s expressing much dimension by little word. The objects variety begin from experience of the poet himself, like his children experience, his biography, the first love, sadness, his observation area, moral messages, education, religious and philosophy.

Many people have a view on poetry always contains a moral message and philosophy view because it is an interaction between human, as Toltay says “the poet is a man speaking to men; a man striving passionately to find” the best words in their best order to make his own experience live again for other. But actually it is not true, because poetry contains a lot of information. The wrong view on English poetry is that always uses a beautiful word but in fact, it uses daily language sometimes.

There are some elements in the poetry to make it more comprehensive;

1. Imagery

---

Imagery could be defined as the presentation through language of sense experience.⁸ There are some kinds of imagery that occurs in the poem like visual words mountain, stone, field for the example, we can categorize these as visual imagery, because they are easily captured by our minds’ eyes.

Poetry appeals directly to our sense, of course through music and rhythms, which we actually hear when, it is read aloud. But indirectly it appeals to our sense through imagery, the representation to the imagination of sense experience.

Imagery is a portion of essence of the meaning of a poem, not merely decoration. An image is a verbal representation of a sensory experience or of an object that can be known by one or more of the senses. It functions by representing to the readers a sensation, by representing them with the reminder of some already sensation. The poem below is the sample of imagery;

\[ I \text{ wandered lonely as a cloud} \]
\[ \text{That floats on high o’er vales and hills} \]

In the imagination, it appears a man walking alone slowly as well as movement of cloud that floats on high over valley and hills. Even though the readers do not see clearly with their own eyes, but they are able to imagine how the panorama is. This is what we call a representation of sensation to the readers to build up wider imagination. There are some imageries that may appear in the poem like some mentioned below.

**a. Visual imagery** : visual imagery is a kind of imagery that appear mostly in the poem because almost words represented in the poem are basically seeable. Without visual

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⁸ Perrine, Laurence & Thomas R. RAP *Sound and Sense*, (Florida, USA; Harcova, Braco Collage Publisher, 1991), P.49.loc.cit
imagery, a poem may be hard to produce. The example is in Robert Browning’s poem, *Meeting at Night*:

the gray sea and the long black land
and the yellow half moon large and low
and the startled little waves that leap
in fiery ringlets from their sleep            ( Robert Browning ).\textsuperscript{10}

In the second line \textit{and the yellow half moon large and low}, the readers can imagine a large moon that has yellow color and the moon that has down into the sea. So that the moon is not shinning fully because some of the moon has went into the sea

\textbf{b. Auditory imagery:} This image represents sounds like the words ‘buzzing, tinkling, cheaming’ and others related to the sounds. For the example in edgar Allan Poe poem, \textit{The Bells}:

\begin{quote}
Hear the sledges with the bells
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night ( Edgar Allan Poe )\textsuperscript{11}
\end{quote}

This stanza represent about a sound of the bells clink in the cold night when the cart was crossing the road. It calls as auditory imagery because the word ‘tinkle’ shows the sound from the bells.

\textbf{c. Olfactory imagery:} The image that represents the smell like ‘fragrant, unpleasant smell, and others related to the aroma. For the example in Robert Frost poem, \textit{Out Out}:

\begin{quote}
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 accross it. ( Robert Frost )\textsuperscript{12}
\end{quote}

This poems talks about a boy who has a job as carpenter. In the last line, it shows us smell. This line describes smell of the dust from shiver wood. We can imagine that smell when the shiver of the wood flies into the wind spreading out aroma or nice smell.

\textsuperscript{10} Ibid p. 50
\textsuperscript{11} Siswantoro, \textit{Apresiasi puisi-puisi sastra inggris}, 2nd ed.(Surakarta: Muhammadiyah University Press,2002) p.53
\textsuperscript{12} ibid p.55
d. Gustatory imagery: When an image represents taste like the words ‘sweet, sharp, sour and others related to the flavour. For the example ‘she is as sweet as red apple’. The word ‘apple’ represents sweet taste to our imagination.

e. Tactile imagery: The touches like ‘hardness, softness, wetness, or heat and cold. This imaghery has relationship with the temperature like heat and cold or our touch sense. For the example in John Milton Poem:

A dungeon horrible, on all sides round,
As one great furnace flamed (John milton)\(^{13}\)

This sentences make the writer fell thet the hell so hot and the writer can’t live in this place. And also represent prison, where on all sides burnt like a great furnace flamed.

f. Organic imagery: When image represents internal sensation like ‘hunger, thirst, fatigue, or nausea when we read and understanding the poem.\(^{14}\) For the example in Lord Randal poem,

O where have you been my handsome young man?
“I here been to the wild wood; mother, make me bed soon,
For I’m weary will hunting, and fain wald lie down”. ( Lord Randal)\(^ {15}\)

This stanza represent a son answers his mother questions when he goes back from his trip. He says to his mother that he is from the forest. And then, he asks his mother to prepare a bed for him, because he is so tired and want to sleep. From this situation, we can imagine that her son is so tired after he has done his trip in the forest.

2. Tone

Tone is the writer’s or speaker’s attitude toward his subject, his audience, or himself. It is the emotional coloring or emotional meaning of the work and is an

\(^{13}\) ibid
\(^{14}\) Perrine \textit{op.cit} 49
\(^{15}\) Siwantoro, \textit{Op.cit.} 54
extremely important part of the full meaning. In spoken language it is indicated by
the inflection of the speaker’s voice. There is therefore, no simple formula for
recognizing tone. It is an end product of all elements in a poem. The best we can do is
how to illustrate. Eberhart gives us the sample of tone;

\[
\begin{align*}
I & \text{ saw on the slant hill a putrid lamb,} \\
& \text{ Propped with daisies. The sleep looked deep.} \\
& \text{ The face nudged in the green pillow} \\
& \text{ But the guts were out for crows to eat}
\end{align*}
\]

This poem describes association of innocent youthfulness with the additional
force of traditional Christian usage. This shocking expectation is expressed with the
words “putrid”. Then the speaker tries to overcome this feeling with more comforting
personification with the word “face and “pillow”

3. Rhythm

Rhythm is the most fundamental technical element of poetry, established by
the regular recurrence of similar units of a pattern sound. Rhythm refers to any
wavelike recurrence of motion or sound. It a natural rise and fall of language and in
this case, the accent is needed. It consists of stressed and unstressed as the sample
below by Robert Frost;

\[
\begin{align*}
\underline{\text{The woods}} & \text{ are love|ly, dark| and deep.} \\
\underline{\text{But I}} & \text{ have pro|mises |to keep,} \\
\underline{\text{And miles}} & \text{ to go| before| I sleep,} \\
\underline{\text{And miles}} & \text{ to go| before| I sleep.}
\end{align*}
\]

\[\text{16 Ibid p.145} \]
\[\text{17 Perrine. Ibid p.176}\]
4. Rhyme.

Rhyme may be defined as the correspondence of the terminal sounds of words in poetry, usually at the ends of lines. In true rhyme the final vowel and consonant sounds are identical. According to Siswantoro, rhyme is stressing of vowel sounds that following by the same of consonant sounds to two words or more. The sample of rhyme represented as follows:

There was a young lady named Bright,
Whose speed was far faster than light;
She went out one day
In a relative way,
And returned home the previous night.

C. Building Imagery

Reading a poem is something interesting that almost every person love it. But something to keep in our mind is that the poem without expression of beauty, feeling, smell and touch is like soup with no salt in it. The existence of imagery is really necessary because it will make the audience or the readers join the event happened in the poem, and they will be able to feel what the poet writes on his poems. For the example when the poet writes about the history that happened in the time where he was in the war. He will surely describe or write with words like; gun, bomb, soldier, blood, tears and cry and many others. With those words, the readers or the audiences will imagine how the description of the war is.

Almost poets use imagery in order to take the readers in poet’s mind or make them joining what the poet feels, watches, touches, and of course, by this way,
reading poem becomes more interesting. In addition there are almost none of poems with no imagery in it, because almost sentence uttered or written are not free from effect of imagination. Either human or nature is part of life that always be used in daily conversation writing. To write a poem without imagery means something lacks.

There are at least two ways of building imagery that almost poet use. This will be described as follows.

1. Description

This means to describe an object like a panorama, idea and others with the words. The poet knows that the imagery will not be described widely in the poem because the words in the poem are should be short and beautiful. siswantoro says:

*meski sifatnya deskriptif, seorang penyair tidak akan mengumbar kata berpanjang lebar, sebab ia sadar bahwa bahasa puisi terkait oleh persyaratannya seperti: padat dan singkat.*

This to emphasize that imagery has the function of representing sensation to the audience to make them interested because they seem to be so free to imagine about kinds of sensation that they have already known before. Just take a look at romantic poem by Wordsworth, where we find there like the words;

> When all at once I saw a crowd  
> a host of golden daffodils  
> beside the lake, beneath the trees

The reader will imagine all kinds mentioned in that phrase punctually. “How beautiful it is!”. That is the words that must be appear in our tongue, or at least, in our mind. We dare say this because we have known how the flower is, and now we read the words “golden” for daffodils as addition to this beautiful nature. Later, it is

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19 Siswantoro ibid
described that the host of this flower is beside the lake, and we know how the lake is. The trees which are around the flower add to such pretty nature so then it seems too hard to leave it instantly. All of the description is using ordinary sentence and simple word in order to develop the imagery. Although the poet only uses ordinary sentence and simple words, the readers will be able to catch the visual imagery, which is develop by poet in the poem.

2. Figure of speech

The other way to develop the imagery is using figure of speech, like simile, metaphor and personification.

Simile is comparison of two things, indicated by some connective, usually like, as, than, or a verb such as seems, appears, and resembles. Metaphor differs from simile, it is only implied comparison between two unlike things, not using indicators like in simile. Personification consists in giving the attributes of an animal, an object, or an idea. It is really a subtype of metaphor, an implied comparison is always a human being. The writer can say that the poet often uses figure of speech in developing image in reader’s mind in their poems.

According to Croft figure of speech is a language that is symbolic or metaphorical and not meant to be taken literally. A figure of speech is any way of saying something other than the ordinary way, and some of rhetoricians have classified as many as 250 separates figures.

Imagery is an effective element in a poem to build up imagination and to involve feeling experience. This can be understood since it has a limited expression

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20 Perrine op.cit p.61
21 Ibid
and not as free as prose in its delivery. However, even the words in poem are somewhat restricted, but it has wide meaning. That’s why; a poet tends to choose the simple and short words but it effective enough to stimulate imagery. Let us take a look at the poem by Emily Dickinson mentioned below;

There Is No Frigate Like A Book

There is no frigate like a book
To take us lands away,
Nor any coursers like a page
Of prancing poetry:
This traverse may the poorest take
Without oppress of toll;
How frugal is the chariot
That bears the human soul.

According to Dickinson, a book is not merely dead-peaces of paper or unused pages with neglected words in it, but they are really valuable, expensive and worth. The fact that he compares the book to frigate (means “rover ship”). This ship will take its passengers to any destination all over the world. As well as ship, a book will take its readers to the world wide surprising them with thousand experiences they have never known before. 23 The poets develops the visual imagery by using figure of speech. In these lines, the poet develop the visual imagery by using simile; he puts a connective like as an indicator of simile in it. He compares the book to frigate (means “rover ship”). The writer can conclude that the imagery in these lines is develop by figure of speech by using simile in developing it.

Thus, with this comparison, the audience will think deeply words by words they read and later, their imagination flies highly to wide interpretation in their mind. This is really beautiful and interesting because the readers are able to enjoy variety of experience with only sitting on a chair. So, we can underline that imagery in the poem

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23 Ibid p.38
shouldn’t be neglected, but it is should be kept strongly in our mind in order to be analyzed, and later, we will find the flourishing comprehension about poem wholly. Not only reading it by lying on a lazy chair without understanding it, but also feeling what the poet writes in his poems. That is why we often find a reader crying and sometime laughing alone when he is reading a poem.
CHAPTER III
RESEARCH FINDING

A. Analysis of Imagery

Analyzing each intrinsic element in poem is called explication or close reading. Explication may be defined as an examination of a work of literature for knowledge of each parts, for the relations of these parts to each other and for their relation to the whole.\textsuperscript{4} It is detail clarification of a work, some times 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. It thus consider all relevant aspect of a work speaker, images, figure of speech, rhythm, rhyme, if not all of these, at least the most important.

In this chapter, the writer would like to discuss about analysis of the three poems by Ezra Ponds which contains of imagery within the poems. But before going to discuss about the messages delivered by the author, we study first about its imagery by analyzing the poems one by one, looking for the most appear imagery.

1. The Return

The first poem is \textbf{The Return} that describes us an activity of pagan God that went back from the worship that walk down one by one with fear, tentative movement and bowed heads. Seeing from their face, they have trouble. This is proved

\textsuperscript{4} Perrine, Laurence & Thomas R. \textit{RAP Sound and Sense}, (Florida, USA; Harcova, Braco Collage Publisher, 1991), P.347
with the fact that they move slowly with uncertain movement. This poem also describes a brief about the Gods with winged shoe.

**The Return**

*See, they return; ah, see the tentative Movement, and the slow feet.*

*The trouble in the pace and the uncertain Wavering!*

*See, they return, one, by, and by one,*

*With fear as half awakened;*

*As if the snow should hesitate*

*And murmur in the wind.*

*And half turn back;*

*These were the ‘Wing’d-with-Awe,’*

*Inviolable.*

*Gods of the winged shoe!*

*With them the silver hounds.*

*Sniffing the trace of air!*

*Haie! Haie*

*these were the swift to harry,*

*These the keen- scented:*

*These were the souls of blood*

*Slow on the leash*

*Pallid the leash-men!*

The writer drawing the summary of imagery analysis in this table. And then about the meaning of poetry in this table, I get from Oxford Advanced Learner’s dictionary.
This poem describes the return of a congregation of the pagan gods. The poet tries to communicate with us and invite us to see the tentative movement of the pagan gods. It is told that they moves slowly when they have just returned from the worship. It seems that in their pace contains trouble which can be seen from its movement when it steps forward. The word ‘uncertain wavering’ probably the most suitable for uncertain pace that they do not really know where should they go to.

The writer here inform us a specific situation when a congregation turn back from their worship and he describes that they-the pagan gods-move slowly in their steps. This gives the sense that the readers virtually see their movement which step slowly in their pace and uncertain wavering denoting uncertain destination where should they move to. This is because seen from their pace seems to be full of trouble that may haunts their life. They are like wanderers with no destination following where their feet move to, and not where their mind intended to move to.
If we take a look at the word “feet”, of course it is kind of visual imagery even though this word in the sentence means rather to ‘the movement’. We can say this because the word “feet” is something can be seen by our sight. We may do not see it immediately while we are reading this sentence, however it is able to built up imagination to know like what the shape is. The word “pace” in the third line of the first stanza is kind of visual imagery which expresses movement of feet. When we read this word our imagines that the movement of feet when it moves forward or perhaps to back, left and right. It is not ‘feet’ that is emphasized here, but rather to ‘movement of feet’ that steps slowly.

The word “wavering” is also kind of visual imagery which expresses the movement. We can take an example like ocean and leaves that ‘wave’ when they are blown by the wind denoting movement. As well as the word ‘pace’ mentioned above, the word ‘wavering’ also reflects movement which emphasizes uncertain feet movement. This is because of ‘the trouble in the pace’, the previous word, which leads to uncertain movement.

Later, the poet describes further more about the first stanza. It is told that they – pagan Gods - return one by one with frightened pace as if they are a half-awakened, which compared to the snow that falls down from the sky very slowly and seems to be hesitated within a moment. Or like murmur in the wind which goes everywhere with no destination, and half turn back which means different direction of uncertain movement. Later, the poet writes the words ‘wing’d-with-awe,’ which means ‘surprise’ in its real meaning. But it is not the real mean of this word.
In this stanza we find the word ‘fear’ which means afraid. This word is kind of organic imagery because it is an internal sensation which is unseen. We cannot imagine like what the fear is, its shape, its taste or its color. It is right that we are able to imagine the frightened face, however it is not the face that should be emphasized here, but it is rather to ‘feeling of fear’ within someone’s heart.

The next word that should be analyzed here is ‘snow’ in the third line of the second stanza. Snow is something seeable and touchable that almost everyone knows what snow is. When we read this word in a poem, our mind will think or imagine like what the snow is. Of course, it is grains of ice with white color which fall down from the sky. So, we can name this word ‘visual imagery’ as it can be seen, that appeals to our sense of sight and we can imagine by our mind when we read this word.

The word ‘wind’ in the forth line even we do not see it or like what the shape is, or we will never be able to touch it, but we can feel its softness. This is what we call tactile imagery that relates to the hardness, softness, wetness, or heat and cold. We can feel when the wind blows at our face with its softness touches our skin. The murmur of the wind that appeals to our touch gives us expression of its soft touch.

In the last stanza we find the word ‘awe’. It is an irony to the uncertain movement of a congregation that even though the uncertain wavering is not something to be surprised or praised, but the poet writes in order to give an impression of irony that it is the contradictory fact. The word “Gods of the winged shoe” is a Homeric epithet which is given by the writer to identify the gods; Hermes, their messenger that wore the winged shoes. In this three-line stanza we find the word “winged shoe” and “silver hound”. Both of the words appeal to our sense of sight
even it is seems to be strange to find such shoes with wings. Our mind will imagine or at least it is able to involve an idea about a winged shoe.

The word “silver hound” is also easily captured by our sight. The normal eyes have no trouble to state what color it is. Since both of words are seeable and appeal to our sight, we call them visual imagery. Meanwhile, in the last stanza we find the word “air”. Of course, it is like the wind that we have discussed above. Even we do not know what color it is and untouchable but we can feel its softness, and again we sniff it everyday. So it is kind of tactile imagery.

2. A Pact

The second poem is A Pact talks about an appointment between the writer and a man called Whitman. The author told him self that he was a petulant child of an obstinate father. He describes that a pact is like commerce between both person where someone has a sap and the other has the root. That’s why the pact which means an appointment should be keep well.

A Pact

I make a pact with you, Walt Whitman-
I have detested you long enough.
I come to you as a grown child
Who has had a pig-headed father;
I am old enough now to make friends.
It was you that broke the new wood.
Now is a time for carving.
We have one sap and one root-
Let there be commerce between us.
The writer drawing the summary of imagery analysis in this table. And then about the meaning of poetry in this table, I get from Oxford Advanced Learner’s dictionary.

<table>
<thead>
<tr>
<th>No</th>
<th>Kind of Imagery</th>
<th>Word</th>
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<th>Meaning</th>
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<td>Visual</td>
<td><em>Grown child</em></td>
<td>1st stanza, 3rd line</td>
<td><em>Childhood</em></td>
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<tr>
<td>2</td>
<td>Visual</td>
<td><em>New wood</em></td>
<td>6th line</td>
<td><em>New agreement</em></td>
</tr>
<tr>
<td>3</td>
<td>Visual</td>
<td><em>the time for carving</em></td>
<td>7th line</td>
<td><em>Make a deal</em></td>
</tr>
<tr>
<td>3</td>
<td>Visual</td>
<td><em>Sap and root</em></td>
<td>8th line</td>
<td><em>Things to commerce</em></td>
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**A pact** is a poem that describes Pond’s forthright confrontation with Walt Whitman, which allows the poet to come to terms with a debt to his American forebear, the father of free verse expressionism. Flaunting hatred of a dismally self-limiting poet, Pound depicts himself as the petulant child of an obstinate father, but stop short of a meaningless tantrum. By reining himself in the fifth line, he gives over peevish vengeance to acknowledge the development of modernism from its foundations. From this “*new wood*” that Whitman exposed, Pound intends to carve the future of poetry, thus achieving “commerce” between himself and his predecessor.

There are not so many imageries in this poem, as it describes about an appointment, however we can find some. If take a look at the third line, we find the word “*a grown child*”. This reflects to the childhood, the time when the children look sweet and funny. This shows visual imagery as it is easily described in our mind how
the grown child is. The next we find the word “new wood” which describes new little forest which has been found. We surely know how the forest is, which consists of kind of trees growing there with various plants surrounding it. Even not so many, some of animals are available there. This we call also visual imagery as it can be seen by our sight, at least we can imagine how the wood is.

Later, the poet tries to describe further more about what is something to do with breaking new wood. It is answered in the next line which says “the time for carving”. After breaking the new little forest, the later activity is to carve the land for the wood has been opened. We know how the activity of carving the land when the farmers are ready with their equipments and hoe to plant variety of plants. As long as we can catch this description by our sight, we call it visual imagery also because it describes time of carving.

The next line after description of the previous, we find the words “one sap and one root”. Of course, almost of us know both sap and root that they are two kinds of important elements in the tree. The sap is to protect the viruses that may come from the outer of its body and to bring mineral to the fruits through its trunks and twigs and the roots have a duty of sucking or taking the mineral from the earth due to its body life. We can conclude that both of words are kind of visual imagery as the audience or the readers are able to describe the sap and the root.

3. A Virginal

The third poem is A Virginal which talks about a virginity or ladies purity. It is told in the poem that the maiden should keep their purity from anything that may
destroy or waste this most honored crown. Not only that but they also should avoid
themselves from something danger outside.

**A Virginal**

_No, no! Go from me. I have left her lately._

_I will not spoil my sheath with lesser brightness,_

_For my surrounding air hath a new lightness;_  

_Slight are her arms, yet they have bound me_  

_Straightly_  

_And left me cloaked as with a gauze of ether;_  

_As with sweet leaves; as with subtle clearness._  

_Oh, I have picked up magic in her nearness_  

_To sheathe me half in half the things that sheathe her._  

_No, no! Go from me. I have still the flavor,_

_Soft as spring wind that’s come from birchen bowers._  

_Green come the shot. Aye April in the branches,_  

_As winter’s wounds with her sleight hand the staunches,_  

_Hath of the trees a likeness of the savor._  

_As white their bark, so white this lady’s hours_  

The writer drawing the summary of imagery analysis in this table. And
then about the meaning of poetry in this table, I get from Oxford Advanced
Learner’s dictionary.
TABLE OF IMAGERY

<table>
<thead>
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<td>Things that protect purity</td>
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<td>2</td>
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<td>Touches</td>
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<td>2nd stanza, 3rd line</td>
<td>Lady’s attitude</td>
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<td>2nd stanza, 4th line</td>
<td>Lady’s age</td>
</tr>
<tr>
<td>5</td>
<td>Tactile</td>
<td>flavor</td>
<td>3rd stanza, 1st line</td>
<td>virginity</td>
</tr>
<tr>
<td>6</td>
<td>Tactile</td>
<td>Winter’s wound</td>
<td>3rd stanza, 4th line</td>
<td>Purity</td>
</tr>
</tbody>
</table>

A Virginal composed in 1912 which reflects the lady’s purity. The purity in this poem is described like a white –barked tree in the winter that the maidens will always keep it from anything that may spoil her ‘pure crown’.

“Sheath” is kind of visual imagery that can be seen by our sight. It is as tree’s skin that protects its trunk from something spoils inside of it. It is really important that should be kept carefully, as well as A Virginal that should be kept well from anything that can make it lesser brightness.

The word “arms” is also kind of visual imagery that it is compared to sheath that bounds its trunk straightly as well as arms that hold something strongly to avoid it from damage.
Later, the poet writes the word “gauze of ether” that describes soft fog which compared to “sweet leaves” or subtle clearness. This is kind of visual imagery that our mind will be easily built up an imagination of how the gauze is, what color the leaf is and how the subtle clearness is.

In the next stanza he describes “the flavor of soft” as well as spring wind. This flavor is kind of tactile imagery because it leads us to the soft touch of spring wind, the time where the nature seems to be fresh and beautiful. This season is preferred by almost people for being its beauty indescribable. Moreover, the birchen bowers bring spring wind that wave at it wounding it with soft touch. This is of course, causes to the greenly leaves and other nature in April, the month when spring usually comes. There is no season like it that serves the finest panorama for all those who gaze at it guiding our mind to the highest imagination. This beauty is compared to the virginity of maidens that always kept its purity with not allowing anything that may soil it.

The next stanza the poet describes “the winter’s wound” that provides us the cold touch to the skin. This is also we call tactile imagery for being its cold. In this season the coldness wounds everywhere; in grasses, houses, gardens, fields or even trees and its branches and twigs. The proper thing that the writer emphasizes here is the color of this season. We know that when this season comes almost trees, grasses or even the mountain look white. That is why the author writes in his words “as white their bark” to reflect the virginity of the maidens as well as white color denoting the ladies’ purity.

All the three poems discussed above contain kinds of imagery like visual imagery, tactile imagery, kinesthetic imagery, and organic imagery. Those imageries
appear because the poet intended to interpret the real fact happened in that time, and again, there are hardly any of poem without imagery, because this is one the important elements in poetry. In the first poem The Return we can find an explanation of how the pagan gods return from their worship with tentative movement, trouble in pace and uncertain waveri ng. The poet tries to describe their expression on their return after worship, and this is the clear description about the first poem.

Later A Pact presents a few of imagery to the readers which visual imagery seems to all in all in this poem. We do not get so many imageries in this poem because the poet was widely intended to describe the content of the poem is not merely talking about nature like the words “sap and root” before the last line, but it seems to emphasize an appointment between the writer and someone called White Whitman. It is compared that the appointment made is like a new wood that has just been cleared away and then ready for carving, which means ready to conduct a new appointment or pact for commerce between them.

Mostly A Virginal uses visual imagery in order to compare between the softness of spring wind that comes from the birchen bowers, the white of birchen bark and the beauty of nature to the maidens’ purity that should be always kept from anything that may destroy its purity. And that is said in the words “I will not spoil my sheath with lesser brightness” to compare to ladies with their virginity avoiding from any disturbance outside.
B. Imagery that Mostly Appears in the Three Poems

The writer has discussed the three poems by Pound and of course including its paraphrase, meaning and kinds of imagery in it. First, if we take a look at poem titled The Return we found there six visual imageries, one organic and one tactile imageries. However, the visual imagery mostly appear in this poem because it represents six words and the other appears once.

The second poem A Pact represents only one kind of imagery, it is visual imagery. We have found no imagery in this poem except four visual imagery. Of course, we will not say that there will be some other imageries in it as visual imagery is the only imagery involve in this poem.

The third poem is A Virginal which serves us with its two kinds of imagery, they are visual imagery and tactile imagery. The visual imagery in this poem also seems to be so often appears from one stanza to another. The fact that this poem provides us four visual imageries of the six words available there. The tactile imagery only represents two words of the six in this poem.

From the description above, we conclude that the visual imagery mostly appear in the poem. This is a pact that visual imagery touches almost every poem because the poem written by an author is insperable from nature. And almost words that we see in the nature are seeable and touchable. That is why learning from the nature, the author pours all what in his mind to words or phrases in the form of poem.
C. The Construction of Imagery in Three Poems

We know that the poems made by an author is not merely saying a word or writing it on a piece of paper and then he neglects it. Don’t we ever think that we, sometimes, writes something on paper about our experience in the past or what we have been feeling in our life. This is not only about writing or an useless articles which are arranged word by word, but also about what we intended to deliver to readers, or even to ourselves.

As well as poets that write kinds of poems do not overflow their thought and ideas on the paper without any meaning or messages, but they have something to deliver to the readers. For the example, when a poet writes the words ‘gun’ or ‘bomb’ it may reflects to the war that he felt in the past.

1. The Return

In The Return, Pounds uses description and figure of speech in order to develop the imagery. The writer gets the technique in every line.

a. Description

The first let us take a look at the first stanza that says as mentioned bellow;

See, they return; ah, see the tentative
Movements, and the slow feet,
The trouble in the pace and the uncertain
Wavering!

This is a description of the pagan God as mentioned in the previous. It is told that they are in the trouble with the hard pace and uncertain wavering. This is because
the trouble disturbs their minds that it makes them not focusing what they are doing. This can be seen in the first and second line of this stanza, like the words ‘tentative movement’ and ‘slow feet’. All of the description is using ordinary sentence and simple word in order to develop the visual imagery. Although the poet only uses ordinary sentence and simple words, the readers will be able to catch the visual imagery, which is developing by poet in the poem.

This is the fact that the human are not able to avoid from any sort of trouble, even a grain of it. But when human know that there is the “strongest hand” that is able to do anything and to solve any kinds of problem when it comes to their minds and almost unsolved. We know that what the poet writes in his poem is only an idol God, like in his words in the first line of the last stanza “ Gods of the winged shoe!” but something important to emphasize here is that they still believe that there is the most powerful energy above all of things.

b. Figure of speech

This poem also consist of some figure of speech to developing imagery:

\[ \text{With fear as half awakened} \]

the poets develops the visual imagery by using figure of speech. In these lines, the poet developing the visual imagery by using simile; he puts a connective as an indicator of simile in it. Beside that in order to describe the return of a congregation of the pagan Gods from the worship that’s full of trouble and fear in their pace as half awakened.

\[ \text{As if the snow should hesitate} \]

the poets develops the visual imagery by using figure of speech. In these lines, the poet develop the visual imagery by using simile; he puts a connective as an
indicator of simile in it. Beside that in order to describe the movement and slow feet of a congregation of pagan gods with the falling of snow. The writer can conclude that the imagery in these lines is develop by figure of speech by using simile in developing it.

Meanwhile if we could take an example from their attitude, we will find the meaning hidden behind the poem. It is our belief to the God that helps us able to endure disturbances comes from out side. What the poet writes in his poem is just an example of what the pagans God do when they face the trouble.

2. A Pact

In A Pact, Pounds uses description and figure of speech in order to develop the imagery. The writer gets the technique in every line.

a. Description

A Pact presents us the good commitment of the writer. It is told in the previous that the poem is about confrontation between the poet and Whitman, his American forebear. We can see furthermore in his poem with these words below;

I make a pact with you, Walt Whitman-
I have detested you long enough.
I come to you as a grown child.

All of the description is using ordinary sentence and simple word in order to develop the visual imagery. Although the poet only uses ordinary sentence and simple words, the readers will be able to catch the visual imagery, which is developing by poet in the poem.

The poet here tries to commit what he said to his partner in a pact. To make a pact means to make a commitment between two people that should be kept well. None of both partners should trespass the regulation, or even to avoid what they have
said in the first step. It is not only saying a word or writing it without realization, but also how to keep one each other in mutual act. And again none of them should hurt other because it will surely destroy one’s belief. We can see the strong intention of the poet to carry out this commitment in his words as mentioned below;

*I am old enough now to make friends.  
It was you that broke the new wood*

The poet tries to make his partner sure about what they have said together. It is Whiteman that starts the appointment like in his words at the second line. Now after making an appointment how to run it well because it is the duty that should be carry out. All of the description is using ordinary sentence and simple word in order to develop the visual imagery. Although the poet only uses ordinary sentence and simple words, the readers will be able to catch the visual imagery, which is developing by poet in the poem.

b. Figure of speech

This poem also consist of some figure of speech to developing imagery ;

*I come to you as a grown child*

the poets develops the visual imagery by using figure of speech. In these lines, the poet developing the visual imagery by using *simile*; he puts a connective *as* an indicator of simile in order to describe a pact like the child usually do.

The message in this poem is that the commitment or the pact is a duty that should be carried out. It is really important because it is related to the someone’s trust.

3. A Virginal
In *A Virginal*, Pounds uses description and figure of speech in order to develop the imagery. The writer gets the technique in every line.

a. Description

The poet here describes *A Virginal* which reflects the maiden’s purity. We can see further more in his words in the first stanza:

- *No, no! Go from me. I have left her lately.*
- *I will not spoil my sheath with lesser brightness,*
- *For my surrounding air hath a new lightness;*

The words ‘*I will not spoil my sheath with lesser brightness*, reflects lady’s consistence on her purity that she will not let any kinds of dirt spoiling her brightness. It means, to hold the duty is to restrain any disturbances come from outside, and to carry out the responsibility to the fullest degree. It is not easy to hold the duty, which we must sacrifice kinds of things in order to state the truth and realize what we have been dreaming of. All of the description is using ordinary sentence and simple word in order to develop the visual imagery. Although the poet only uses ordinary sentence and simple words, the readers will be able to catch the visual imagery, which is developing by poet in the poem.

The words “*no, no*” in the first stanza contains the strong restrain to avoid the destruction comes from outsider or any disturbances that may break the purity in many ways. The similar expression is repeated in the next last stanza as the words mentioned below:

- *No, no! Go from me. I have still the flavor,*
- *Soft as spring wind that’s come from birchen bowers*
This reflects strong avoidance repetition within the poem, that the poet tries to emphasize the purity’s respect in order to keep it soft, pure, and fresh as well as spring wind that comes from leafy trees that may give the tranquility to its surrounds.

b. Figure of speech

*And left me cloaked as with a gauze of ether;*

*As with sweet leaves; as with subtle clearness*

the poets develops the visual imagery by using figure of speech. In these two lines, the poet developing the visual imagery by using *simile*; he puts a connective *as* an indicator of simile in order to describe a lady’s purity that must be protected. The first line is describing a tree that protected its skin with a gauze of ether. The second is describing softness and clearness of leaves.

*Soft as spring wind that’s come from birchen bowers*

the poets develops the visual imagery by using figure of speech. In these lines, the poet developing the visual imagery by using *simile*; he puts a connective *as* an indicator of simile in order to describe the softness of lady’s purity like the spring wind softness.
A. Conclusion

Visual imagery in poetry appears frequently as the most of words is not free from image. As well as the three poems mentioned and describe above are mostly contain visual imagery, even though some other poems may present variety of imagery like auditory imagery, internal sensation, olfactory imagery, gustatory imagery and tactile imagery. In this analysis we have discussed the three poems talking about The Return, A Pact and A Virginal. The writer have found elements that should be analyzed properly; it is “what kind of imagery appears in the three poems”

The proper things to be underlined here is that the poet uses the visual imagery frequently, especially in the second and the third poem. Meanwhile in the first poem The Return the writer have found kinds of imagery like organic imagery for the word “fear” as it denotes internal sensation which is unseen but the human are able to feel it, and tactile imagery for the word “air” for even though it is untouchable, but the readers are able to feel its softness, especially when the wind blows and touches our skin.

The second poem A Pact represents no imagery except the visual one, like the words “grown child” which reflects the child when the face look sweet, “new wood” which reflects little forest, “time of carving” that reflects when the people ready to plant and “one sap and one root” that reflects elements of a tree.
Later, in the last poem **A Virginal** the writer find some of imageries like **visual imagery** for the word ‘Sheath’ which means tree’s skin that protects its trunk from something spoils inside of it, ‘arms’ which is compared to sheath, ‘gauze of ether’ which means soft fog that every reader is able to see it, and the **tactile imagery** which reflects the soft flavor as well as spring wind. **Tactile imagery** is also available in the words “winter wound” which reflects the time when the air becomes cold.

**The Return** represents imageries as mentioned above as writer’s emphasis on description of the pagan gods on their return from their worship with trouble in their pace and slow movement. Imageries in **A Pact** represent comparison between “sap and root” to the commerce between two persons. Kinds of imagery appear in **A Virginal** reflect the comparison between the beauty of nature during spring wind or the white barked-trees to the maidens’ purity

Imagery that mostly appears in the three poems by Pound is visual imagery, as it is the only imagery that many appeals to the audiences. Visual imagery is easily caught by our sight almost at every environment. Since the poems are created from the nature, visual imagery has a close relation with it. This is proved as we have discussed in the previous chapters.

**B. Suggestion**

Reading poetry with appreciative understanding will be something interesting for the readers as kinds of poem are enriched with kinds of imagery which beatify the poem. Whoever reads the poem with comprehension will be interested in such kind of literature. This is as the fact that almost the people are enjoying reading the poetry, moreover for the lovers who fall in thousand feelings of love.
The writer suggests to find the beauty within the poetry and who are interested in studying about poetry, of course, the reader must first understand what poetry is. To make it comprehensive, the reader must gain the knowledge about it. To understand poem the readers have to be aware of the supporting elements like extrinsic or intrinsic element of poetry such as visual imagery. Because the readers can get the idea and the meaning of the poem if use those things. It means reading the poetry with appreciative understanding derived from the knowledge about it. That’s why our study is actually not enough here and then we leave it instantly, but the reader still have to improve it to gain more comprehensive understanding about the poetry for being so many elements that should be discussed such as theme and symbol.
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Ezra Loomis Pound
APPENDICES

Biography of Ezra Loomis Pound (1885 – 1972)

American poet and critic, often called "the poet's poet" because his profound influence on 20th century writing in English. Pound believed that poetry is the highest of arts. A rebel par excellence, he challenged many of the common views of his time and spent 12 years in an American mental hospital. Pound's major work was the Cantos, which was published in ten sections between 1925 and 1969, and then as a one-volume collected edition, THE CANTOS OF EZRA POUND I-CXVII (1970).

"The Proper METHOD for studying poetry and good letters is the method of contemporary biologists, that is careful first-hand examination of the matter, and continual COMPARISON of one 'slide' or specimen with another." (from ABC of Reading, 1934)

Ezra Pound was born in Hailey, Idaho in 1885, but he was brought up in Wynokote, Philadelphia. His father, Homer Loomis Pound, worked as an assistant assayer at the US Mint. At the age of twelve Pound entered Cheltenham, a military school, where he was introduced to Greek and Latin. He then studied languages at the University of Pennsylvania, and befriended there the young William Carlos Williams (1883-1963), who gained later fame as a poet in New York's avant-garde circles. From 1903 to 1906 Pound studied Anglo-Saxon and Romance languages at Hamilton College. In 1907 his teaching career was cut short at Wabash College in Crawfordsville, Indiana, when he had entertained an actress in his room.
In 1908 Pound travelled widely in Europe, working as a journalist. His first book of poems, *A LUME SPENTO* (1908), was privately printed by A. Antonini in Venice. Inspired by the work of Yeats, he went to London because he thought "Yeats knew more about poetry than anybody else": He founded with Richard Aldington (1892-1962) and others the literary 'Imagism', and edited its first anthology, *Des Imagistes* (1914). The movement was influenced by thoughts of Rémy de Gourmont whose book, *The Natural Philosophy of Love* (1904), Pound translated later, and T.E. Hulme (1883-1917), who stressed the importance of fresh language and true perception on nature. In his cautions, published in *Poetry* in 1913, Pound wrote: "Don't use such an expression as 'dim lands of peace'. It dulls the image. It mixes an abstraction with the concrete. It comes from the writer's not realizing that the natural object is always the adequate symbol."

In their manifesto the Imagists promised:

1. Direct treatment of the 'thing' whether subject or objective.

2. To use absolutely no word that does not contribute to the presentation.

3. As regarding rhythm: to compose in the sequence of musical phrase, not in sequence of a metronome.

"Pound's short "one-image poem" 'In a Station of the Metro' is among the most celebrated Imagist works: "The apparition of these faces in the crowd; / Petals on a wet, black bough." Pound had seen a succession of beautiful faces one day on the Paris Metro, and in the evening he found suddenly the expression for his sudden emotion.
Pound soon lost interest in Imagism - he did not abandon totally formulaic verse - and after disputing with the poet Amy Lowell, Pound called the movement "Amygism." With Wyndham Lewis and the sculptor Henri Gaudier-Brzeska, who was killed in 1915, he founded 'Vorticism', which produced a magazine, Blast. He helped Wyndham Lewis, T.S. Eliot and James Joyce to publish their works in the magazines Egoist and Poetry. When he worked in 1913-14 as W.B. Yeats's secretary, he started a correspondence with Joyce. After their first meeting the Irish poet had said that Pound "can't sing as he has no voice", but later called him a solitary volcano; Wyndham Lewis said he was the Trotsky of literature. Pound wrote on Joyce on various magazines, collected money for him, and even sent spare clothes for him. Pound also played crucial role in the cutting of Eliot's The Waste Land. Eliot dedicated the work to him, as il miglior fabbro (the better maker).

In 1914 Pound married the artist Dorothy Shakespear, "surely the most charming woman in London," as Pound described her to his mother. After a vacation in Egypt, Dorothy conceived in 1926 a child, Omar. In 1922 Pound started his relationship with the violinist Olga Rudge, with whom he had a daughter, born five months before Omar. From this period date one of Pound's most widely read poems, HOMAGE TO SEXTUS PROPERTIUS (1919).

Pound has been called the "inventor" of Chinese poetry for our time. Beginning in 1913 with the notebooks of the Orientalist Ernest Fenollosa, he pursued a lifelong study of ancient Chinese texts, and translated among others the writings of Confucius. Pound's translations based on Fenollosa's notes, collected in CATHAY (1915), are considered among the most beautiful of his writings. Dante and Homer became other sources for inspiration, and especially Dante's journey through the realms have parallels with his examination of individual experiences in the Cantos.

In 1920 Pound moved to Paris - Britain had become him "an old bitch, gone in the teeth." Four years later her settled in Italy, where he lived over 20 years, comfortable
with his role as an outsider. He met Mussolini in 1933 and saw in him the long-needed economic and social reformer. In his anti-Semitic statements Pound agreed with those who believed that the economic system was being exploited by Jewish financiers. During World War II he made in Rome a series of hysterical and bitter radio broadcasts, that were openly fascist. In one of his radio talks he suggested that "if some man had a stroke of genius, and could start a pogrom against Jews... there might be something to say for it." In 1945 he was arrested by the U.S. forces and put in a six foot by six foot "gorilla cage" - he was still an American citizen. In a trial he was labelled as paranoid by the examining psychiatrists. Pound spent 12 years in Washington, D.C., in a hospital for the criminally insane. It has been suggested that Pound was feigning insanity to escape the death penalty, but the treason indictment did not drastically affect his ability to write and translate poetry. During this period he received the 1949 Bollingen Prize for his *Pisan Cantos*, which concerned his imprisonment at the camp near Pisa. After Pound was released from St. Elizabeth's hospital due to the actions and efforts of his last living protégé, Eustace Mullins, he returned to Italy, where he spent his remaining years. Pound died on November 1, 1972, in Venice. According to Katherine Anne Porter, "Pound was one of the most opinionated and unselfish men who ever lived, and he made friends and enemies everywhere by the simple exercise of the classic American constitutional right of free speech." (*The Letters of E.P., 1907-1941*, review in *New York Times Book Review*, 29 Oct. 1950)

Pound published over 70 books and translated Japanese plays and Chinese poetry. The *Cantos*, a series of poems which he wrote from 1920s throughout his life, are
considered among his best achievements. Its last volume was DRAFTS AND FRAGMENTS OF CANTOS CX-CXVII (1968). In the *Cantos* Pound recorded the poet's spiritual quest for transcendence, and intellectual search for worldly wisdom. However, he did not try to imitate classical epic, but had several heroes instead of one, and projected his own self into his characters. His models were Dante's *La divina commedia* (c. 1320) and Robert Browning's confessional poem *Sordello* (1840). Just as Beatrice guided Dante's pilgrim, so also classical goddesses appear in the *Cantos*. In addition, through mythical, historical, and contemporary figures Pound mirrored the poetry and ideas of the past and present. Canto LXXII and Canto LXXIII were not published in the early collections due to their controversial - fascist - thoughts.

Pound's style was clear, economical and concrete. "Great literature is simply language charged with meaning to the utmost possible degree," he once said. As an essayist Pound wrote mostly about poetry. From the mid-1920s he examined the ways economic systems promote or debase culture. "Why the hell don't the schools give a little rudimentary education in economics, the history of economics, and in the use of language," he wrote in 1933 in a letter to the Idaho senator William Borah, trying to recruit him in the mainly one-sided correspondence as an advocate of his radical political and economic theories. Pound hoped, that fascism could establish the sort of society in which the arts could flourish. He also argued that poetry is not "entertainment", and as an elitist he did not appreciate the common reader.

Pound considered American culture isolated from the traditions that make the arts possible, and depicted Walt Whitman as "exceedingly nauseating pill". Pound's most
influential publications on aesthetics are ABC OF READING (1934), which summarized his aesthetic theory and is said to have established the modernist poetic technique, and THE CHINESE WRITTEN CHARACTER AS A MEDIUM FOR POETRY (pub. 1936), compiled from the notes of Ernest Fenollosa.

**Imagism:** a short-lived movement of American and English poets whose verse was characterized by concrete language and figures of speech, modern subject matter, freedom in the use of meter, and avoidance of mystical themes. Members of the movement included Hilda Doolittle, Richard Aldington, F.S. Flint, T.E. Hulme, John Gould Fletcher, Harriet Monroe, Amy Lowell, whom Pound did not consider an imagist, but called her attempts "Amygism". The movement also influenced Conrad Aiken, Marianne Moore, Wallace Stevens, D.H. Lawrence, T.S. Eliot, Herbert Read. -The Imaginist movement deloped in 1913; its members published poems in Poetry and The New Freewoman (later The Egoist).