SINOPSIS
VISUAL IMAGERY IN RITA DOVE’S WORKS
(Intrinsic Analysis on Her Poems)

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JAKARTA
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VISUAL IMAGERY IN RITA DOVE’S WORKS
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A Thesis
Submitted to Letters and Humanities Faculty
In Partial Fulfillment of the Requirements for
the Degree Strata One

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LEGALIZATION

The thesis entitled “Visual Imagery in Rita Dove’ Poems” has been defended before the Letters and Humanities Faculty’s Examination Committee on July 18, 2009. The thesis has already been accepted as a partial fulfillment of the requirement for the degree of Strata 1.

Jakarta, July 18th, 2007

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DECLARATION

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

Jakarta, July 18th 2009

Muhammad Zaid
ABSTRACT

Muhammad Zaid, Visual Imagery In Rita Dove’ Works (Intrinsic Analysis on Her Poems) Thesis: English Letters Department, Letters and Humanities Faculty, Syarif Hidayatullah State Islamic University, June 2009.

The research concerns which one of intrinsic studies of poetry called imagery. In this thesis, the writer focuses the analysis on visual imagery in poetry. For the object of research, he chooses three Rita Dove’s poems; they are The Fish in the Stone, Adolescence II, and Flirtation.

The writer uses descriptive qualitative analytic method. He analyses the visual imagery by reading the poems carefully and giving the attention for each line that contains visual imagery. The writer uses the theory of visual imagery and theme to analyze the visual imagery in the poems.

As the conclusion, the writer finds that Rita Dove used visual imagery to make a sight effect in the poems. There are many varieties of visual imagery in poetry. There are nine lines that contain visual imagery in The Fish in the Stone, there are ten lines that contain visual imagery in Adolescence II, and there are seven lines that contain visual imagery in Flirtation.

The writer finds that Rita Dove used both literal imagery and figurative imagery as a technique of imagery development in order to develop the visual imagery and used lines analysis visual imagery to help the writer to catch and attend the theme in every line of visual imagery in The Fish in the Stone, Adolescence II, and Flirtation.
ACKNOWLEDGMENT

In the name of Allah. The most merciful the most gracious. He is the God of peace the God of love and of course the God of freedom. May Shalawat and salam always be upon our messenger Muhammad SAW who brought us a religion of peace “Islam”.

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Jakarta, 18 July, 2009

Muhammad Zaid
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CHAPTER I
INTRODUCTION

A. Background of the Study

Etymologically, the Latin word of “literature” is derived from “littera” (letter), which is the smallest element of alphabetical writing. Literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word. And literary production is certainly the human wishes to leave behind a trace of oneself through creative expression, which will exist, detached from the individual and, therefore, outlast its creator.¹

Unlike essays and short stories, poems are written in verse. Their primary units are lines and stanzas rather than sentences and paragraphs.² Poem is the part of literary which is timeless and placeless. It is not only the reading section as passing time but also the lesson of life which can be taken from the meaning of its. A poet created the words to set poetry and born it from the life experiences and it could be raised from the social and politic condition at that time.

Poetry according to Perrine Poetry might be defined as a kind of language that says more and says it more intensely than ordinary language doe’s. Poetry is not just the usual language but it has different language which talks and expresses itself

¹ Mario Klarer, An Introduction to Literary Studies (Routledge, 2004), Second edition, p.5.
intensely, here is the meaningful word. Poetry was born from selected process, and also from the some setting part, such as: words, speech act, imagery, rhythm, sounds repetition, alliteration and assignations, relation between meaning and sounds, the simple of poetry selection, did the poet choose sonata, heroic couplet, blank verse, ballad, or so on when creating that poetry. All of the elements are not independently but set the coherent structure of poetry.

Poetry can also accommodate various meaning dimensions from what it’s written. One of those dimensions is imagery as the part of poetry elements, which is imagination picture when reading a literally works so that the reader can get involved in the poet’s experience, or language style dimension which only used one word or certain phrases, but conveying wider massage or meaning rather than using lots of words but ineffective. Lines built in each verse have incantation like “iambic” which has elegant, dignified, and cheerful dimension.\(^3\) Clearly, the poem is needed to be studied and analyzed using compatible theory and method with certain dimension, so that the readers can get the main message, beautiful language, and the experience of a poet when it was made by the poet.

From the description above, the writer tries to analyze visual imagery and in building the theme in Rita Dove poem. With visual imagery, writer can see power shadow sense described by the poet. The writer chooses three poem of Rita Dove that more content of visual imagery in this poem. Such as: Adolescence II, Flirtation, and The Fish in The stone. Adolescence II explained about teenage moment to solve her

\(^3\) Siswantoro, _apresiasi puisi-puisi satra inggris_ (Muhammadiyah Press. 2002), p. 3.

In her poems, Dove uses visual imagery, and the writer is interested in analyzing the visual imagery in his poems. Imagery is the collective or single word that uses for a group of images. The description may be of an object seen, or a sound, a smell, a taste, a touch, or other physical sensation, or the feeling of tensions and movements in one’s own body.

The imaginative values in a poem are those aspects of the poem which appeal to man’s ability to produce and take delight in pictures and symbols, as the intellectual values are those aspects of a poem which appeal primarily to the rational side of human nature. By way of analyzing the imagery in her poems, the writer will know what the author describes in his poems.

In *Adolescence II*, this poem describes about a person who has been waiting with amount of worry in a place that can lose all of problems and also can calm feeling in that place. The place is bath room, until some one come in and both of them get involved in conversation and forget all of their problems. The reader can feel the cold night and its silence and know a person was sitting for waiting *although it is night, I sit in the bathroom waiting*. Worried waiting, in the deepest of heart make my sweat knees and my heart was alert. There in second lines *Sweat prickles behind my knees, the baby-breasts are alert*.

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Flirtation, a poem is describing about close relationship. The words in this poem describe the beautiful words like beautiful moment when two lovers are falling in love. The beautiful moment like the orange that opens the skin, there is in third and fourth lines *lat first. An orange, peeled and quartered, flares*. Something which is impossible to happen could happen and a feeling which never been felt before could be felt, like as a beautiful tulip on the wood plate *like a tulip on a wedge wood plate anything can happen*. Very beautiful when the sun was set change with the night, in the seventh lines *Outside the sun has rolled up her rugs*.

The Fish in The Stone, this poem is describing a fish condition in a stone that will die. The reader can see and feel how the fish when it was on the stone and struggles to get back to water. It can be seen in first until third lines *the fish in the stone would like to fall back into the sea*. The bodies that mark with white light, describing the die will come. In ninth and tenth lines *his profile stamped by a white light*.

The three poems above are chosen by writer from several poems of Rita Dove; because the three poems above have more visual imagery element in the poetry bodies compared with her other poet. Based on above description, the writer try to analyzing and studying intrinsic element that described in the Rita Dove poem, so can get the picture or photo that felt the poet when she was made her poem.
B. Focus of the Study

The writer tries to focus only on visual imagery of the three Rita Dove’s poems; they are *The Fish in the Stone*, *Flirtation*, and *Adolescence II*.

C. Research Questions

Based on the background of study and focus on study above, the writer tries to formulate the problem by making several research questions below:

1. How are visual imageries described in Rita Dove’s poetry?
2. How does visual imagery develop the theme of Rita Dove’s poetry?

D. Significance of the Study

The writer hopes that this research can give contribution and develop literary study which is related with intrinsic of poetry study itself especially for visual imagery and also for improving in poetry writing. This research is wished to be a reference in understanding American modern poetries.

E. Research Methodology

1. Objective

The objectives of this research are to know the visual imagery used in the three Rita Dove poems and to know the contribution of visual imagery in building the theme.
2. Method

In this research, the writer uses qualitative method with the analytic-descriptive writing method. He analyses the unit of analysis by using every reference related to the study. He analyses every line that contains the visual imagery. From both analyses, he tries to describe the visual imagery of each poem.

3. The Instrument

The instrument of this research is the writer himself, by reading and analyzing the whole text in the three Rita Dove’s poems.

4. The Analysis Unit


5. The technique of data analysis

In this study, the writer uses contain analysis technique with three steps. The first is analyzing, the writer will classify several lines of poem that included visual imagery. Second, the writer will analyze and explain how visual imagery can be
described in every line. And third, the writer will explain how every line in visual imagery builds the theme.

6. **Place and time of research**

   The research is conducted in January 2009 in the Syarif Hidayatullah State Islamic University of Jakarta’s library, American Corner’s library of UIN Jakarta, American Studies’ library of UI, and Faculty of Culture Studies’ library of UI.
A. Poetry

Poetry is a universal indication in the long mankind histories. Almost no country in the world didn’t touch the poetry from the primitive until the modern culture. From the simple form of poetry, like mantra, drive away bad spirit, and jampi-jampi. Poetry still exists and passes the long way. It records in the verbal culture that said regularly between the generations and also in the written form that keep the original one.

Word “poetry” comes from Greece “Poeima”, means “make” or “Poeisis” means “making”. Poetry is meant as “make” or “making”, because the poet actually achieved “making” a new world with his own couplets which can be realized through the certain messages and atmosphere, even internal or external. Poetry may be defined as the medium for conveying poet’s ideas or experiences. Through poems, the poet can express his internal feeling to the world in response to the problem around him.

Poetry is the most compressed form of literature. Poetry usually written in lines, whereas the other forms of literature, such as prose and drama are written in

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sentences, it makes poetry different from them. Then, poetry has own intrinsic elements, they are figurative language, imagery, rhythm, tone, and sound and sense.

Everyone has a definition about poetry. Robert Frost says, “Poetry provides the one permissible way of saying one thing and meaning another.”6 Initially, poetry might be defined as a kind of language that says more and says it more intensely than does ordinary language. In order to understand this fully, we need to understand what poetry “says.” For language is employed on different occasion to say quite different kinds of things; in other words, has a different use.7 Poetry is 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.8

There are two basic types of poetry, traditional type and modern type. The traditional type follows standard rules of grammar and syntax with regular scheme of rhythm and rhyme, and the traditional types avoids rhyme and standard grammatical organization and seeks new ways of expression.

B. Imagery

Imagery is well-known as mental picture, that is, the picture, portrait or imagination that appear as the result of a reader reaction when trying to comprehend a

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Image is created as the continuation process of reader imagination that actively and creatively explores the meaning behind the text. To make imagery appear in reader thought, the reader should have a good reading skill complimented with good mastery of vocabulary, grammar, and cultural aspect. We realize that the text we are trying to comprehend is not our own language. So, we really need to adjust with the spirit of text that used other language. In other word, imagery can be achieved if a reader is able to participate cognitively and emotionally throughout the text. Even though imagery is well-known as the imagination, it does not mean that it has the same characteristics with visual things. But it may be auditory, tactile, factory, or internal sensation (such as drunk, hunger, and thirsty). Nevertheless, it can be denied that visual is the highest frequent of appearances. Below are the kinds of imagery.

Imagery is defined as the representation through language of sense experience. Poetry appeals directly to our sense, of course, through its 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. The reader may feel the sense in poetry, such as sight, touch, smell, hearing, and taste by way of imagery, which was built by the author.

An image is language that makes us imagine how an object or scene looks, sounds, smells, tastes, or feels. Images in poems try to bring the readers feel as

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though they are in the scene that the poem describes.\textsuperscript{10} The term image and imagery, as they apply to poetry is the subject of considerable critical discussion. For our purposes, it is probably best to adhere rather closely to the kind of conventional meaning the dictionary will supply. In poetry, then, an image seeks to convey to the mind the sensory aspect of an object experience—to create within us, by appealing to our memories and imaginations, an impression of how things look or feel or sound or smell of taste.\textsuperscript{11}

Imagery does not present casually in a poem. The poet develops imagery in several ways, he uses description or literal and figurative language. Furthermore, imagery can be defined by dividing them into two categories: literal and figurative. In literal imagery, the poet uses simple or single word in developing imagery, and it must brings the reader to participate in image that is developed by poet. Meanwhile in figurative imagery, the poet uses figurative language such as personification, simile, or metaphor in developing visual imagery. The poet is free to choose one of the categories; even he can choose both of them. In one poem, the image can be simple can be simple or elaborate, clear or mysterious.

C. Kind Of Imagery

1. Visual Imagery

Much contemporary poetry was written primarily for the eye. The reader take in the poem, usually, in silence. That may be a good reason—if only to practice


\textsuperscript{11} Edward. W Rosenheim, (1960), \textit{op.cit}. p. 44.
contrariness—to cultivate the sound and rhythm in a poem, to emphasize its music. Nevertheless, the visual predominates. Sight is the sense most entrusted with discovery—and invention. Visual imagery (sight effect) may often appear in poetry; almost all of the poetry contains it.

Visual imagery is different from visual perception, because visual perception requires the object to present but visual imagery does not. For example, when one says “I see a chair “, and there is in fact a chair in sight, it is called a visual perception, not visual imagery. If there is no chair in sight, that will be a visual imagery. Therefore, visual imagery concerns seeing in someone’s mind an object as if it is right there, but in fact, it is not. For example, the writer will choose several lines from William Wordsworth’s “Daffodils” that contains visual imagery in it:

```
Continuous as the stars that shine
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
```

After reading whole of this stanza, appear in reader’s imagination the daffodil stretch along line like a star that shine on the Milky Way. The daffodil stretched in never ending-line along the margin of a bay. This visual imagery is developed by the poet in order to make a sight effect in the poem, with the result that the reader can participate in seeing the object that is mentioned by the poet.

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The images that appear in those lines are not visual perception, because the people who describe in those lines does not present in front of the reader, but only emerge in the reader’s imagination. That is why they are called visual imagery not visual perception.

The reader can catch the sense of visual imagery that is developed by the poet, after reading whole of the line and stanza in poetry. The other requirements are the reader must master the vocabulary, and comprehends the culture in that language.

2. Auditory Imagery

Auditory is an imagery that represents a sound effect in poem. In this kind of imagery the poem uses words or sequence of words that refers to a sound to create in image. This imagery is developed by the poet to make an auditory imaginative in poem. The auditory imagery that evokes in poem is not like auditory perception. It means, when the reader reads it, he only feels the sense of hearing but not really hearing in purpose.

For example, we can choose one of Edgar Allan Poe “The Bells”:

Hear the sledges with bells—
With silver bells!

What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,

The reader can feel strong sense of hearing in this poem; Poe invites us to hear the bells. The silver bells—not iron or copper bells, it makes the bells more melodious and his jingle will embellish the icy night, then the stars follows the bells’ jingle.
3. Organic Imagery

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

“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”.

We can feel how weary Lord Randal is and how he wants to lie down! We can feel it through the question asked by his mother to him such as in line “…O where have ye been, Lord Randal, my so…” But the Lord just say “…I dined will my true-love; mother, make my bed soon, For I’m weary will hunting, and fain wald lie down”. This lines describe how tired Lord Randal is! The imagery that is built by speaker calls our imagination up to feel as as same as the speaker.

4. Olfactory Imagery

Olfactory imagery is imagery that represents a smell sense in poetry. It means the poet builds the sense of smell by way of olfactory imagery. In this kind of imagery, the poet uses words or sequence of words that refers to a smell to create an image in poetry. For example, we will find it in Robert Frost’s “Out Out”:
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.

The first line brings the reader to hear the buzz-saw snarled which is rattled in the yard. Then in the second line, the reader will see the dust and dropped stove-length sticks of wood. Finally, in the line three this are made a sweet-scented when the wind blew across it. Actually, olfactory imagery be in the third line, and the first and second line which were contained as a way to bring the reader to feel smell sense in this poetry.

5. Tactile Imagery

Tactile imagery is imagery that represents a sense of touch in poetry, such as hardness, wetness, or cold. The reader will find it in one of John Milton’s poems which is described about hell:

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

These two simple lines bring the reader to feel the heat of hell, which is described like as dungeon. Immediately, we will feel stuffy and tight, then all walls around the dungeon feel like a great furnace flamed. In this poetry, Milton builds the tactile imagery by choosing the words that can emerge the tactile imagery value in it.

6. Gustatory Imagery

Gustatory imagery is imagery which represents a taste. The example of this imagery could be grasped in the piece of Robert Frost’s poems below.

\[\text{\textsuperscript{15} Ibid., p. 57.}\]
The poem on title Blueberries by Robert Frost “… the blueberries as big as your thumb … with the flavor of soot …” he awakens by tasting blueberries with the flavor of soot.

7. Kinesthetic Imagery

Kinesthetic imagery conveys a sense of movement or tension in the muscles or joints. In Ghost House could be studied how the poet describes the kinesthetic imagery. The statement … the black bats tumble and dart …, impress us about its sense of movement or tension in the muscles or joints.

D. Technique of Imagery Development

1. Literal Imagery

The literal imagery is a mental impression that is created by direct description. The poet uses literal imagery when he makes word choices that are very direct, concrete, and specific. He invites the reader to imagine something clearly and distinctly. Siswantoro says: Meski sifatnya deskriptif, seorang penyair tidak akan mengumbar kata berpanjang lebar, sebab ia sadar bahwa bahasa puisi terkait oleh persyaratan seperti: padat dan singkat. Harmon and Holman says”…a literal image being one that involves no necessary change or extension in the obvious meaning of the words, one in which the words call up a sensory representation of the literal object

\footnote{Ibid., p. 57.}
or sensation...”\textsuperscript{17} It means the poet only chooses the simple and compact words in poem, and it must bring the reader to participate in imagery that is developed by poet.

For example, the writer will give several lines from “Winter” by William Shakespeare, which contain the visual imagery that is developed by literal imagery technique:

\begin{verbatim}
When icicles hang by the wall,  
And Dick the shepherd blows his nail  
And Tom bears logs into the hall,  
And milk comes frozen home in pail,  
When blood is nipped and ways be foul,  
Then nightly sings the staring owl,  
"Tu-whit, tu-who!"
\end{verbatim}

In these lines, the poet uses common sentences in order to describe the winter. However, these ordinary sentences can produce the imagery that makes the reader feels the winter in the sixteenth century. The reader will see icicles hang by the wall, while Dick the shepherd blows his nail, and Tom brings the logs into the hall. In this poem, he uses literal imagery technique by using ordinary sentence and simple word in order to develop the visual imagery. Although the poet only uses ordinary sentences and simple words, the reader will be able to catch the visual imagery, which is developed by poet in the poem. Like in these lines, the reader will catch the visual imagery from the ordinary sentences that is created by the poet.

2. Figurative Imagery

The other way to develop the imagery is using figurative imagery. This common technique uses figurative language such as simile\textsuperscript{18}, metaphor\textsuperscript{19}, and personification\textsuperscript{20} in developing imagery. Harmon and Holman say “…and a figurative image being one that involves a “turn” on the literal meaning of the words.”\textsuperscript{21} So many poet uses figurative language, which enrich the sense of imagery to make a reader’s imagination and give reader full participate in interpreting the content of poetry.

One of the most common and powerful forms of imagery is metaphor (called simile if “like” or “as” or another linking word explains the connection), in which one thing is compared to another.\textsuperscript{22} The writer can say that the poet often uses figurative language in developing image in reader’s mind in their poems.

For example, the writer also will give several lines from “A red, red rose” by Robert Burns, which contains the visual imagery that is developed by using figurative imagery technique:

\begin{quote}
O my luve, is like a red, red rose, 
That’s newly sprung in June. 
O my luve is like the melodie 
That’s sweetly played in tune.
\end{quote}

\textsuperscript{18} Simile is comparison of two things, indicated by some connective, usually like, as, than, or a verb such as seems, appears and resembles.

\textsuperscript{19} Metaphor differs from simile, it is only implied comparison between two unlike things, not using indicators like in simile.

\textsuperscript{20} 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.


\textsuperscript{22} John Drony, op.cit. (1991), p. 44.
These four lines contain the visual imagery; in this case, the poet develops the visual imagery by using figurative language. In these lines, the poet develops the visual imagery by using *simile*; he puts a connective *like* as an indicator of *simile* in it. He makes a comparison between his lovely with a rose. The reader can feel how deep the speaker’s love to his sweetheart. The reader will imagine how his love like a red rose that is newly sprung in June. And the love likes the melody that is sweetly played in tune. The writer can conclude that the visual imagery in these lines is developed by figurative imagery by using *simile* in developing it.

E. **Theme**

Theme is the central idea of literary work. According to Pickering, theme also used sometimes to refer to the basic issue, problem, or subject with which the work is concerned. In literary term, theme is the central idea or insight that unifies the total work, it is also the main point an author wishes to make about his subject. The readers also will understand the main point of the poem if they had known the theme of the poem. To get the theme of the poem, explication and some analysis of some fundamental elements of poetry are very valuable. The analysis of ideas, issues, and elements of poetry will find the theme of the poem. To find the theme of the poem we cannot avoid the element above.

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CHAPTER III
RESEARCH FINDING

In this chapter, writer will analyze three of Rita Dove poetry. In the description data writer will explain every poetry from the background of poetry it self and classifying the poetry that has visual imagery, when was the poetry signed and published to the public. The writer will analyze in every lines of poetry that including visual imagery and how visual imagery can describe and what the impression that seen by writer in the visual imagery lines. The writer also will analyze how visual imagery can build, with literal imagery or figurative imagery, and the last is how visual imagery can build the theme.

A. Data Description
1. The Fish in the Stone

“The Fish in The stone” is one of Rita Dove poetry that was made in October 1982. This poetry was got in her poetry book “Museum” published by Pittsburgh: Carnegie Mellon University Press, 1983. This poetry consists of twenty nine lines in six stanza, it is said about story of the fish in the stone, describing a condition of a fish in the stone, and what the fish feels in this poetry.

The Fish in The Stone, shows us condition of a fish which lives on a stone. And we know that stone is not the proper place of fish. The poetry also tells us that the fish is so close to face the death. This is shown on what the fish felt and did. But
the writer of the poetry continued the poetry with words that mean the fish could safe from the death by struggling hard and fall itself from the stone to the water.

Table I

Table list of visual imagery in “The Fish in The stone”

<table>
<thead>
<tr>
<th>Line</th>
<th>Corpus</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3</td>
<td>The fish in the stone would like to fall back into the sea.</td>
</tr>
<tr>
<td>9-10</td>
<td>his profile stamped by a white light.</td>
</tr>
<tr>
<td>11-12</td>
<td>In the ocean the silence moves and moves</td>
</tr>
<tr>
<td>18</td>
<td>The fish in the stone</td>
</tr>
<tr>
<td>22-25</td>
<td>… the ant engineers a gangster’s funeral, garish and perfectly amber.</td>
</tr>
</tbody>
</table>

2. Adolescence II

“Adolescence II” is one of Rita Dove poetry that was made in 1989, this poetry is one of her poetry that is in her poetry book; Yellow House on the Corner, published by Pittsburgh: Carnegie Mellon University Press, 1989. It consists of fifteen lines in five stanzas, it is continued from Adolescence I that talking about stages of girl teenage era. In one of her lines there are frighten feeling or nervous feeling when the girl is waiting for her transitions from teenage to be mature or adult.

Visual impression is describing in Adolescence II, how is feeling felt by a people who have been waiting for second teenage era, often brings herself unstable and brings a problem to herself. She always prefer to run from those problems instead
of to solve it. In this phase, people need a friend who accompanies them to solve their problem a lot. All of explanations draw in lines of his poet.

Table II
Table list of visual imagery in “Adolescence II”

<table>
<thead>
<tr>
<th>Line</th>
<th>Corpus</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Although it is night, I sit in the bathroom, waiting.</td>
</tr>
<tr>
<td>2</td>
<td>Sweat prickles behind my knees, the baby-breasts are alert.</td>
</tr>
<tr>
<td>3</td>
<td>Venetian blinds slice up the moon; the tiles quiver in pale strips.</td>
</tr>
<tr>
<td>4-5</td>
<td>Then they come, the three seal men with eyes as round As dinner plates and eyelashes like sharpened tines.</td>
</tr>
<tr>
<td>7</td>
<td>They bring the scent of licorice. One sits in the washbowl,</td>
</tr>
<tr>
<td>10</td>
<td>Patting their sleek bodies with their hands.</td>
</tr>
<tr>
<td>12</td>
<td>Glittering like pools of ink under moonlight.</td>
</tr>
<tr>
<td>14</td>
<td>They leave behind, here at the edge of darkness.</td>
</tr>
<tr>
<td>15</td>
<td>Night rests like a ball of fur on my tongue.</td>
</tr>
</tbody>
</table>

3. **Flirtation**

“Flirtation” is one of Rita Dove poetry that was made in 1982. It is a poetry of her book Museum published by Pittsburgh: Carnegie Mellon University Press, 1983. This poetry consists of eighteen lines written in nine stanzas. It talking about flirtation, in the lines of her poetry are describing how does a people feel at the first time he/she fall in love. The beauty is described by beautiful words which can make us remember the time when we felt in our first love.

In the Flirtation poetry, described that much visual imagery empowered by poet lines that describing flirtation. First impression is when a man feel beauty and exited by Flirtation as an glowing orange. As what we feel and can’t forget the impression of flirtation. In the last line, poet wrote “a topiary so pleasure’s in”, the beautiful top and happiness can get in there.
Table III
Table list of visual imagery in “Flirtation”

<table>
<thead>
<tr>
<th>Line</th>
<th>Corpus</th>
</tr>
</thead>
<tbody>
<tr>
<td>3-4</td>
<td>At first. An orange, peeled and quartered, flares.</td>
</tr>
<tr>
<td>5</td>
<td>like a tulip on a wedgewood plate</td>
</tr>
<tr>
<td>7-8</td>
<td>Outside the sun has rolled up her rugs</td>
</tr>
<tr>
<td>9-10</td>
<td>and night strewn salt across the sky.</td>
</tr>
</tbody>
</table>

B. The Analysis of Data

In analysis data, writer will analyze, the visual imagery describe in every line for catching and attending the impression described in a poetry. Writer also will identified the words or phrase can build the visual imagery by analyzing how visual imagery built, whether with literal imagery or with figurative imagery. For helping analyze visual imagery building that built with simple language of with figurative language. The last, writer will analyze how visual imagery can build the theme.

1. The Fish in the Stone

a. Line 1-3

_The fish in the stone would like to fall back into the sea._

In the first line from table 1 of data description in _The Fish in The Stone_, here Rita Dove writes _The fish in the stone_ about condition a fish in the stone. The writer sees condition a fish, the lines that contains visual imagery is described in this line by
the phrase it self, using the preposition in bring out us to imagine something it is placed on the stone.

In the second and third line from table 1 of data description in *The Fish in The Stone*, the poet writes *would like to fall back into the sea* about the fish would like fall in to the sea. The writer sees the fish will be fallen from the stone into the sea, the lines that contains visual imagery is described in this line by the word *fall*, it means that our imagery it is built by that word and guides us to image that fish can fall into the sea.

From the three lines visual imagery above, the writer finds the picture of fish condition in the stone; it can be fallen and back into the sea. Surely, that condition can make a fish die if it still in the stone. In these lines, Dove built imagery by literal imagery. She used daily words to shows what she wanted to tell us about the fish condition.

b. **Line 9-10**

*his profile stamped by a white light.*

In these ninth and tenth lines, from table I of data description in *The Fish in The Stone*, the poet writes, *his profile stamped, by a white light.* The writer sees that this means the fish feels that the fish body is stamped, or marked by a white light. White light in the western culture is always described as death light. Writer see that the fish is on the stone not in the water. It means that the fish is on the trouble which can bring him to the death. In these lines that contains visual imagery describes by
words *stamped*, the meaning of this words is the fish has already signed with a white light (the death light) because the fish can not back into sea. This phrase with that words bring the writer to imagine the condition of the fish would like to die signed by the white light.

These two lines explain the fish has been already signed by the white light, and the meaning of this light is the light of death. In these lines, Dove built imagery by literal imagery. She used daily words to shows what she wanted to tell us about the fish condition.

c. Line 11-12

*In the ocean the silence moves and moves*

Visual imagery from table I of data description in *The Fish in The Stone* in these lines, “*In the ocean the silence*”, the writer believes that this lines describe about the ocean but the ocean is silence. Silence, here in these lines means quite, far from noises. The next line,” *moves to moves*”, describes that even the ocean is silence it still looks moving. This lines contains visual imagery that described by the word *moves and moves*. This word brings the writer to imagine the fish struggling to survive and safe his life from the death. The word *moves and moves*, is personification

25, these two lines describe a silence that keeps moving. This clearly an allegory forms. Because what described as moving thing is “silence” that in the

25 *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.
sensory view this is not possible (a thing that viewed like human; move and keep moving). That is why we can conclude that this is an allegory word presented so that the writer seems can see a silence which keep moving.

Two lines of visual imagery above bring the writer to see the image of the large sea with full of silent and little waves move and move. These two lines figuratively mean the silent of the sea as the situation of death of the fish; it still has effort to move its body to get back into the sea.

d. Line 18

*The fish in the stone*

In this line visual imagery taken from table I of data description in *The Fish in The Stone*, the writer repeats “the fish in the stone”, writer sees that there is a word stressing to describe the fish condition on the stone more. The Fish cannot live and so close to the death. The line that contains visual imagery is described by the phrase it self, using the preposition in bring out us to imagine something which is placed in the stone, and the writer imagine a fish can not live in the stone, because it is not the proper place as its habit The poet backs to review the title of this poetry from the visual imagery that include in this poetry. This line built with literal imagery, because arranged by usual words that does not have allegorical meanings. The visual imagery in this line consists of ordinary sentence.
e. Line 22-25

the ant
engineers a gangster's
garish
and perfectly amber.

Line twentieth until twenty fifth from table I of data description visual imagery in *The Fish in The Stone*, the poet describes how an ant builds the funeral for gangster. The writer sees the fish shows itself dying like a gangster. These lines show that how strong person evens a gangster will face death. When the ant build the gangsters funeral at the same time the ant in the fact build it’s nest. Writer sees that the poet choose the word “engineer” to show how perfect and how strong the funeral. That is why the word engineer be the most perfect word to be chosen. The lines visual imagery is described in these lines by the phrase *the ant engineers a gangster’s funeral* and words *funeral* bring the writer to imagine the funeral place of who has die. The death of the fish described in these lines, how so strong the fish struggle to live if the predestined hour of death come, the fish will be die.

These lines visual imagery is described by the phrase it self, the writer sees these lines describes the condition about the funeral. The line (*funeral, garish and perfectly amber*) is the funeral of gangster described with luxury funeral and golden bier but all will be destroyed by ant. These lines that contain visual imagery bring the writer to image; how so strong the fish struggle to live if the predestined hour of death comes, the fish will die.

\[26\text{ A gangster, a member of a group (gang) of criminals esp.}\]
Four lines of visual imagery above describing death condition. It describe an ant broke the gangster burial. Everyone will die and swallow by earth even though a gangster. The word is chosen from writer’s point that the condition of death will happen, although how awful the people, they will die. These lines of visual imagery built by literal imagery. The writer used usual or daily words that used in describing the ants which build funeral for gangster.

2. Adolescence II

a. Line 1

Although it is night, I sit in the bathroom, waiting.

In the first line from table II of data description visual imagery in Adolescence II, “Although it is night, I sit in the bathroom, waiting”. The writer can imagine how the speakers sit in the bath room and waiting, although it was night. This line that contains visual imagery is built by the phrase Although it is night, I sit in the bathroom, waiting and word sit, it means that our imagery is built when the writer sees the speaker sits in the bathroom to wait someone.

From first line of visual imagery in this line, the poet describes herself. When the writer looks this line, the meaning of this line the girl’s have much problem and responsibility. Talking about Adolescence, a human that has already been adult has to become independent in all aspect and start to think for her live in the future; when she gets married and has family, she must be responsible to herself and her family. This line that contains visual imagery describes someone who sits in the bathroom that
muses and imagines the adolescence she will face. The bathroom becomes a choice place for musing herself and thinking what will happen in the future, and this line built with literal imagery, because arranged by usual words that does not have allegorical meanings. When reading this line, reader wills directly her some one sitting in the bathroom.

b. Line 2

*Sweat prickles behind my knees, the baby-breasts are alert.*

In this line from table II of data description visual imagery in *Adolescence II*, the poet described his experience. The sweat falls to her knees and feels sensation of pounding (of heart), this situation opposite to the situation in the first line. The falling sweat and the face heart beat are caused by what she was waiting for. This lines that contains visual imagery is described by words *sweat prickles* and *the baby-breasts* (*pounding of heart*), that words bring the writer to image the sweat fall to her knees and feel sensation of pounding (of heart).

The visual imagery in this line, describing how complicated feeling when she faces the adolescence that will come. As like the explanation in the first line, adult picture that will happen become a depression feeling for her. Her expression can give physical effect, with the sweat falls to her knees and feel sensation of pounding (of heart) that describe in this lines that contains visual imagery. This line built with literal imagery, because arranged by usual words. The falling sweat and the face heart beat.
c. Line 3

*Venetian blinds slice up the moon; the tiles quiver in pale strips.*

In this line from table II of data description visual imagery in *Adolescence II*, the speaker writes “*Venetian blinds slice up the moon, the tiles quiver in pale strips*”. Writer sees that this visual imagery line shows us how the condition of the bathroom is. The reflection of moonlight covered by the Venetian, this bring the moon shadow slice the bathroom tile so that the tile is looked sliced and vibrate. This line that contains Visual imagery is built by the phrase “*Venetian blinds slice up the moon, the tiles quiver in pale strips*” and words *slice up*, that word is personification. Visual imagery used in this line is built by figurative imagery. Personification, describing hidden Venetian slices the moonlight, the Venetian slices up the moon as human who can slice something.

d. Line 4-5

*Then they come, the three seal men with eyes as round*
*As dinner plates and eyelashes like sharpened tines.*

In this line from table II of data description visual imagery in *Adolescence II*, the poet wrote “*Then they come, the three seal men with eyes as round*”. This lines that contains the visual imagery the writer sees that few people come to her, their eyes look at around the bathroom, the visual imagery is built by phrase *they come* and *eyes as round*. That phrase brings the writer to image some people come and enter the room with their eyes look around the room. Their arrival must be with plan, that have
connection with the girl in the bathroom. The three seal men are angels. Angels can seal border of the world no one can did.

This line contains visual imagery brings the writer to image of some people come with eyes round, the round is imaged as dinner plates. *As dinner plates and eyelashes like sharpened tines*, this line is built by the word *as*, this word is simile\(^27\) (comparing three seal men with eyes as round as dinner plates and eyelashes like sharpened tines).

Fourth and fifth lines of this visual imagery describe about the three seal men physic. The round eyes with very sharp eyelashes show us how misterious they are. The three seal men come to bring message. The message tells her that the adolescence will come. This part becomes important, because their coming bring a massage that she will become adult, with full of responsibility in her life.

**e. Line 6**

*They bring the scent of licorice. One sits in the washbowl,*

In the sixth line from table II of data description visual imagery in *Adolescence II*, the poet describes that they use perfume with scent of licorice\(^28\). and another man sits on the washbowl. In this line that contains visual imagery is built by the phrase *they bring*. The Word bring means they arrival followed by the scent of licorice. The sentence One sits in the washbowl, this line tell us that one of the three angels come and sit in the washbowl.

\(^27\) *Simile* is comparison of two things, indicated by some connective, usually *like, as, than*, or a verb such as *seems, appears* and *resembles*  
\(^28\) *Licorice is black substance with strong flavour, used as sweet or medicine.*
f. **Line 10**

*Patting their sleek bodies with their hands.*

In this line, taken from table II of data description, the poet writes “*Patting their sleek bodies with their hands*”. This line related with the line before that tells about conversation of the girls with the three seal men. The writer sees that some people come to her, then they pat their sleek bodies with their hands. In this line contains visual imagery built by the word *patting*, bring the writer to image some people come (angle) patting their sleek bodies with their hands. Patting means they do not believe that she did not feel it.

This line contains visual imagery that related with the third stanza in this poetry describes the angles who want to go after asking “*can you feel it yet?*” to her, and she answer ‘*I don’t know what to say*’. The question from the angles means, are you ready to be adult? or do you feel the change after being adult? And the answer means, she does not understand what to say. This may be because she do not feel the change. The angles conclude she is not ready to be adult and they are patting their sleek bodies with their hands, it signs they want to go.

g. **Line 12**

*Glittering like pools of ink under moonlight,*

This twentieth line from table II of data description visual imagery in *Adolescence II*, the poet describes after the people met her, they went to leave her. When they leave her is described by glittering, the glittering like ink fallen to water. The word *like*, is simile (the glittery is used to show ink that touched by sunlight).
That words bring the writer to imagine when the people leave her and described by glittering, the glittering like ink fallen to water. The poet compare leaving with glittering because when angles gone signed by glitters spreading with lights bounced back the moonlight.

The poet will explain the lines before in the third stanza, after patting their sleek body, they said: “well may be next time”. This Twelfth line signs that angel will go. Their going, described as an ink that fall in to the water, spread then lose. The writer believes, the meaning of this line about a girl that will face transition from teenage to adolescence, although they know that this girl has not ready yet for becoming an adult and finally they leave the girl.

**h. Line 14**

*They leave behind, here at the edge of darkness.*

In this fourteenth line from table II of data description in *Adolescence II*, the poet writers; “*They leave behind, here at the edge of darkness*”. Visualisation that come from this line is a situation when they are going. The situation in the bathroom in the first is crowded by the three seal men and the girl. But after they are going, the room left in the silence because the girl is now alone. The writer see that when they leave her in the edge of darkness. The edge of the darkness means a meaningless and regretion of the girl. What makes her anxious and regret is her descendent. The line that contains visual imagery is built by the phrase *they leave*, that phrase brings the writer to imagine their departure and leave her in the darkness.
In this line visual imagery is built by literal imagery. Usual words used to show they leave behind with anxiety and regret. This visual imagery line is in the last stanza in this poetry. It means leaving the girl in the darkness, it makes writer interprets that is useless for the girl, because every people should run growth faze based on age with the mental faze completed. In this discussion, the growth of children faze, they will do as children, and when they grow in teenage era surely they will do as a teenager, and then when they become adult surely they will do as an adult in her live. Sometimes a human is not ready to become an adult because responsibility and demand factor in their life in the future. A situation that is leaved by them to the girl in this line.

i. Line 15

*Night rests like a ball of fur on my tongue.*

In the last lines from table II of visual imagery data description in *Adolescence II*, describes how night that should be used to take a rest but she still feel a problem in her mind. The word *like*, is simile (as a night as a fur on the tongue), that word bring the writer to imagine condition of the night that used to be a time for rest, but still leave behind the problem and make her can not sleep.

These are the last visual imagery lines in this poetry, in the last line describes the silent night situation that demand her to take a rest and ready to face tomorrow. But the night that was run by the girl was very difficult because there is something in her heart like the fur in the mouth. The adolescence in a human cannot measure with
the age factor, but when the time is coming, we will force to be adult. In this discussion adult can be measured by all of responsibility and the distance of our life.

3. Flirtation

a. Line 3-4

*at first. An orange, peeled and quatered, flares.*

In third and forth lines from table III of visual imagery data description in *Flirtation*, poet talked about the beautiful moment when we had close friend in this lines “*at first. An orange, peeled and quatered, flares*”. What we know when we first to see Flirtation is as an orange, the bright orange color, and beauty for seeing and feeling. This lines that contains visual imagery is built by the phrase *at first. An orange, peeled*, that phrase brings the writer to imagine, the first impression we felt about flirtation is described in this lines.

In this lines visual imagery built by literal imagery with usual words. Two lines of visual imagery in this poetry are third line and forth line from this poetry, about the feeling after we feel flirtation. Referring to the second lines before “*after all, there’s no need to say anything*”, the meaning of this line is something that cannot be said, but can be felt. In this visual imagery line describes these feeling, the first impression that feels like an orange that opens the skin, has orange color, fresh, beautiful to look and sweet to taste, it is flirtation. Based on theme from this poetry, orange color is very fresh similar with physically fresh feeling and charm feeling that always we feel when we have boy or girl friend.
b. Line 5

*like a tulip on a wedgewood plate*

In this line from table III of data description visual imagery in *Flirtation*, the speaker is describing beauty and naturally as a beauty tulip on the wood plate, the wood plate means naturalistic. The writer can see the line built by the word like which is simile. That word brings the writer to imagine the comparation between the flirtation and a tulip on wedgewood plate. The five line in this poetry, the poet describes some evident and some feeling. In this line, that is imagining like Tulip flowers in wedge wood. Everything is going to be beautiful and sweet, if we are in flirtation.

c. Line 7-8

*Outside the sun*

*has rolled up her rugs*

In this second lines from table III of data description visual imagery in *Flirtation*, speaker said “outside the sun”, the writer see outside the sun is afternoon close to the night, and next lines “has rolled up her rugs”, explained that sun change to moon. The line that contains the visual imagery builds by the phrase *outside the sun has rolled up her rugs* and word *rolled*. That word is personification (as a night like a human being that can roll up her rugs), that phrase and word also bring the writer to image, the beauty moment if looks the sunset.

These lines that contain visual imagery, the poet plays with the word for describing the beauty more. The beauty always symbolize as a moon in the sky and
moment if looks the sunset. We also can feel the beautiful feeling when we have a close friend.

d. Line 9-10

and night strewn salt
across the sky.

In the lines visual imagery in her poetry from table III of data description visual imagery in *Flirtation*, poet said that “and night strewn salt”. The writer sees the night strewn salt (*stars*), as stars across the sky. These lines that contain the visual imagery is built by the phrase *and night strewn salt across the sky* and the word *night* like a human being that can strew the salt in the sky. The poet choose word salt to example the stars in the sky. that phrase and word bring the writer to imagine the night can strewn the salt, these lines guides the writer to look the star across the sky.

The last visual imagery in this poetry, the poet chooses the word and arranges it to make the awful sentence. The beauty is described as night strews the salt in the sky, it means the beauty night with star in the sky, same as the feeling that we feel when we have boy or girlfriend. It is the beautiful of flirtation.
CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

A. CONCLUSIONS

In this thesis, the writer analyzes how are visual imagery describes and how visual imagery develop the theme in three Rita Dove’s poetry; they were “The Fish in the Stone,” “Adolescence II,” and “Flirtation”. The poet uses imagery in order to bring the reader’s feelings as though they are in the scene that is describes by the poet. In the three Rita Dove’s poems, it finds many visual imageries. Like the other poets, he also wants the readers see what he describes. Then, the visual imagery that emerges in the three Rita Dove’s poems gives a good sight effect for the readers.

In the research finding, the writer finds visual imagery that contains in those three Dove’ poems and impression or image that is built in lines of visual imagery all summarize in the theme of poems. The theme of The Fish in The Stone is the struggle of fish for still surviving life from die, and the theme of Adolescence II is when the girl’s transition from teenage to adult, and what will be happened after that. The last the theme of Flirtation is the beauty feeling and excited that felt by a human when he/she has the close friend.

In visual imagery study, the poet needs to use the ways to develop the imagery in their poetry. There are two ways to develop the imagery, the first one is literal imagery, and the second one is figurative imagery. The writer sees Rita Dove poetries are built by using literal imagery and figurative imagery as a way in order to
develop the visual imagery in his poems. The poet writes the poems by using direct words and figurative language. Because, almost all of his poems describe about the reality, he seldom talks about love or something like that.

In this thesis, the writer analyses the visual imagery and the theme in three Rita Dove’s poetry; they were “The Fish in the Stone,” “Adolescence II,” and “Flirtation”. In “The Fish In The Stone,” the writer finds the visual imagery, which brought the readers’ imagination to see a view when the death is coming, and, it’s described as a fish in the stone. By the speaker, in this poetry, Dove develops the visual imagery, which represents a dying fish at the stone that cannot go back to the sea. He uses literal imagery and figurative imagery as a way in developing imagery in this poetry. Almost all of the visual imageries are developed by literal imagery, but in line eleven and twelve, he uses figurative imagery by using personification in order to develop visual imagery. In the poetry, the lines show us, visual imagery builds the theme by describing the death and struggle to live, and all imagined in every lines of visual imagery.

In “Adolescence II,” the writer finds the visual imagery that represents speaker himself as a girl who reach her mature. In this poem, Dove uses the visual imagery to depict the speaker himself as a teenager who will reach her mature. Then, he successfully brings the reader to see in his mind that the speaker is a teenager who afraid of being mature. Dove makes a sight effect in this poem by using literal imagery and figurative imagery as a ways in developing imagery. He only uses simple and compact words to develop visual imagery in literal imagery and he uses
figurative imagery by using personification and simile in order to develop visual imagery. In this poetry the lines of visual imagery build theme with reader view when a girl will reach her matures a feeling of afraid and confuse shown in the first until the third line.

In “Flirtation,” the writer finds visual imagery in it; littler of the lines contained visual imagery. The visual imagery in this poem represents a beauty and please felt in flirtation. The reader brought by the speaker to see something felt in the flirtation. The imagery development that using by the poet is literal imagery and figurative imagery; he chooses and puts the simple and compact words in literal imagery to develop the visual imagery and he uses figurative imagery by using personification and simile in order to develop visual imagery. In this poetry the Visual imagery in the lines build theme with a beauty and please from flirtation which seen by reader in the second line until the fifth line.

Finally, the writer concludes that the visual imagery in three Rita Dove’s poems described every subject and activity in those poems. He uses both literal and figurative imagery as a way in developing visual imagery. In “The Fish in the Stone,” “Adolescence II,” and “Flirtation,” he uses literal and figurative imagery technique in developing visual imagery and the writer also gets how in every lines visual imagery build theme by describing theme in the visual imagery line. Then, all of the visual imageries can make every reader to participate to see an object or something that is created by him.
B. SUGGESTIONS

The writer suggests for those who are interested in studying about poetry, especially in the Rita Dove works, they can use many approaches in comprehending the content and message in her works. Anyone who is interested in doing deeper study about poetry may use many approaches that related to extrinsic or intrinsic elements of poetry such as visual imagery like in this thesis. Besides that, the writer also expects that the research will be useful to the reader who wants to analyze visual imagery in any kind of poetry.

Finally, the writer hopes this thesis can give a positive contribution in literature study, especially for the students of English Letters Department, Letters and Humanities Faculty, State Islamic University of Jakarta, as an additional reference in studying African-American poetry.
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APPENDIX

THE FISH IN THE STONE

The fish in the stone
would like to fall
back into the sea.

He is weary
of analysis, the small
predictable truths.
He is weary of waiting
in the open,
his profile stamped
by a white light.

In the ocean the silence
moves and moves
and so much is unnecessary!

Patient, he drifts
until the moment comes
to cast his
skeletal blossom.

The fish in the stone
knows to fail is
to do the living
a favor.

He knows why the ant
engineers a gangster's
funeral, garish
and perfectly amber.
He knows why the scientist
in secret delight
strokes the fern's
voluptuous Braille.²⁹

²⁹ Braille, printing with raised round marks which blind people can read by touching them.
Although it is night, I sit in the bathroom, waiting. Sweat prickles behind my knees, the baby-breasts are alert. Venetian blinds\textsuperscript{31} slice up the moon; the tiles quiver in pale strips.

Then they come, the three seal men with eyes as round As dinner plates and eyelashes like sharpened tines. They bring the scent of licorice. One sits in the washbowl. One on the bathtub edge; one leans against the door. "Can you feel it yet?" they whisper. I don't know what to say, again. They chuckle, Patting their sleek bodies with their hands. "Well, maybe next time." And they rise, Glittering like pools of ink under moonlight.

And vanish. I clutch at the ragged holes They leave behind, here at the edge of darkness. Night rests like a ball of fur on my tongue.

\textsuperscript{30} Adolescence, the period of development from the onset of puberty to the attainment of adulthood, beginning with the appearance of secondary sexual characteristic, usually between 11 and 13 year of age. Continuing through the teenage year and terminating legally at the age of majority, usually 18 year of age.

\textsuperscript{31} Venetian blinds, a window covering made of long thin flat bars of metal, plastic.
FLIRTATION

After all, there's no need to say anything at first. An orange, peeled and quatered, flares like a tulip on a wedgewood plate Anything can happen.

Outside the sun has rolled up her rugs and night strewn salt across the sky. My heart is humming a tune I haven't heard in years!

Quiet's cool flesh--let's sniff and eat it.

There are ways to make of the moment a topiary so the pleasure's in
Rita Dove (1952 - )

Rita Dove, who served as poet laureate of the United States from 1993 until 1995, has been described as a quiet leader and as an artist who weaves African-American experience into the broader perspective of international culture. Dove's lyrical and accessible poetry reflects the author's interest in music and drama, as well as her commitment to social justice and her sensitivity to women's issues. As Dove explained in the Washington Post: "Obviously, as a black woman, I am concerned with race. But certainly not every poem of mine mentions the fact of being black. They are poems about humanity, and sometimes humanity happens to be black. I cannot run from, I won't run from any kind of truth." According to Renee H. Shea in Women in the Arts, "Reflections on the spaces where public and private histories intersect are familiar terrain" in Dove's work. Shea added that in the poems, "every line, every image, is a testament to her gift for language, her wide-ranging and curious intellect, and her continuous research on life."

When she was appointed poet laureate in 1993, Dove was forty years old—the youngest poet ever to be elected to that honorary position. She was also the first poet laureate to see the appointment as a mandate to generate public interest in the literary arts. She traveled widely during her term, giving readings in a variety of venues from schools to hospitals. As the first African-American poet laureate, Dove noted in the Washington Post that her appointment was "significant in terms of the message it sends about the diversity of our culture and our literature."

Born in Akron, Ohio, in 1952, Dove is the daughter of a research chemist who broke the color barrier in the tire industry. She grew up in a home full of books and was an avid reader who also enjoyed writing and staging plays. In 1970, she was named a presidential scholar, one of the top one hundred high school graduates in the country that year. She earned a national merit scholarship to Miami University in Ohio, graduating Phi Beta Kappa in 1973. After that, she received a Fulbright fellowship to attend the University of Tübingen in West Germany, and then completed a master of fine arts at the prestigious Iowa Writers' Workshop. Although Dove published two chapbooks of poetry in 1977 and 1980, she made her formal literary debut in 1980 with the poetry collection The Yellow House on the Corner, which received praise for its sense of history combined with individual detail.

Dove's next volume, Museum, also received praise for its lyricism, its finely crafted use of language, and its detailed depiction of images drawn from her travels in Europe. Alvin Aubert of the American Book Review, however, faulted the volume for an avoidance of personal issues and experiences, such as that of ethnicity. "I would like to know more about Rita Dove as a woman, including her ethnicity, and on her home ground," he asserted. Calvin Hernton of Parnassus, in contrast, praised the
"universal" sensibility of the poems in *Museum*, which, he noted, "lack anything suggesting that they were written by a person of African, or African-American, artistic or cultural heritage."

**CAREER**

- Arizona State University, Tempe, assistant professor, 1981-84.
- University of Virginia, Charlottesville, professor of English, 1989-93.
- Commonwealth Professor of English, 1993 until now
- National Endowment for the Arts, member of literature panel, 1984-86.
- Chair of poetry grants panel, 1985.
- Commissioner, Schomburg Center for the Preservation of Black Culture, New York Public Library, 1987 until now
- Anisfield-Wolf Book Awards, 1992 until now.
- Member of board of student achievement services, 2002 until now.
- Member, Afro-American studies visiting committee, Harvard University, and Council of Scholars, Library of Congress, 2002 until now.
- Has made numerous appearances on radio and television, including *Today Show, Charlie Rose Show, Bill Moyers' Journal, A Prairie Home Companion, All Things Considered*, and National Public Radio's *Morning Edition*. 


BIBLIOGRAPHY

- *The Yellow House on the Corner* (poems; also see below), Carnegie Mellon University Press (Pittsburgh, PA), 1980.
- *Thomas and Beulah* (poems; also see below), Carnegie-Mellon University Press (Pittsburgh, PA), 1986.
- (Author of foreword) *Multicultural Voices: Literature from the United States*, Scott Foresman (Glenview, IL), 1995.
- *Evening Primrose* (poetry chapbook), Tunheim-Santrizos (Minneapolis, MN), 1998.
- Contributor of poems, stories, and essays to magazines, including *Agni Review, Antaeus, Georgia Review, Nation, New Yorker*, and *Poetry*. Member
