VISUAL IMAGERY IN WILLIAM CARLOS WILLIAMS POEMS

A “Thesis”
Submitted to Adab and Humanities Faculty
In Partial Fulfillment of the Requirements for
The Strata 1 (S1) Degree

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ENGLISH LETTERS DEPARTMENT
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STATE ISLAMIC UNIVERSITY
“SYARIF HIDAYATULLAH”
JAKARTA
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APPROVAL SHEET

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ABSTRACT

ZAENAL ABIDIN, *Visual Imagery in William Carlos Williams’ Poems*, conducted literature research on William Carlos Williams. The objective of this research is finding visual imagery expressions (word, phrase, or action) in William Carlos Williams’ poems under the theme spring and discovering their contribution to the theme. The poems selected are *The Red Wheelbarrow*, *April*, and *The Widow’s Lament in The Springtime*.

Poem is defined as a kind of language that says more and says it more intensely than does ordinary language. On the other hand, Visual imagery is one of the kinds of imagery in poetry that expresses an idea through written way that touches sight sense.

The methodology of this research is qualitative. To find the visual imagery in William Carlos Williams poems, firstly, the researcher started with separating his poems that included into spring, and then selected three of them. After separation, the researcher conducted data collection method named content analysis, that is separating visual imagery words in the three poems and analyzing where—in which order of lines—they were situated, and explained the reason why they were included into visual imagery. The final step is separating those visual imagery words that reveal explicitly the symbols or signs of springtime.

In The Research Finding, it is discovered that *The Red Wheelbarrow* contains visual imagery in the presence of many objects that are contrasted with the wheelbarrow in red color beside chicken in white color. The visual imagery that contributes to the theme of spring in this poem is rain water. In general, *The Red Wheelbarrow* composed of words that touch sight sense. Meanwhile, in *April*, the visual imagery reveals in the presence of natural phenomenon of spring that can easily be enjoyed with eyes, like “Too much of sumac buds, pink in the head”. The visual words in this poem contribute so much to build springtime, there many words that indicate the existence of spring explicitly, like “buds”, “opening of Lilac leaves”, and etc. And in *Widow’s Lament in The Springtime*, the natural phenomenon of spring comes in almost every lines and touch sight sense. Both *April* and *Widow’s Lament in The Springtime* contains visual imagery expressions that contribute to the theme spring.

The conclusion of this research is that *The Red Wheelbarrow*, *April*, and *Widow’s Lament in The Springtime* use visual imagery in many lines of their body of poetry. Nevertheless, the visual imagery that reveal explicitly the symbols or signs of—in the other word, contribute to—springtime appears only in few places. In short, this research may be the step to conduct another research of other American poems in the same theme.
LEGALIZATION

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The thesis entitled “Visual Imagery in William Carlos Williams’ Poems” has been defended before the Letters and Humanities Faculty’s Examination Committee on August 10th, 2010. It has already been accepted as a partial fulfillment of the requirement for the Strata One Degree.

Jakarta, August 10th, 2010

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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 of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in text.

Jakarta, August 10th, 2010

Zaenal Abidin
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First of all, praises due to the one and only, the master of all creation Allah SWT, the Most Gracious, the Most Merciful of the world, the Lord of the Universe for all chance has been given to observe His world with full of guidance and aid to pass it through. May peace and blessing of Allah be upon His messenger, Muhammad SAW, who has filled our heart with love and showed us the light above, his family and his companions.

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Jakarta, August 10th, 2010

The Writer
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CHAPTER 1

INTRODUCTION

A. Background of the Study

Poetry is an important kind of literature that has occurred since the first age of human civilization. It is the way of expression by which human beings spill their artistry drive. It is the way of expression by which they remember the past, reflect the philosophical truth, or expose sorrow as well as happiness. As for some people, aspects of life such as romance, love, sadness, and beauty are the goal of life, without which life might not be colorful. John Keating said: “We don’t read and write poetry because it’s cute. We read and write poetry because we are members of human race. And human race is filled with passion… medicine, law, business, engineering, these are noble pursuits and necessary to sustain life. But poetry, beauty, romance, love, these are what we stay alive for…”

Poetry has been being appreciated along centuries. It is read by the poor as well as the rich; by the kings as well as the masses. It became one of the masses’ means of communication by which they shared ideas, distributed sorrow, or recalled heroic memories. Arabian culture pre-Muhammad was famed with poetry. The common people liked to recall the merits of their heroes by reading poetry in the crowd. This age went on before sixth century. Prior to the Arabian, Confucius, the great philosopher of China taught his poetic wisdom in about 551

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1 John Keating, “What is Poetry?” http://pages.cthome.net/jtall/whatispoetry.htm downloaded on December 31 2008 M
BC. He dedicated himself to teaching people how to live in peace with each other.2 Again, prior to him, it was the rise of influential philosophers in Greece: Socrates, Plato, and Aristotle (about 400 BC). In keeping with such cultures, middle age that continue to the modern one has been giving birth to hundreds even thousands of poets—despite the little number of those who become famous. According to the general classification, the period between 4 million years ago to AD 500 is known as the Ancient World—while the ages come next named Middle Age.3 It means that poetry is the symptom of all civilization in all ages, from the ancient ages to the modern one. It is why Perrine said, that poetry is “as ancient as human civilization. The most primitive people have used it, and the most civilized have cultivated it”4

The main reason why poetry has been becoming the symptom in all ages is because poetry is sourced from human basic need. It is not artificial. It comes from anger, suffer, love, hate, or honor within human self. To love a beautiful girl is not an artificial want. It is an instinctive one. William Butler Yeats said: “Of our conflicts with others we make rhetoric; of our conflicts with our selves we make poetry.”5

Sometimes this basic inner need contends with the other need, like the need of security, and forms a paradox. Terrible experience is enjoyable when transmitted through the medium of art. In the real life, death, pain, and suffering

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1 Ibid. p.10
are not pleasurable, but in poetry they may be. People are frightened of *Kuntilanak* in real life but they enjoy it in movie. People are afraid of being out of love but they enjoy Shakespeare’s *Romeo and Juliet*. It is a paradox.\(^6\)

Nevertheless, poetry is said becomes the power of civilization for it reflects the spirits of the age. It makes the civilization live. Therefore exiling poetry is equal to exiling humankind.\(^7\) Hence, a poet is in charge of his civilization. Doing much more than do journalists: inheriting culture, describing nature, or predicting future. Abraham Maslow said: “A musician must make music, an artist must paint, a poet must write, if he is to be ultimately at peace with himself. What one can be, one must be.”\(^8\)

In American modern poetry, William Carlos Williams is critical to modernization and pay a great deal of attention to literature. Williams was born in Rutherford, New Jersey, in 1883. He attended school in New Jersey, Switzerland, New York and France. He began studying medicine in 1902 at the University of Pennsylvania, where he met poets Ezra Pound and Hilda Doolittle (later known as H. D.). Although he obtained his M.D. and continued postgraduate studies at home and abroad, Williams fostered his love of poetry throughout this period. He continued to correspond with Ezra Pound and his poetry associates when abroad, as well as associating in poetry circles while in New York. In 1909, he published a book of poetry, Poems.

In 1910, he established his medical practice. Few of his patients knew of his poetry writings, although he regarded his forty-year medical career as a means

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\(^6\) Perrine, *op.cit.* p.8  
\(^7\) Garofalo, *op.cit.*  
\(^8\) Ibid.

Williams continued to associate with New York’s poetry circles, initially becoming involved with the Imagist movement spearheaded by Ezra Pound and T.S. Eliot. Williams’s most recognized works, “The Red Wheelbarrow” and “This Is Just To Say,” are cited as examples of the Imagist movement.

However, despite his personal friendship with Pound, Williams quickly began to disagree with the Imagist poetical style and conventions. He felt that, unlike the works of Pound and Eliot, American poetry should focus on developing distinctly an American style, reflective of American thought, speech, themes and local imagery.

His emphasis on “the local,” as he termed it, helped him develop a unique style of poetry as well as themes in his poetry that pertain to American society from fragmentation and alienation to developing a shared cultural history. Eventually, Williams’s poetry developed into a far more Modernist than Imagist style.

Williams's influence on American poetry may be the strongest because he strove to help other poets develop their own skills, mentoring young poets. During his life time, he published twenty-five volumes of poetry, nine book-length works of prose, two short stories and one drama.

Williams was radical in his politics, with anti-capitalist themes prevalent in some of his works. Eventually, his political beliefs subjected him to the scrutiny of McCarthyism in 1952 and 1953. His health was already poor after a
heart attack in 1948 and several strokes in 1949. Federal investigations and subsequently losing his position as a consultant to the Library of Congress both contributed to Williams’s depression, which hospitalized him once again in 1953.

William Carlos Williams died in 1963. Several of his works and anthologies have been published after his death. He was posthumously awarded the Pulitzer Prize for his final volume of poetry.

The short biography arranged by McCollum above showed that Williams has played an important role in American modern poetry. Furthermore, it is clear that the history speaks as to his style of imagery that laid critics on conventional poets along his lifetime. He made a serious effort to build imagery in poetry and together with Ezra Pound and other influential poets of their time joined in a movement called Imagism. The Imagists argued for the primacy of image in poetry. As one of the important figures of imagism, this research discusses William Carlos Williams' visual imagery.

Williams' straightforward approach to writing marked a new direction for poetry. In shaping his idea of what this new poetry should be, Williams emphasized four qualities.

The first was the use of common place subjects and themes. The poet must write about things people can respond to, things people have seen and know. Otherwise, literature stands separate from its readers.

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The second principle for the new poetry was the poet’s duty to write about real events or objects in a language that all people could understand, with an ear for the way people actually speak. Williams called his language 'the American idiom' and stressed repeatedly that it was different from formal English in that it allowed for speech patterns that could violate grammatical rules. He delighted in experimenting with short poems that were little more than fragments of speech capturing individual moments, thoughts, feelings, or images, as in 'This Is Just To Say' (1934): “I have eaten/ the plums/ that were/ in the icebox...”

The third attribute for the new poetry was specificity. Williams objected to traditional poetry that talked in generalities, such as poems that treated love, death, anger, and friendship as abstractions rather than as real things. Fighting against what he called aboutness, Williams coined the phrase 'No ideas but in things.' This meant that his poetry made its point by focusing attention on concrete reality. To show an emotion such as love, he would write about the everyday gestures that represented the emotion, such as a heartfelt apology. Also, Williams paid attention to simple objects, like red wheelbarrows, that other poets ignored, and he found poetic qualities in these everyday objects.

The fourth principle of Williams' new poetics was the poet’s responsibility to write about his or her locale, or in the wording he preferred, local. Williams believed that only by knowing a small fragment of life thoroughly could anyone hope to understand the total picture of human existence.

Because of his important role in modern imagery movement of America, young poets nowadays compose their poetry locally rather than generally. They
speak their experience of love rather than universal love. Based on such a background, the research on William Carlos Williams' imagery in his poems is significant to conduct.

B. Focus of The Research

This research is focused on imagery, an important aspect of poetry, and the imagery is also focused on visual imagery: an imagery that deals a great deal with sight sense. The poem of this research is focused on three chapters of William Carlos Williams Poems: *The Red Wheelbarrow*, *April*, and *The Widow’s Lament in Springtime*, and they are categorized into spring poems—this is to say poems using spring as the setting.

C. Question of the Research

Based on above limitation, the writer formulates several research questions:

- What are the visual imageries that come up in *The Red Wheelbarrow*, *April* and *The Widow’s Lament in Springtime*?
- How does the visual imageries in William Carlos Williams’ poems contribute to the theme?
D. **Significance of the Research**

This research is significant primarily in contribution to literature researches that have been being conducted in purpose to develop humanity studies. As for many experts, poetry is the symptom of civilization that may give accurate descriptions of the current civilization; therefore this research may contribute advantages in grasping the idea, life, views, or culture in the view of a western poet in 19th century.

E. **Objective of the Research**

Objective of this research is to describe the visual imagery in four William Carlos Williams’ poems: *The Red Wheelbarrow, April, The Widow's Lament in Springtime*. The description is enriched with analytical discussion that explores the context in which the poems are arranged.

Besides, the other objective of this research is to describe visual words that contribute to build the background of spring.

F. **The Research Methodology**

1. **Method of the Research**

The method used in this research is Descriptive-Analytic Method, a method that belongs to Qualitative Method in contrary with Quantitative method. The basic assumption of this method is that reality is not singular; reality is plural.
Hence, particular phenomenon researched can not lead a researcher to infer a theory that applies to the whole. A theory inferred applies only to the particular fact, not to the whole. In addition, a theory of this method reveals norms, ideology, values, doctrines, cultures, habits, or motivation that may influence—to some extent—someone’s behavior, knowledge, or attitude. In this regard, this research applies itself only to describing Williams’ poems as they are. To make the research systematized, some theories of poetry are used to arrange the discussion.

2. **Object of the Research**

Object of this research is three chapters of William Carlos Williams’ poems, they are: *The Red Wheelbarrow* (1923), *April* (1923), and *The Widow’s Lament in Springtime* (1923).

3. **Data Collection**

The data of this research are collected by collecting of visual imageries that occurred in William Carlos Williams poems—*The Red Wheelbarrow*, *April*, and *The Widow’s Lament in Springtime*. In consideration of that, lines become the unit of analysis in this research.

4. **Data Analysis**

After the data are collected, the analysis is done by separating those data by its different chapters, and by its different main idea in each chapter.

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10 [www.wikipedia, the free encyclopedia-william-carlos-williams](http://www.wikipedia.com), accessed October 12 2010
CHAPTER II

THEORETICAL FRAMEWORK

A. Definition of Poem

Poem is a piece of writing in which the words are chosen for their sound and the images they suggest, not just for their obvious meanings. The words are arranged in separate lines, usually with a repeated rhythm, and sometimes the lines rhyme at the end.¹

In practice, many poets or editors have published poems in a book under a single theme. Such a collection is called poetry.² Emily Dickinson said, "If I read a book and it makes my body so cold no fire ever can warm me, I know that is poetry;" and Dylan Thomas defined poetry by this way: "Poetry is what makes me laugh or cry or yawn, what makes my toenails twinkle, what makes me want to do this or that or nothing."³

Such definitions are subjective for the definitions reflect the speakers' personal experience only. Other people may not feel the same as Dickinson does. Nevertheless, referring to etymology, the term "poetry" comes from Greece, "poeima", means "make" or "poeisis" means "making". Hence, poetry means "make" or "making", i.e. a poet actually achieves to make a new world with his

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¹ Hornby, AS, Oxford Advanced Learner’s Dictionary (New York, Oxford University Press, 2003) h. 1013
² ibid
own couplets that can be realized through the certain message and atmosphere, even internal or external.\(^4\)

Poetry is the most compressed form of literature. Books may describe thousands of objects with thousand of words, but poetries describe thousand of objects with few words only. It is written in lines whereas other forms of literature, such as prose and drama, are written in sentence. Therefore, the way to understand poetry may be more complicated than that to understand a book.

Poetry is composed by different ways and of different elements like figurative language, imagery, rhythm, tone, sound and sense.

Robert Frost said, "Poetry provides the one permissible way of saying one thing and meaning another."\(^5\) It also can be said as a product of deliberate, artful construction in language, designed to stand in permanent form, with the capacity to bring pleasure to those who hear or read it.\(^6\) Pleasure doesn't deal with beauty only. To some extent, hardship, violence, and fear are other forms of pleasure. People takes pleasure not only from beauty and happiness but also from badness and sadness.\(^7\) They like reading crime cases of Agatha Christy or Sherlock Holmes as well as love and friendship stories of Habiburrahman Al-Shirazy or Andrea Hirata. Moreover, to some poets, using beautiful words often sacrifices the true sense of poetry. Hence Horace Walpole (1717-1797), an English poet says: "A poet who makes use of a worse word instead of a better, because the

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\(^7\) Perrine, *op.cit.* p.8
former fits the rhyme or the measure, though it weakens the sense, is like a jeweler, who cuts a diamond into a brilliant, and diminishes the weight to make it shine more.⁸

B. Imagery

Imagery can be defined as the representation through the language of sense experience. Poetry appeals directly the sense through its music and rhythm that hearing hears when it is read aloud. However, indirectly it appeals the sense through imagery, the representation to the imagination of sense experience.⁹ The reader may feel the sense of sight, touch, smell, hearing, and taste, by means of imagery. Essentially, imagery is every word that creates a picture in our head. Such images can be created by using figures of speech such as simile, metaphor, and personification.

When a poet describes his experience through those kinds of sense, he or she makes imagery, a verbal picture in the imagination. The language he or she used is called sensuous language.¹⁰

An image is language that makes reader imagine how an object or scene looks, sounds, smells, tastes, or felt. Images in poetry try to make the readers feel as though they are involved in situation described in the poetry.¹¹ Imagery in

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⁸ http://www.poetryamerica.com/poetry_quotes.asp accessed on December 14 2008

⁹ Perrine, op.cit. p.49

¹⁰ Ibid.

poetry conveys to the mind the sensory aspect of an object experience that attract human imagination of how things look, feel, sound, smell or taste.\textsuperscript{12} 

Imagery also can be understood as a method to present reality that comes through different ways of senses. People can hardly perceive reality, life, world, but using their senses. Senses function as a kind of bridge between human and reality. Without senses—as John Locke said—this life is nothing.\textsuperscript{13} 

The imaginative values in a poem not only make it possible for the reader to reconstruct a scene he has never witnessed but also enable him to intuit a greater meaning in this scene experience than he might otherwise has seen.\textsuperscript{14} To understand imagery well, then, a reader should obtain adequate vocabularies with deep understanding of denotation and connotation meanings. In addition, understanding of cultural aspect might help reader to get correct perception. A poetry in foreign language, especially, must be understood with the background of the poetry. Sometimes—if not often—a culture defines a word relating with a certain background or experience but the another culture defines the word with its own background or experience. Finally, what happen then is a cultural lag. For example, a word "jihad" in Arab means "strive all out" for every aims like study, thinking, earning a living, or war. But western people nowadays perceive such a word as "war" that deals with destruction, extremism, and radicalism. In short, a poetry cannot be understood with such a way for it is a cultural based medium.

\textsuperscript{12} Rosenheim, \textit{Op.cit.}, p.44  
\textsuperscript{13} Jalaluddin Rakhmat, \textit{Psikologi Komunikasi} (Bandung: Rosdakarya, 2002) p.7  
Analyzing imagery in a poetry needs a skill to distinguish patterns or kinds of imagery that predominate in the poetry. A reader who want to understand poetry have to know kinds of imagery and in what form such imagery is presented. Sometimes a poet wants the reader see, sometimes hear, sometimes feel pain, sometimes shocked, smell typical odor or taste a certain bitter. The reader must hardly try to perceive these aims otherwise he or she cannot involve emotionally in the poetry.

Understanding the use of imagery in poetry is essential for a comprehension of the overall meaning. Images are essentially word-pictures and they usually work by a method of association. This means that the images are created by associations that people make as readers within the linguistic context of the text. For example, the word "red" immediately creates an image or picture of the color red in our minds. This color is associated or has connotations with other feelings or images, like anger, and this increases the depth of the poem. The important thing to remember is that the images are an instrument that the poet uses to express his or her intentions or feelings. Understanding the use of images means understanding the essential meaning of the poem. Think of images as useful "tools" that the poet uses in order to reveal or explain the meaning that is in the poem.15

Imagery in a poetry deals with the poet's life. The personality of the poet, which is the wellspring of his poetry will be a world created from all that he has known, felt, seen, heard, and thought. His image-making poetic faculty and his

15 "How to Understand Poetry" accessed on December 14 2008 http://redprint_literature article.htm
imagination will blend his memories and his immediate perceptions into a thousand of varieties of shapes and associations of living loveliness and power.

C. Kinds of Imagery

The word image perhaps most often suggests a mental picture, something seen in the mind’s eye—and visual imagery is the kind of imagery that occurs most frequently in poetry. But an image may also represent a sound (auditory), a smell (olfactory), a taste (gustatory), touch, such as hardness, softness, wetness, or heat and cold (tactile), an internal sensation, such as hunger, thirst, fatigue, or nausea (organic), or movement or tension in the muscles or joints (kinesthetic).\(^\text{16}\)

Imagery in poetry can be very various. Psychologists identify seven kinds of mental images — those of sight, sound, taste, smell, touch, bodily awareness and muscular tension. All are available to poets, and poets use all, though not to the same extent. Robert Frost classifies imagery into seven kinds.\(^\text{17}\)

<table>
<thead>
<tr>
<th>Table 1</th>
<th>Kinds of Imagery</th>
</tr>
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<tbody>
<tr>
<td>Visual</td>
<td>Something seen in the mind's eye</td>
</tr>
<tr>
<td>Auditory</td>
<td>Represents a sound</td>
</tr>
<tr>
<td>Olfactory</td>
<td>A smell</td>
</tr>
<tr>
<td>Gustatory</td>
<td>A taste</td>
</tr>
</tbody>
</table>

\(^{17}\) John Holcombe, "Imagery in Poetry" accessed on December 14 2008 http://pages.cs.home.net/jtall/whatispoetry.htm
1. **Visual Imagery**

According to recent research, people catch and remember more from what they see than what they hear or do. This is actually what happens on poetry. Most poetry are written for eyes. Though many poets composed poetry in such a beautiful music for ears, but visual imagery keeps predominate. John Drony says, "Sight is the sense most entrusted with discovery—and invention."¹⁸

Poets use visual imagery to convey what the readers should see with their minds. They need not have seen the image conveyed, nor in the middle of watching it. It is contrary to visual *perception* that needs the presence of the object. Sally Jane says, "Visual imagery concerns seeing in someone's mind an object as if it is right there, but in fact, it is not."¹⁹

William wardsworth's "Daffodils" reveals visual imagery as example:

Continuous as the stars that shines  
And twinkle on the milky way  
They stretched in never-ending line  
Along the margin of a bay  
Ten thousand saw I at a glance  
Tossing their heads in sprightly dance

Wardsworth conveys the picture of stars that shine and twinkle with their lights. Light deals with eyes and cannot be reached by ears, noses, or touches. This poet tries to make his reader see what a beautiful object he is seeing. He wants the reader take part in watching such a view.

It is clear that what he conveys is not visual *perception*, but visual imagery, because the reader just imagine or put the stars images into their minds, they are not in the middle of watching it. They just imagine.

2. Auditory Imagery

A poet influences his reader with auditory imagery when he conveys sound words in his poetry, and with his imagination, the reader may hear the voice. The poet uses auditory imagery to give special effects to the reader's ears.

As the contradiction of visual imagery to visual perception, the auditory imagery is also contrary to auditory *perception*. The auditory imagery needs not the presence of an object as the auditory *perception* does.\(^{20}\) Just sound words are imagined in readers' mind. For example, in the afternoon in countryside, the wind blows and make branches on trees sound "crack" and the leaves roars.

A poet usually stresses auditory imagery by means of composing tone, rhymes, and its music. People like music, because music is a universal

\(^{20}\) Ibid.
language. When a poetry is composed with parallel-ended-tone in the certain interval, the reader might enjoy it as if they are listening to a music.

Edgar Alan Poe's *The Bell* is a good example of auditory imagery:

```
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 over sprinkle
All the heavens seems 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
```

When Poe writes *The Bells*, he presents an image that deals with ear as long as he conveys their sounds. In the famous poetry above, Poe attracts readers' ears with sound "bell" as the objects sound. Actually, here, he also uses visual imagery, that is when he described the color of the bells and how stars twinkle. Then, he attracts the readers with "melody" and "tinkle".

### 3. Olfactory Imagery

Olfactory imagery represents a smell sense in poetry. It means that a poet presents his readers words that relate to the degree of smell bad or smell good, typical smell of plants, odor, etc. A hospital smells medicine, graveyard smells wet ground, and fish smells putrid. In short, every place has their

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21 John Holcombe, "Imagery in Poetry" accessed on December 14 2008 [http://pages.cthome.net/jtall/whatispoetry.htm](http://pages.cthome.net/jtall/whatispoetry.htm)
typical smell. A good imagist of poetry is able to describe well such smells so that the reader can imagine in the absence of such places.

Robert Frost's "out-out" presents olfactory imagery well:

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

Olfactory imagery reveals in the third line where the wind blows across and makes a scent.

4. Gustatory Imagery

Gustatory imagery deals with taste, like sweet, and bitter. Poetry may be attractive if the poets pay a good attention to gustatory imagery. When a poet describes the taste of a salt or comparing a sweet orange with sugar, he makes readers imagine. Williams' Flossie Williams' "Reply" to "This is Just to Say" shows gustatory imagery:

Dear Bill: I've made a
a couple of sandwiches for you.
In the ice-box you'll find
blue-berries--a cup of grapefruit
a glass of cold coffee.

In the poetry above William presents sandwiches for Bill, a kind of food that has a typical taste. He also says "blue-berries—a cup of grapefruit" rather than just to say a drinks. In addition "cold coffee" rather than just "coffee". All
are presented specifically and makes the readers imagine how do such food and drinks taste.

5. Tactile Imagery

Tactile imagery represents a sense of touch in poetry, such as softness, hardness, wetness, cold, warm, hot, etc. The reader will find tactile imagery in John Milton's poetry:

A dungeon horrible, on all sides round,
As one great furnace flamed

These lines invite the reader to feel the heat of hell that is described as dungeon. Immediately they would feel stuffy and tight, then all walls around the dungeon feel like a great furnace flamed.

6. Organic Imagery

Organic imagery deals with internal sensation, like hunger, thirst, fear, fatigue, tire, etc. The method to touch readers though their organic sense is effective enough since one of vital human basic need relates with their organic mechanism and sense of safety.

Good example poetry to describe organic imagery can be seen as below:

O where have ye been, Lord Randal, my son?
O where have ye 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 wald lie down.

Where gat ye your dinner, Lord Randal, my son?
Where gat ye your dinner, my handsome young man?
I dined will my true love; mother, make my bed soon,
For I'm weary will hunting, and fain wald lie down

The dialogue between Lord Randal and his mother above reveals an example of organic imagery where Lord Randal express his tired and wants to lie down.

7. Kinesthetic Imagery

Kinesthetic imagery refers to imagery that shows movement. Williams described kinesthetic imagery in Flossie Williams’ "Reply" to "This is Just to Say":

On the stove is the tea-pot
with enough tea leaves
for you to make tea if you prefer, just light the gas
boil the water and put it in the tea

Another thing to remember about imagery is that the image needs to be particular and specific. Therefore, many poets avoid saying tree; they say pohon durian or oak or banyan. They do not say bird, they say eagle. When you say eagle, you actually help to set the scene because eagle lives only in jungle (or zoos, unfortunately). With specific words, imagery might be more vivid and can describe experience precisely.

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22 Vince Gotera, "Imagery”, accessed on December 14 2008 http://www.uni.edu/english/craft/imagery.html
D. Spring

Meteorologists define four seasons: winter, spring, summer, and autumn (fall). Spring is one of the four temperate seasons, *the transition period between winter and summer*. Spring and "springtime" refer to the season, and broadly to ideas of rebirth, renewal and regrowth. The specific definition of the exact timing of "spring" varies according to local climate, cultures and customs.

In terms of complete months, in most North Temperate Zone locations, spring months are March, April and May (Summer is June, July, August; autumn is September, October, November; winter is December, January, February).23

In East Asian Solar term, spring *begins on 4 February and ends on 5 May*. Similarly, according to the Celtic tradition, which is based solely on daylight and the strength of the noon sun, spring begins in early February and continues until early May.24

As to many western people, rain is a phenomenon in all seasons: in winter, in spring, in summer, and in autumn. And it is just a matter of intensity. How many times rain falls in each season? In winter, rain falls in form of snows. In spring, it falls sufficiently before it really almost never falls in summer. And in autumn, it starts to fall again.

Many activities human being do in spring, as well as animals and plants. Branches are loaded with cherry, bushes are colored, many buds flower and create good view to enjoy. Consequently, in spring, plants and animals need sufficient

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23 www.wikipedia.com freeencyclopedia_spring,. It also occurred in “glossary of meteorology” accessed on October 11 2010
24 ibid
water that cannot be provided by winter, summer, or spring. As it is reported in online Wikipedia:

Many temperate areas have a dry spring, and wet autumn (fall), which brings about **flowering in this season more consistent with the need for water** as well as warmth.\(^\text{25}\)

\(^{25}\) ibid
A. The Red Wheelbarrow

1 so much depends
upon
a red wheel
barrow
5 glazed with rain
water
beside the white
chickens

1. Explication of The Red Wheelbarrow

_The Red Wheelbarrow_ is a poem by and often considered the masterwork of American 20th-century writer William Carlos Williams. The 1923 poem exemplifies the Imagist-influenced philosophy of “no ideas but in things”. This provides another layer of meaning beneath the surface reading. The style of the poem forgoes traditional British stress patterns to create a typical “American” image.

_The Red Wheelbarrow_ was originally published in Williams' 1923 anthology of mixed poetry and prose titled _Spring and All_. It was originally simply titled "XXII", denoting its place within the anthology. Referring to the poem as "The Red Wheelbarrow" has been frowned upon by some critics, including Neil Easterbrook, who said that it gives the text "a specifically different frame" than that which Williams originally intended. The poem is
removed from its place in the anthology, and takes on a different meaning on its own.

In the first two lines, “So much depend upon a red wheelbarrow”, Williams take a symbol of industrial age to draw readers’ attention. Red Wheelbarrow is a thing that many people use in the verge of twentieth century.

The fifth and the sixth line, “glazed with rain water”, show that the red wheelbarrow was wet. As an imagist—who believed in “no idea but in things”, he didn’t write that the red wheelbarrow was wet. “Wet” is an abstract concept. It is a quality given to a thing. Instead, he wrote particularly “glazed with rain water”. It gives the visual proof that the wheelbarrow was wet and every body can witness—through his words—the rain water covering it.

“Beside the white chicken”, the last two lines shows that the white chicken was standing near the red wheelbarrow. It was so contrast that the chicken was white and the wheelbarrow was red.

2. Visual Imagery in The Red Wheelbarrow

a. Third and Fourth Line

* * 
A Red Wheel
Barrow
* * 

Through the third and the fourth line, “A Red Wheel” and “Barrow”, Williams seems to reveal a visual imagery. He didn’t mention the existence
of a wheelbarrow only by saying “that is a wheelbarrow”. But in fact, he tried to enrich our imagination by telling “red wheelbarrow”.

Red, and other colors, is a quality that makes an object seems distinctive in comparing with the other objects. Moreover red is included into one of primary color—beside yellow, blue, black, and white. The color looks stronger in the eye than the other pale ones.

Besides, to analyze more deeply, color has a relationship with eyes only. Not with ears, nor nose. People can see red color of things with their eyes, but they cannot hear them with their ears.

Many people might have questioned why he has painted a wheelbarrow in this poetry and why it was red, but, by the time when Williams composed this poetry, industry was the symbol of the age. Machine and more sophisticated technology were getting advanced from time to time. Construction, factory, labor, and, of course, wheelbarrow symbolize the age. These are tools and means to bring production to success. And wheelbarrow that is used commonly as a moving tool is painted in red. Barry Ahearn said,

Chickens and wheelbarrows are found in proximity in many parts of the world, though they would not be found in the middle of Greenwich Village. But numbers and the red wheelbarrow do have one thing in common: both are elementary in the sense that civilization depends on them.”

Therefore, when Willimas painted a red wheelbarrow in this poetry, actually he was leading the readers’ attention to the picture of

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industrial age. In short, the visual imagery he tried to compose is an important symbol of local—this is to say America—background.

b. Fifth and Sixth Line

Glazed with Rain
Water

The fifth ("glazed with rain") and the sixth ("water") line modify the previous lines, “A Red Wheel” and “Barrow.” When readers tried to read these lines, they might imagine how quiet, cool, and fresh the weather of this ‘painting’ was. The most important to analyze, something glazed with something can only be enjoyed by seeing it. It cannot be heard.

The word “glazed” gives more stress to the painting of wheelbarrow than may do “cover”. If it was said “covered with rain water”, the readers cannot witness the transparent and glass effect of water. Thus, Williams had chosen the precise meaning of word to depict the wheelbarrow. The wheelbarrow, then, looked new, as if it had just watered with rain; elegant, as if it had just been polished.

“Rain water” is the key word to understand Williams’ attempt to build a picture visually. The readers see the rain water, even they can feel.

What people understand from the ‘painting’ in the poetry is the wheelbarrow might be near a warehouse or factory. They do not find any word “factory” explicitly there, but the imagination might wander
automatically to find the background, because a red wheelbarrow used to be sold expensively. It used to be possessed by a store, company, or rich man only.

Everybody knows, a red wheelbarrow works to move some kinds of material like a pile of sand, stone, or wood from one place to another one. Farmers use it, labors use it, and carpenters use it as well as builders. It was a meaningful thing by then. So it’s not too much to say “so much depends upon a red wheelbarrow”.

c. Seventh and Eighth Line

_Beside the white
Chickens_

At the seventh (“beside the white”) and eighth (“chickens”) line, the red wheelbarrow is contrasted with white chickens beside it. In short, by putting white chickens beside the red wheelbarrow, the readers’ eyes can be caught easily.

The chickens (more than one) inform the readers that the wheelbarrow was near to a farm or a ranch house. In a ranch house, a wheelbarrow used to be a tool for moving wood or straw from one place to another.

The most important, the existence of chickens beside the wet red wheelbarrow is that the reader can imagine the background of the
wheelbarrow. The first, the background must be spring, why? Because chickens are too strange to describe the situation of winter or fall. In summer, perhaps, the chickens prowl outside the house, but rain—as mentioned before—fall rarely. The second, as there are many white chickens, there must be a ranch house, and it makes clear why there is a wheelbarrow. As it is known, a ranch house needs wheelbarrow to move straws for feeding the chickens.

Table 2

Visual Imagery in Red Wheelbarrow

<table>
<thead>
<tr>
<th>No.</th>
<th>Corpus</th>
<th>Line</th>
<th>Reason</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>A red wheelbarrow</td>
<td>3 and 4</td>
<td>Color has a relationship with eyes. Readers can see red things with their eyes, but cannot hear them with their ears.</td>
</tr>
<tr>
<td>2.</td>
<td>Glazed with rain water</td>
<td>5 and 6</td>
<td>Something glazed with something can only be enjoyed by seeing it. It cannot be heard.</td>
</tr>
<tr>
<td>3.</td>
<td>Beside the white chicken</td>
<td>7 and 8</td>
<td>Chicken is a picture, and it should be seen, not heard. And white is a color. It only can be seen with eyes, not heard by ears.</td>
</tr>
</tbody>
</table>

3. Contribution to Theme

a. Fifth and sixth lines

The fifth and the sixth lines, “glazed with rain water”, indicate that the background of the poetry was a spring. To western people, spring is time
when flowers grow, and branches are loaded by cherry. And rain often falls in this season.²

Glazed with rain
Water

The red wheelbarrow was glazed with rain water, the readers are still able to see it on the wheelbarrow. And of course, through this view, the readers understand that it had just rained there, not long before.

It is really absurd if a person leaves his wheelbarrow outside the house, in fact it was in rainy season. So it is just between rainy season and spring (because in autumn, winter, and summer, rain falls from “little” to “never”). In springtime, flowers, trees, and grasses receive enough water; and many farmers—as the seventh and eighth line express—let their chickens prowl outside their houses.

Table 3
Red Wheelbarrow’s Contribution to The Theme “Spring”

<table>
<thead>
<tr>
<th>No.</th>
<th>Corpus</th>
<th>Line</th>
<th>Reason</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Glazed with rain water</td>
<td>5 and 6</td>
<td>Rain has a relationship with spring, because in spring rain water falls enough to raise flowers, trees, grasses, and chickens</td>
</tr>
</tbody>
</table>

² Interview with Kenzo Fry, Mer-C (Red Cross) volunteer from England, August, 28, 2010 in Nurul Amal Foundation, Kramat Jati, East Jakarta. He had been living in Indonesia about four years, and has just left Indonesia this year.
B. April

1 If you had come away with me
into another state
we had been quiet together.

But there the sun coming up
5 out of the nothing beyond the lake was
too low in the sky,
there was too great a pushing against him,
too much of sumac buds, pink
in the head
10 with the clear gum upon them,
too many opening hearts of lilac leaves,
too many, too many swollen
limp poplar tassels on the bare branches!
It was too strong in the air.

15 I had no rest against that
springtime!
The pounding of the hoofs on the raw sods
stayed with me half through the night.
I awoke smiling but tired.

1. Explication of April

April starts with “If you had come away with me into another state we had been quiet together”. This sentence is an expression of regret where the poet had gone into another state while someone couldn’t come with him. It happened in April, where, as mentioned in the fourth to sixth lines, “the sun coming up—which means rises, out of the nothing—which means unlimited space, beyond the lake—which means that the sun was situated far away
behind the perspective of lake, was too low in the sky—which means that in
the poet’s point of view, the sun just would like to rise, and it appears as if it
was in the bottom of sky.”

In the seventh line, “there was too great a pushing against him”, Williams
describes how the sun was pushed to start a rising.

In the eight line, “Too much sumac buds, pink in the head”, Williams
describes how the spring make many plants grow. The bud is the first phase of
growing plants. The buds were pink in their head.

The tenth line, “with the clear gum upon them”, shows that the buds were
glazed by gum, something sticky that may protect the plants.

Through the eleventh line, “too many opening hearts of Lilac leaves”,
Williams describes how the Lilac leaves support the spring by opening their
hearts. And the twelfth, “Too many, too many swollen, limp poplar tassels on
the bare branches!”, depict a spring by showing too many limp poplar tassles
on the branches.

“It was strong in the air” shows that the air of this visual picture was fresh
and good for the breath of lungs. And “I had no rest against that spring time”
shows that Williams enjoyed the weather.

“the pounding of the hoofs on the raw sods” is a picture of fertile soil that
there were many grasses grow. The pounding of the hoofs is the footprint of
animals that still remain on it. And “stayed with me half through the night”
shows that Williams was in that place during the night. Finally, “I awoke
smiling but tired” shows that Williams was really in the spring, he enjoyed the spring—it is why he smiled.

2. Visual Imagery in April

a. Fourth, Fifth, and Sixth Line

But there the sun coming up

Out of the nothing beyond the lake was

Too low in the sky

In the fourth line, Williams wanted to show “dawn”, and he made people witness it by their own eyes by writing the coming up sun. Besides, it is important to know that the sun’s shine that is getting to shine in the picture can only be witnessed with eyes, not ears.

The fifth and sixth lines explain more as following:

Out of the nothing beyond the lake was

Too low in the sky

Far away from the lake there is an unlimited place people used to call space, it’s out of the earth. So, when he used word beyond to modify the lake, he purposed to show that the sun was still on a line with the corner of the lake in one perspective. By all means it was still dark as the next line said, Too low in the sky. The sun was still too low in the sky. Its radiation was just sprouting the end of eastern side of the earth. The sun that is too low in the sky denotes position or situation. Position can only be seen by eyes, where, not heard.
b. Eighth, Ninth, and Tenth Line

Too much of sumac buds, pink

In the head

With the clear gum upon them,

The eighth and the ninth line, “Too much of sumac buds, pink in the head”, are the beginning of how Williams described the situation of springtime in April. He painted and made the readers watch many sumac buds. “bud” is a small lump from which a flower, leaf, or stem develop. Telling buds more and more convinced everybody that it was a springtime, where first buds appearing.

The words Williams used were so strong, real, and specific. He told sumac buds instead of buds only, and the character of the buds was explained more broadly by telling pink in the head. Yes, these forthcoming flowers were pink; the readers can enjoy the beauty through those words. William, consistently as an imagist, really has presented idea of springtime in the form of detailed view. Every word he used was specific and has been driving the readers to imagine the situation.

Now, by the tenth line, with the clear gum upon them, Williams invited the readers to take a look on growing buds in springtime. On the buds occur some gum and actually it was not so clear to see it. But through these words, the readers know there are gums on them and they must be sticky.
c. Eleventh Line

*Too many opening hearts of lilac leaves*

Lilac leaves is a bush or small tree with purple or white flowers with a sweet smell that grow closely together in the shape of cone. The amount of opening hearts of lilac leaves was so many till Williams used *Too many*. And it’s worth to be noted that this is the third time Williams used *Too many*. The readers can imagine the painting of how many buds and hearts of lilac leaves there.

Besides, “*Too many*” is a great deal of number, while number of something can only be seen—with eyes, not heard with ears. So, through this line, Williams forced us to see a great number of hearts of lilac leaves.

d. Thirteenth Line

*Limp poplar tassels on the bare branches*

The thirteenth line indicates that there were trees in Williams’ poetry. Besides sun, lake, buds, and hearts of lilac leaves, Williams also witness and make the readers to examine what he was watching: so many growing plants, limp poplar tassels on the bare branches and they are real. The readers can imagine through his specific and dramatic words how beautiful spring was it. The branches were bare as the spring had just started.
e. Seventeenth Line

*The pounding of the hoofs on the raw sods*

Through these words, Williams invited the readers to see and watch the pounding of the hoofs on the raw sods. With these words, the painting of springtime in April becomes clear for sods are usually full of green and fresh grass, something used to be seen in springtime.

<table>
<thead>
<tr>
<th>No.</th>
<th>Corpus</th>
<th>Line</th>
<th>Reason</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>But there the sun coming up</td>
<td>4 to 6</td>
<td>The sun’s shine that is getting to shine in the picture can only be witnessed with eyes. The sun that is too low in the sky denotes position or situation. Position can only be seen by eyes, <em>where</em>, not heard.</td>
</tr>
<tr>
<td></td>
<td>Out of the nothing beyond the lake was</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Too low in the sky</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Too much of sumac buds, pink</td>
<td>8 to 10</td>
<td>“Too much” is a great deal of number, it is uncountable. Number can only be seen, cannot be smelled. Pink is color, and color concerned especially with eyes and seeing. The word “upon them” shows a position or situation. Position can only be see by eyes, not by ears.</td>
</tr>
<tr>
<td></td>
<td>In the head</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>With the clear gum upon them</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
3. Too many opening hearts of lilac leaves
   “Too many” is a great deal of number. Number of something can only be seen—with eyes, not heard.

4. Limp poplar tassels on the bare branches
   Limp is a modifier that gives quality of “limp” to “poplar tassels.” And the quality of limp is something that can only be seen by eyes.
   “the bare branches” means that there is no any fruit on it. The existence or absence of something can only be checked by seeing it.

5. The pounding of the hoofs on the raw sods
   The pounding of the hoofs and the raw sods can only be seen by eyes.

2. Contribution to Theme
   a. Eighth line

   *Too much of sumac buds, pink*

   The word “bud”, beside it is a visual imagery, it also contributes to build the picture of spring as in spring every plant starts to grow. Growing starts not with the appearing of big tree; growing starts with the appearing of small bud, as a man preceded by a baby. Therefore, when Williams made the readers see that there are too much of sumac buds, through this visual imagery, he was trying to present springtime in April.

   As a whole, of course, many signs indicates the background of this poultry: The situation of dawn, the great number of lilac leaves, and etc.
b. Eleventh line

Too many opening hearts of lilac leaves

As it has already mentioned, Lilac leaves is a bush or small tree with purple or white flowers with a sweet smell that grow closely together in the shape of cone. The amount of opening hearts of lilac leaves was so many till Williams used Too many. The last is for lilac leaves that grow in winter, summer, or autumn and the later is for those that grow in spring only.

By means of this visual imagery, the situation of April is built. Williams had succeeded making the readers see springtime in April.

Table 5

April’s Contribution to The Theme “Spring”

<table>
<thead>
<tr>
<th>No.</th>
<th>Corpus</th>
<th>Line</th>
<th>Reason</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Too much of sumac Bud, pink</td>
<td>8</td>
<td>Bud is the starting phase of a growing in spring</td>
</tr>
<tr>
<td>2</td>
<td>Too many opening hearts of lilac leaves</td>
<td>11</td>
<td>Too many growing of plants occurs in spring only. In other seasons the number of plants doesn’t achieve the degree of “too many”, just “many” or “few”</td>
</tr>
<tr>
<td>3</td>
<td>Springtime chapter</td>
<td>chapter</td>
<td>According to Wikipedia Free Encyclopedia, in western hemisphere spring months are March - May (Summer is June, - August; autumn is September, - November; winter is December - February). In East Asian Solar term, spring begins on 4 February and ends on 5 May</td>
</tr>
</tbody>
</table>

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3 www.wikipedia.com freeencyclopedia_spring,. It also occurred in “glossary of meteorology” accessed on October 11 2010
C. The Widow’s Lament in Springtime

1 Sorrow is my own yard
   Where the new grass
   Flames as it has flamed
   Often before but not
5 With the cold fire
   That closes round me this year
   Thirty five years
   I lived with my husband
   The plumtree is white today
10 With masses of flowers
   Masses of Flowers
   Load the cherry branches
   And color some bushes
   Yellow and some red
15 But the grief in my heart
   Is stronger than they
   For though they were my joy
   Formerly, today I notice them
   And turn away forgetting
20 Today my son told me
   That in the meadows
   At the edge of the heavy woods
   In the distance, he saw
   Trees of white flowers
25 I feel that I would like
   To go there
   And fall into those flowers
   And sink into the marsh near them

1. Explication of Widow’s Lament in The Spring

The first line, “Sorrow is my own yard”, is a metaphor⁴ that the life of the widow in this poetry is so sad. The next lines show the other metaphors:

“Where the new grass flames as it has flamed often before but not with the cold fire.” The grass he described flaming and burning everything.

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⁴ Metaphor is comparing something with another thing without telling the comparison word, like “like”, “such”, “as…as…” and etc. for example, “I am a beast (Chairil Anwar, Aku)” (Jalaluddin Rakhmat, Retorika Modern (Bandung: Remaja Rosda karya, 2000))
“That closes round me this year” in the next line, explains the duration of this sadness, that is a year. And this year is the climax and the explotion of the problems that had been compiled in the previous years, as Williams said, “Thirty five years I lived with my husband.” It is known then, the problem had begun since thirty five years before.

The majority of the next lines seem to try to describe the situation of springtime in the climax year of compiling the problems. Williams described plum tree—“The plumtree is white today”, a tree which its fruit is soft and round with with smooth red or purple skin, and the flesh inside is sweet. A flat stone occured inside it.

He also described flowers—“With masses of flowers”, flowers in a great deal of number. In the same time, he depicted the picture of branches that are loaded by cherry—also in a great deal of number—through the expression “Load the cherry branches.” He depicted bushes that full of yellow and red fruits—“through the expression “and color some bushes yellow and some red.”

The fifteenth line, “but the grief in my heart is stronger than they, for though they were my joy formerly ” indicate the widow’s lament. The sadness, the grief, the loneliness in the widow’s heart can hardly be erased by the pleasure and enjoyment of springtime. Formerly the springtime was a pleasure, but today, “I notice them and turn away forgetting”, Williams wrote. The widow seems trying to forget her problems and enjoy the springtime.
“Today my son told me that in the meadows at the edge of the heavy woods, in the distance, he saw trees of white flowers.” These lines describes the situation of springtime through the report of the widow’s son.

“I feel that I would like to go there and fall into those flowers And sink into the marsh near them” is a proof that the widow actually would like to enjoy the springtime.

2. Visual Imagery in The Widow’s Lament in the Springtime

a. First to Third Line

The first six lines of The Widow’s Lament in Springtime indicate Williams’ metaphor to describe the widow’s sorrow and sadness. The widow said,

\[
\text{Sorrow is my own yard} \\
\text{Where the new grass} \\
\text{Flamed as it has flamed}
\]

Williams compared widow’s sorrow like a flamed yard. The metaphor he composed is a visual imagery. He made the readers witness and imagine a yard, grass, and flame. Again, he used a precise word like \textit{flame} instead of burn. By all means, everybody knows that in spring grasses grow as well as flowers, and such a beautiful view must be the joy for everyone. Just in the beginning of this poetry the widow had declared that it was not a joy. The joy had gone as the yard burnt. When people lose his yard in spring, he would be sad and sorrow. Thus the widow suffered in her life, and the joyful and beautiful life is tasteless for her.
The metaphor of flamed yard has been successfully driving the readers to see and feel how sad and suffer the widow is, even if she was in springtime.

b. Ninth to Fourteenth Line

The plumtree is white today
With Masses of Flowers
Masses of Flowers
Load the cherry branches
And color some bushes
Yellow and some red

Williams told a story about a widow that had lived with her husband since thirty five years before. And here, through these lines, he tried to compare the widow’s sorrow with the joy of nature in springtime and the way he used to do that is visual imagery.

The Ninth and the tenth lines denotes visual imagery. He wrote:

The plumtree is white today,
with masses of flowers

The white plumtree and flowers—beside they are inevitable symbols of love, joy, and freshness—consist of the picture of plumtree that is white, and flowers in a great deal of number. This picture can only be seen. Again, white is a kind of color and it concerned only with seeing, and the word “masses” denotes to the number of flower. Number of something can only be understood and enjoyed by eyes—counting it with eyes.

In the eleventh line, Williams repeated to show masses of flowers to the readers. And in the twelveth one, “Load the cherry branches”, he—again—depicted the branches that full of cherry.” It is important to note that the word
“load” doesn’t mean that there is a movement in the picture—a condition to analyze this line as a kinesthetic imagery. The word “load” here tends to mean that the branches are loaded with cherry than the branches are loading cherry.

In the thirteenth line, “and color some bushes”, Williams denotes a picture of colored bushes, not the activity of coloring. Hence, it is a visual imagery, because bushes in various kinds of color attract readers’ visual imagination.

In the fourteenth line, “yellow and some red”, color appear again and stressed that this poultry should be seen as a picture, not heard as a sound, or witnessed as a movement.

What Williams wanted to say in this poetry is that some people cannot enjoy springtime. Springtime, despite its beauty, joy, and pleasure, is a regret and sadness for a widow—everywhere. The beautiful nature and weather would just make them dream or blame the fate.

c. Twentieth to Twenty Fourth Line

*Today my son told me*
*That in the meadows,*
*At the edge of the heavy woods*
*In the distance, he saw*
*Trees of white flowers*

This is another part of the poetry that tells the readers that the widow in this poetry wanted to forget the sadness and suffering she embraced but she couldn’t. She, again, described the situation of springtime.
In the twenty first, twenty second, and twenty third lines, Williams shows a meadow. Meadow is a field covered in grass. This is a picture Williams tried to make in the readers’ head. He said:

That in the meadows
At the edge of the heavy woods,
In the distance, he saw trees of white flowers

Williams set a picture into the readers mind: the picture of meadows, heavy wood and white flowers. He may had not just seen that nature when he wrote these lines of poetry, but the view seems to be real and based on a true experience he underwent before.

Meadows has a relationship with green grass, and it is imagined visually. At the same time, when he continue to the next line, “at the edge of the heavy woods”, he tried to show a place—it is known by the word “at” that denotes place of something. The place can only be seen and witnessed with eyes. It is visual imagery.

The twenty fourth line, “...he saw trees of white flowers” denotes the visual imagery. It is a picture. Moreover Williams explicitly uses “saw”—past tense form of see. No doubt in it, he tried to make the readers imagine visually.

In short, the visual imagery in The Widow’s Lament in Springtime can be seen through the table below:
Table 5

Visual Imagery in The Widow’s Lament in Springtime

<table>
<thead>
<tr>
<th>Nm.</th>
<th>Corpus</th>
<th>Line</th>
<th>Reason</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sorrow is my own yard</td>
<td>1</td>
<td>Yard is something that can be seen</td>
</tr>
<tr>
<td>2</td>
<td>Where the new grass</td>
<td>2</td>
<td>New grass can be imagined only as a picture, not sound. It is completely visual.</td>
</tr>
<tr>
<td>3</td>
<td>Flamed as it has flamed</td>
<td>3</td>
<td>Flame is a picture of big fire and can only be witnessed by eyes</td>
</tr>
<tr>
<td>4</td>
<td>The plumtree is white today</td>
<td>9</td>
<td>The white plumtree is a visual picture. The color emphasizes its visual imagery</td>
</tr>
<tr>
<td>5</td>
<td>With masses of flowers</td>
<td>10</td>
<td>The number of flowers emphasizes the visual imagery, because number of something can only be seen.</td>
</tr>
<tr>
<td>6</td>
<td>Masses fo flowers</td>
<td>11</td>
<td>Again, the number of flower and the picture of flower emphasize the visual imagery. They can only be seen.</td>
</tr>
<tr>
<td>7</td>
<td>Load the Cherry Branches</td>
<td>12</td>
<td>This line mean “the branches that are loaded with cherry”, so it is a picture and can only be seen with eyes as visual imagery.</td>
</tr>
<tr>
<td>8</td>
<td>And color some bushes</td>
<td>13</td>
<td>It is a picture of colored bushes, not a movement of coloring bushes. The colored bushes can only be enjoyed by sight</td>
</tr>
<tr>
<td>9</td>
<td>Yellow and some red</td>
<td>14</td>
<td>Yellow and red are color, they are imagined visually, they can only be seen, not heard or smelled.</td>
</tr>
</tbody>
</table>
That in the meadows
Meadows is a place where there are grasses grow. It can only be imagined visually.

At the edge of heavy woods
“at” denote place, and place can only be found by seeing. In another word, the heavy wood is a place the should be imagined visually.

In the distance, he saw
In the distance means a view in a distant position. The view (trees of white flowers) is visual.

Trees of white flowers
Trees is a visual picture and can only be seen, and the white color of flowers emphasizes the fact that this line should be seen.

3. Contribution to Theme

There are four lines of The Widow’s Lament in The Springtime that depict the picture of springtime (from 11th to 14th). The four are:

*Masses of Flowers*
*Load the cherry branches*
*And color some bushes*
*Yellow and some red*

In actuality, the chapter of this poem has explicitly shown “springtime”. It is clear then, that this poem is composed under the theme “spring.”

Nevertheless, there are some indications in the lines of this chapter that become the sign of spring. The eleventh line, “Masses of flowers” convinces that the background of this poetry is a spring. Flower in a great deal of number only grows in spring, not in winter nor in dry.
Besides, “load the cherry branches”, and “the color of bushes, yellow and some red” represent picture of spring. As everybody knows, no fruit loads branches as many as in spring, and the various kinds of color of fruit that decorate bushes happen only in spring.

The twelfth line, load the cherry branches emphasizes the growing of plants in spring. And the next line does the same. “And color some bushes, yellow and some reds.” Williams tries to describe the picture of spring. There are bushes, cherry tree, and masses of flower. Some of the cherries are yellow and some are red. No doubt, it was a spring.

As a whole, the contribution to the them “spring” in this poetry can be analyzed through this table:

Table 6

<table>
<thead>
<tr>
<th>Nm.</th>
<th>Corpus</th>
<th>Line</th>
<th>Reason</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Masses of flowers</td>
<td>11</td>
<td>Flowers in a great deal of number grow only in spring</td>
</tr>
<tr>
<td>2</td>
<td>Load the cherry branches</td>
<td>12</td>
<td>The branches loaded with cherry in spring. Spring is the time where many fruits grow.</td>
</tr>
<tr>
<td>3</td>
<td>And color some bushes</td>
<td>13</td>
<td>The colored bushes is a picture of an interesting view. It can only be enjoyed by seeing</td>
</tr>
<tr>
<td>4</td>
<td>Yellow and some red</td>
<td>14</td>
<td>Yellow and red are colors. They can only be imagined visually</td>
</tr>
</tbody>
</table>
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

Imagery as commonly defined is the name given to the elements of a poem that spark off the senses. So, visual imagery is imagery that stimulates the sense of sight.

In *The Red Wheelbarrow* there are six lines that are classified as visual imagery, while in *April* there are nine lines that use this kind of imagery. And however, in *Widow’s Lament in Springtime*, there are fifteen lines that use this kind of imagery.

In *The Red Wheelbarrow*, Williams tried to create the picture of a ranch house and therefore, he put “white chicken” beside “the red wheelbarrow”. Contrasting white with red, Williams had composed a clear visual imagery. Besides, when he depicted the rain water on the red wheelbarrow, actually he has set spring as the situation of the picture.

This research *also* finds out that William Carlos Williams is an imagist. Imagism is a stream of poetry that express idea through local, specific, and real things and objects.

In April, Williams not only presented the reader a poem with visual imagery way, but he also used those visual words to describe spring. In fact, the chapter “April” itself has indicated the weather that usually covers. And when he
put words like “sun”, “sumac buds”, “opening heart of Lilac leaves”, “limp poplar tassels on the bare branches”, the readers understand it was a springtime—even if Williams didn’t put “Springtime!” in the sixteenth line.

Finally, in Widow’s Lament in Springtime, words like “grass”, “masses of flowers”, “load the cherry braches” and “color some bushes yellow and some red” presented the reader visual words that indicate the picture of spring, even the chapter clearly written: in springtime.

B. Suggestion

The writer suggests that the involving of local issues, objects, names, and other facts in poetry should be increased—by no intention to decrease the use of the traditional method—for poetry is a historical heritage that might be the sources for the next generation to learn.

This research may be the bridge to discover another visual imagery in other poems of William Carlos Williams under another theme. As an imagist, visual imagery must be the important way to create a picture through words.
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APPENDIX
INTERVIEW ABOUT SPRING

Kenzo Fry (An English Native Speaker from England) and Eun Ah (A Korean who got her master’s degree at Oxford University), August 28th, 2010 at Nurul Amal Foundation, Kramat Jati, East Jakarta