

IMAGERY ANALYSIS OF GARY SOTO'S POEM BASED ON BIOGRAPHICAL PERSPECTIVE

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ABSTRACT

Understanding literature is important in learning a language. Literary work have some types; fiction, drama, prose, poetry, etc. Poetry is an idea of poet's feeling and perception in one way communication, so that readers can find a lot of methapor, imagery, symbolism, and the others figurative languages uses by poets to show and express their feeling, thought, mind, and perception. One intrinsic element of poetry is imagery. Imagery is the use of language to represent actions, persons, objects, and ideas descriptively. There are five types of imagery; visual, auditory, oflactory, gustatory, and kinesthetic imagery. This thesis purposes to analyze imagery used in Gary Soto's poem; Oranges and Ode to La Llorona, and to find the relation between his poem and his life background. Descriptive qualitative and library research are the method used in analyzing data. The study shows that mostly types of imagery found in Soto's poem is visual imagery. Using the combination of tactile, kinesthetic, visual, and auditory imagery, the poet features the appearance of La Llorona and through Oranges, he gives a vivid description about the places where he lives, the circumstances and the weather when he recounts his experience dating with a girl. Those two poems are a reflection of his childhood in Fresno, California.

Keywords: *Imagery, Poems, Literature*

I. INTRODUCTION

Understanding literature is important in learning a language. It is because literature and language can not be separated. Language are a reflection of the culture and culture of a nation can be seen through language. So that, "Literature is an important aspect to understand about culture of a nation." (Sommerville, 2000: 459).

As learners of English as a foreign language, students are expected to understand English literature through literary work's analysis. There are some types of literary works; poetry, fiction, drama, prose, etc. Poetry is much like fiction and drama. The differences is in the use of language. Poetry is a form of literary art that uses language in the highest order to evoke meaning. Poetry can contain full sentences or just a fragment. As said by DiYanni "More than fiction or drama, poetry is an art of condensation and implication; poem concentrate meaning and distill feeling." (DiYanni, 2007:395).

Because poetry is an idea of poet's feeling and perception in one way communication, so that readers can find a lot of methapor, imagery, symbolism, and the others figurative languages are used by poets to show and express what they think, hear, see, and feel in a good order. One intrinsic element of poetry that writer thinks it is interested to be analysed is imagery. It is our sense memories that bring poets' words to life to form an image. Through this research, the writer wants to analyze types of imagery in a poem.

There are a lot of great poets that use imagery in their poem. One of them is Gary Soto. Soto is an Mexican-American poet that famous by his imagery poetry "Oranges". His poems have appeared in many literary magazines which has honored him the best Hokin Prize and the Levinson Award again he got the silver medal from the Commonwealth Club of California. (www.garysoto.com/bio.html).

Based on that consideration, the writer decides to analyze type of imagery that mostly used by Soto in his poem; *Oranges*

and *Ode to La Llorona*, and to find the correlation between Soto's poem and his life background by the research in which entitle "**Imagery Analysis of Gary Soto's Poems Based on Biographical Perspective**".

Statement of the Problem

This study is to analyze the following research questions;

1. What are types of imagery that mostly used by Gary Soto in *Oranges* and *Ode to La Llorona*?
2. How are the relation between Gary Soto's poems; *Oranges* and *Ode to La Llorona*, and his life background?

II. THEORETICAL REVIEW

A. IMAGERY

Two word imagery is adopted from the Latin "imago" and "imitari" in which means "to image", and "to imitate". (Rae, 1998:55). Imagery refers to image produced in the mind by language, whose words may refer either to experiences which could produce physical perceptions, were the readers actually to have those experiences or to the sense impressions themselves. (The Princeton Encyclopedia of Poetry and Poetics, 1993: 506). Definition of imagery is given by Madden as follow;

An image is a mental picture prompted by words. Images result from concrete language that appeals to our senses. "Nice image," we've heard people say about particularly striking words or phrases. But images do not exist in words on a page. They exist in our minds. The words on the page may prompt the images in our minds, but it is our own senses and memories that evoke the pictures. Experiments have shown that we use the same parts of our brains when we see or hear the word for an object as we do when encountering the object itself. It is our sense memories that bring a poet's words to life to form an image. We can see (hear, taste, touch, or smell) them in our mind's eye (ear, tongue, hand, or nose). (Madden, 2002:62)

Madden interprets image as a mental picture prompted by word. The image is as a result from concrete language that appeals to our

sense. For example, the word "fire" gives us an image of a red hot thing that can burn woods, can be used to cook, even can kill people. The images itself exist in our mind. It recalls human sense and memory that evoke the picture. It is our sense memories that bring a poet's words to life to form an image. We can see, hear, taste, touch, or smell what the poet intended to convey through their poem in our mind's eye, ear, tongue, hand, or nose. As said by DiYanni,

When such specific details appear in poems they are called images. An image is a concrete representation of a sense impression, feeling, or idea. Images appeal to one or more of our senses-or, more precisely, they trigger our imaginative reenactment of sensory experience by rendering feeling and thought in concrete details related directly to our physical perception of the world. (DiYanni, 2007: 429)"

DiYanni' argues that when specific details appear in poem they called image. Image, based on DiYanni is a concrete representation of feeling, idea, and sense of impression in details related to our perception of the world. It recalls our sensory experience by rendering feeling and thought in concrete details by which related to our own physical perception of the world. Image may occurs in a single word, a phrase, a sentence even in an entire short poem, as said by Kennedy "An image may occur in a single word, a phrase, a sentence, or, as in this case, an entire short poem. To speak of the imagery of a poem-all its images taken together-is often more useful than to speak of separate images. The image asks to be seen with the mind's eye." (Kennedy, 1987:481). In addition, as you form mental pictures from a writer's images, you also respond with appropriate attitudes and feelings. (Robert, 1995:108). Images can be classified into visual, auditory, olfactory, tactile, and kinesthetic. (Robert, 1995:109). Illustration of each types explain by DiYanni as follow;

Poems are grounded in the concrete and the specific-in details that stimulate our senses-for it is through our senses that we perceive the world. We see day-light break and ...tade...: we hear dogs bark and children laugh: we feel the sting of

a bitterly cold wind: we smell the heavy aroma of perfume: we taste the tartness of lemon and the sweetness of chocolate. Poems include such details which trigger our memories, stimulate our feelings, and command our response.”

Tactile images of heat and cold inform Hayden's "Those Winter Sundays" (page 396), in which the speaker's father wakes up early "in the blueblack cold" to make "banked fires blaze" Visual and tactile images appear in Frost's "Stopping by Wood," (page 399), in which the speaker has stopped "between the woods and frozen lake" to listen to "the sweep of easy wind" and watch the fall of "downy" flakes of snow. (DiYanni, 2007:429)

Based on the theory above, it can be inferred that visual imagery is type of imagery that can be gained from the experience of the senses of sight. As said by Robert (1995:109) "... to things we can visualize either exactly or approximately- **visual imagery**". For example: we can see the sky turn red, we can see the green trees the daylight, and so on. Meanwhile, tactile imagery is directly related to our sense of touch. Tactile imagery can be seen from the description of feelings such as feeling hot, cold, smooth, rough, and anything that can be felt to be touched. Robert argues that "*Tactile imagery* of touch and texture are not common because touch is difficult to render except in terms of effects." (Robert, 1995:110). Robert gives example of kinesthetic imagery in "Patterns" poetry by Lowell.

Beside visual and tactile, there is also auditory imagery. Robert (1995:109) states that "**Auditory images** trigger our experiences with sound". Furthermore he states "... auditory images evoke corresponding sounds in our imaginations and help us experience the poem." Auditory imagery is the element of imagery associated with the sense of hearing. For example; the dog barking, people laughing, the kids crying, etc. The other type of imagery is organic imagery. Organic imagery is type of imagery that emerged from our minds. Organic imagery can be seen in the

disclosure of feelings such as hunger, thirst, fatigue, drunkenness, etc.

The next type of imagery is olfactory and gustatory. Gustatory imagery is imagery that portrayed the experience of our sense of taste, a taste of thing. Things like sweet, bitter, sour, tasteless are some examples of words that indicate gustatory imagery. Meanwhile olfactory imagery is the imagery associated with our sense of smell. Things that can be described based on the experience of smell from your nose are example of olfactory imagery, such as for example: the smell fragrant, smells fishy, etc. As said by Robert "An **olfactory image** refers to smell, **gustatory image** to taste, and **tactile image** to touch." (Robert, 1995:109). The last classification of imagery is kinesthetic imagery. Kinesthetic imagery is the imagery produced from an experience that form of movement. Robert gives a brief explanation about this type of imagery as follow;

"IMAGES OF MOTION AND ACTIVITY. References to movement are also images. Images of general motion are *kinetic* (remember that *motion pictures* are also called "cinema"), and the term **kinesthetic** is applied to human or animal movement. Imagery of motion is closely related to visual images, for motion is most often seen. Masefield's British coaster, for example, is a visual image, but when it goes "Butting through the channel," the motion makes it also kinetic. When Hardy's skeleton's sit upright at the beginning of "Channel Firing," the image is kinesthetic, as is the action of Amy Lowell's speaker walking in the garden after hearing about her fiance's death." (Robert, 1995:110)

Based on Robert, kinesthetic imagery is closely related to visual imagery. Because motion of human or animal is thing that can be seen. For example, the word "Jump!". Jump is the activity that move the body up and down. It is kinesthetic, meanwhile the activity can be seen through visual. So, that is way Robert said that kinesthetic imagery closely related to visual imagery. By using imagery, the poet not only create vividness but also influence and control the attitudes of their reader.

B. Biographical Perspective

Since poetry is a representation of human thought and feeling, in their work, poets often involve their feeling and thought in real life. It is important to understand the poet's biography to know exactly what they intend to show through imagery. Theory of biographical perspective is defined by Wellek (1982:75) as "The most obvious cause of a work of art is its creator, the author; and hence an explanation in terms of the personality and the life of the writer has been one of the oldest and the best established methods of literary study." (Wellek, 1982: 75)

Wellek argues that explanation of the personality of poets and also their life are the best way and the oldest methods to study about literature. Since the poets are the person who take the responsibility about their literary work. It can be inferred that poets' life and personality can influence their style of writing, their thought, mind, and also their perception about something. Furthermore he states "Biography can be judged in relation to the light it throws on the actual production of poetry; but we can, of course, defend it and justify it as a study of the man of genius, of his moral, intellectual, and emotional development, which has its own intrinsic interest." (Wellek, 1982: 75)

Based on the theory above it can be inferred that there is a close and strong relationship between poets' life and their work, where they inevitably express their life and perception through poetry. As said by Taylor (1981:1) "Literature is essentially an imaginative act, which is an act of writers imagination in selective ordering and interpreting life experience". So by understanding the poets' background; life background, educational background, their personality, it is purposed to know exactly what they intend to show and portray through imagery.

III. METHOD OF RESEARCH

To accomplish this paper, the writer uses descriptive qualitative and library research method. Subject of analysis in this thesis is limited only to analyze two poems of Gary Soto, *Oranges* and *Ode to La*

Llorona. Because there is a diversification from expert about classification of imagery, the writer decides that subject of research, Soto's poems; *Oranges* and *Ode to La Llorona* is being analyzed based on the theory of Edgar Robert in classifying the types of imagery. By understanding poet's life background she analyzes the correlation between Soto's poem and his life background.

IV. RESEARCH AND FINDING

First Poem: *Oranges*

A. Imagery Analysis

Genre of *Oranges* by Gary Soto is narrative poetry because this poem tells a story. The poem has characters, dialogue, conflicts, plot, and setting. The character in this poem is a twelve-years-old boy, a girl and the saleslady.

Oranges contains a lot of imagery. The poet, Soto, used good language using sense of smell, sight, taste, touch, and sound to portray a specific image of the experience of a twelve-years-old boy dating with a girl in readers mind. Types of imagery found in *Oranges* are visual, auditory, tactile, and kinesthetic imagery. Here is the analysis of imagery found in *Oranges*.

Stanza 1 (Line 1-4):

<i>The first time I walked</i>	1
<i>With a girl, I was twelve,</i>	2
<i>Cold, and weighted down</i>	3
<i>With two oranges in my jacket.</i>	4

Line 1-4 begin with exposition of a story. The story tells about the boy who for the first time was walking with a girl he loved. The girl might be his first love. The writer found that the poet used imagery in stanza 1 line 3 and 4.

Types of imagery used by the poet in line 3 is tactile imagery. The word "cold" in line 3 is indicated as tactile imagery because it appeals sense of touch. Meanwhile in line 4, Soto informed the readers that there are two oranges in the boy's jacket which had made him looked weighted down. It is also tactile imagery because it is a sensory description of touch.

So, in stanza 1 line 3 and 4, the poet used tactile imagery to illustrate the weather and thing inside his jacket. It can be concluded that stanza 1 line 1-4, contains 2 tactile imagery which can be found in line 3 and 4.

Stanza 1 (Line 5-8):

<i>December. Frost cracking</i>	5
<i>Beneath my steps, my breath</i>	6
<i>Before me, then gone,</i>	7
<i>As I walked toward</i>	8

In line 5-8, Soto showed the readers how cold the weather was at that time. By reading line 5 until 8, readers can draw a conclusion that this story happened on a day in December with typically winter season. Line 5 and 6, *Frost cracking/Beneath my steps*, Soto used auditory imagery. He wanted readers to imagine the sound of frost that cracked because he had stepped on it. Meanwhile, it also indicates visual imagery. Frost which was cracking can be seen through visual. So, it can be concluded that "*Frost cracking/Beneath my steps*" is type of auditory and visual imagery. Then, line 6 and 7, *my breath/Before me, then gone,/As I walked toward*, is type of visual imagery. Soto described in a good diction about how cold the weather was at that time. When people breathe in a very cold day, especially in the winter, it makes a steam in front of us. That is why Soto said "*my breath/Before me, then gone,/As I walked toward*". It is type of visual imagery because it can be seen. This is also indicates kinesthetic imagery. The motion of the breath which was gone, *my breath/Before me, then gone*, and the movement of Soto, *As I walked toward*, is kinesthetic. So, it can be concluded that line 5 until 8 contains 1 auditory imagery, 4 visual imagery, and 2 kinesthetic imagery. Auditory imagery appears in line 5 otherwise visual imagery appears in all lines, line 5-8, then kinesthetic imagery appears in line 6 through 8, because "*my breath/Before me, then gone,/As I walked toward*" are part of line 6, 7 and 8.

Stanza 1 (Line 9-11):

<i>Her house, the one whose</i>	9
<i>Porch light burned yellow</i>	10
<i>Night and day, in any weather.</i>	11

Line 9-11 describe the girl's house. Her house, based on the poem above, was

the one whose porch light burned yellow both at night and day again in any weather. Soto used visual imagery to make the readers can imagine how the girl's house looked like, how the girl's porch had burned yellow. So, line 9-11 contains 3 visual imagery, because it appears in each line.

Stanza 1 (Line 12-15):

<i>A dog barked at me, until</i>	12
<i>She came out pulling</i>	13
<i>At her gloves, face bright</i>	14
<i>With rouge. I smiled,</i>	15

Type of imagery in line 12 are combination of auditory imagery and visual imagery. Auditory imagery of this line can be seen in phrase *A dog barked*. Sound of a dog that barked when Soto had arrived at his girlfriend's house indicates auditory imagery. Whereas *A dog barked at me* indicates visual imagery. There was a dog, and that dog barked to me, poet, not to anyone else. So, line 12 contains 1 visual imagery, and 1 auditory imagery.

Line 13 and 14 are more complex. That lines are combination of visual imagery, tactile imagery, and kinesthetic imagery. Visual imagery are in; *She came out pulling/ At her gloves, face bright*, while both tactile and kinesthetic imagery is in; *She came out pulling/At her gloves*. Writer thinks, Soto wanted to figure the condition when the boy had arrived at his girl's friend house. When he had arrived, a guard dog barked because of his arrival. It was a signal for his girlfriend. The dog was still barking until his girlfriend came out, then made it quiet. So, there are two imagery in here. Tactile imagery, sense of touch in *pulling*, and kinesthetic imagery, images of motion and activity when the girl came out and she was pulling her gloves. Then visual imagery in *She came out, her gloves, face bright* used by Soto because he wanted the readers feel and imagine that at that time the boy saw her girlfriend was coming, saw her gloves, and saw her bright face. It can be inferred that line 13 and 14 contains 3 visual imagery, 1 kinesthetic imagery, and also 1 tactile imagery.

Line 15 contains two types of imagery, visual imagery and kinesthetic imagery. Soto made the reader to visualize the girl's cheek which bright with rouge.

Rouge in this poem can be has two meanings. It can mean rouge because of the boy's arrival or rouge because she used blush on. But, rouge itself indicates something that can be see through sense of sight. So, it is type of visual imagery. In the other hand, *I smiled* in this line contains both visual and kinesthetic imagery. So, line 15 contains 1 visual and 1 kinesthetic imagery.

It can be concluded that stanza 1 line 12-15 contains visual, auditory, tactile and kinesthetic imagery. There are totally 5 visual imagery, 1 auditory imagery, 1 tactile imagery and 2 kinesthetic imagery.

Stanza 1 (Line 16-19):

<i>Touched her shoulder, and led</i>	16
<i>Her down the street, across</i>	17
<i>A used car lot and a line</i>	18
<i>Of newly planted trees,</i>	19

Lines 16-17 are combination of tactile, visual, and kinesthetic imagery. Soto made the readers to imagine what the boy did at that time to his girlfriend. He moved his hand to her girlfriend's shoulder (kinesthetic), touched it (tactile), and led her down the street (kinesthetic). Those activities are something that can be seen. So, these lines are also indicated as visual imagery.

In lines 18-19, the poet also used visual imagery. Soto described the street that the boy and his girlfriend passed by. He used sight sense to describe a portrait of an array of newly planted trees along the road and the view of a parking lot where a dealer in used-cars displays cars for sale.

Stanza 1 (Line 20-24):

<i>Until we were breathing</i>	20
<i>Before a drugstore. We</i>	21
<i>Entered, the tiny bell</i>	22
<i>Bringing a saleslady</i>	23
<i>Down a narrow aisle of goods</i>	24

Line 20-21 is full of visual imagery. However, there is also auditory imagery in line *the tiny bell/Bringing a saleslady*, and kinesthetic imagery in *Before a drugstore. We/Entered, the tiny bell/Bringing a saleslady/Down a narrow aisle of goods*. It can be concluded that line 20-24 contains 4 visual imagery, 3 kinesthetic imagery, and 1 auditory imagery.

Stanza 1 (Line 25-31):

<i>I turned to the candies</i>	25
<i>Tiered like bleachers,</i>	26
<i>And asked what she wanted -</i>	27
<i>Light in her eyes, a smile</i>	28
<i>Starting at the corners</i>	29
<i>Of her mouth. I fingered</i>	30
<i>A nickel in my pocket,</i>	31

Line 25 and 27, *I turned to the candies/And asked what she wanted -*, indicates kinesthetic imagery. That line describes how the boy had turned his body to the candy row and also describes the action of the boy which had asked his girlfriend about what she wanted to buy. Line 26, *Tiered like bleachers*, is visual imagery. The poet gave a vivid description about how the candy looked like in readers mind. He used sight sense to show the candies in the shop which were set tidy in it's tiered like a bleachers. Line 28-29, *Light in her eyes, a smile/Starting at the corners/Of her mouth*, is visual imagery. In this line, Soto informed the readers that when the boy asked his girlfriend about what she wanted to buy, his girlfriend looked very happy. Her eyes shone as if there was a light on it. She also gave him a bright smile, of which Soto described in line 29 as *a smile/Starting at the corners/Of her mouth*. Line 30-31, *I fingered/A nickel in my pocket*, is indicated as tactile imagery. Soto used tactile imagery to inform the readers that there was a nickel in his pocket by saying "I fingered a nickel in my pocket".

It can be infered that line 25-31 contains a combination of tactile, visual, and kinesthetic imagery. Visual imagery can be found in line 25, 26, 28, 29, and 30. Meanwhile tactile imagery can be found in line 30 and 31, then kinesthetic imagery can be found in line 25 and 27.

Stanza 1 (Line 32-34):

<i>And when she lifted a chocolate</i>	32
<i>That cost a dime,</i>	33
<i>I didn't say anything.</i>	34

Line 32 is combination of kinesthetic and visual imagery. The girl had lifted a chocolate is an activity which can be seen. So, imagery used by Soto in line 32 to describe that action is a combination of kinesthetic and visual imagery. Whereas line 34, *I didn't say anything*, is auditory imagery. By using "I didn't say anything"

the poet informed the readers how the boy respond the girl's with no sound.

Stanza 1 (Line 35-42):

<i>I took the nickel from</i>	35
<i>My pocket, then an orange,</i>	36
<i>And set them quietly on</i>	37
<i>The counter. When I looked up,</i>	38
<i>The lady's eyes met mine,</i>	39
<i>And held them, knowing</i>	40
<i>Very well what it was all</i>	41
<i>About.</i>	42

Line 35-38 is combination of tactile kinesthetic and visual imagery. In *I took the nickel from/My pocket, then an orange,/And set them quietly on/The counter*, the poet described how the boy tried to pay the chocolate that cost a dime with a nickle and an orange. He set them quietly on the counter so that her girlfriend did not know that he had no money to buy that chocolate.

Line 38-41 contains of tactile kinesthetic and visual imagery. Visual imagery can be found in line 38-40, whereas line 40 is a combination of tactile, kinesthetic, and visual imagery. The saleslady touched (tactile) the nickel and the oranges as a payment to change a chocolate that cost a dime then held them (kinesthetic). Those activities can be seen visually.

Stanza 2 (Line 1-4):

<i>Outside,</i>	1
<i>A few cars hissing past,</i>	2
<i>Fog hanging like old</i>	3
<i>Coats between the trees.</i>	4

All of lines above, line 1-4, are visual imagery. The poet used visual sight sense to illustrate the condition outside the drugstore. Beside visual imagery, this four lines also contains auditory imagery. Auditory imagery appears in line 2, *A few cars hissing past*, the sound of car which was hissing is indicated as auditory imagery. It can be concluded that stanza 2 line 1-4 contains 4 visual imagery and 1 auditory imagery.

Stanza 2 (Line 5-14):

<i>I took my girl's hand</i>	5
<i>In mine for two blocks,</i>	6
<i>Then released it to let</i>	7
<i>Her unwrap the chocolate.</i>	8
<i>I peeled my orange</i>	9

<i>That was so bright against</i>	10
<i>The gray of December</i>	11
<i>That, from some distance,</i>	12
<i>Someone might have thought</i>	13
<i>I was making a fire in my hands.</i>	14

Stanza 2 line 5-14 consist of visual, kinesthetic, and tactile imagery. The poet used kinesthetic and tactile imagery in line 5-9, *I took my girl's hand/In mine for two blocks,/Then released it to let/Her unwrap the chocolate./ I peeled my orange*, those lines explain the motion of the boy and the girl. Meanwhile visual imagery appears in all lines.

From the analysis of *Oranges*, the writer found it contains full of imagery. Soto used a good vivid description to portray his first love story by the setting of his childhood, with its poverty and the conflicts of growing up in a bicultural household, using a combination of visual, kinesthetic, tactile, and auditory imagery. He tried to picture his childhood and the culture of his country in readers mind. The writer found that mostly, type of imagery that used by the poet in his poem is visual imagery.

B. Biographical Perspective

The poet used a good language that appeals to the five senses in order to describe and help the readers imagine the situation, the weather, his feeling, and his thought through this poem. From imagery used by the poet, setting of *Orange* poem can clearly be pictured in readers mind. Stanza one briefly informs readers that the story was settled in December. The poet illustrated that the weather at that time was very cold where frost could be seen in the street and fog was hanging in the air. Not all country in the world has winter season. Soto lived in Fresno, California which has four seasons and winter is one of them. Fresno is a country famous by its fog, even not only in the winter but fog can also be seen in this country at any weather. (www.theweatherprediction.com/weatherpapers/067/index.html). The poet described that condition of foggy day using visual imagery of personification in stanza two, exactly line three and four, as fog was hanging like old coats between the trees. It can be inferred that in *Oranges* there is a connection between the place where the poet lived and setting of the poem.

In another line, *A used car lot and a line of newly planted trees*, Soto defines the characteristic of the country where he lived. In Fresno, California, there is a program called "Tree Fresno". Tree Fresno program was established in 1985, when group of concerned citizens met to discuss the future of Fresno. All agreed that adding beauty to the city through the planting of trees was a concern. Tree Fresno is responsible for the planting of trees in Fresno and Clovis area. (www.treefresno.org/about-us). In his poem, Soto portrayed of an array of newly planted trees along the road when he led his girl down the street to the drugstore.

By understanding the poet's life background, it informs that Soto lived in poverty. When Soto was just five years old, his father was killed in an accident while working at Sunmaid. After the death of his father, Angie Soto, Soto's mother, and the children's grandparents got whatever jobs came their way. As Gary and his siblings became older they started to help their family worked in the fields and factories of Fresno. Working left little time for Soto to school. While attending Roosevelt High School, he maintained D average, and spent more time chasing girls than doing his homework. In the first line of *Oranges* he claimed it as "*The first time I walked/With a girl, I was twelve*". Through this poem, the poet tried to tell how hard the economical condition at that time, and he spent more time chasing girls to forget his family problem.

Soto's parents and grandparents, like many Mexican Americans in Southern California, worked as laborers in the surrounding San Joaquin Valley, the agricultural center of the state. The typical jobs there included picking oranges, cotton, and grapes for very little pay. In this poem, oranges are the central object of the story and also as the title of a poem. That is why the poet mention orange rather than apples, plum, raspberry or guava. The writer thinks that Soto created poem using the thing around him. So, poet's life background gives an effect for the poet in writing this poem.

As a Chicano, a Mexican-American, Soto used a good vivid description to portray his childhood, with its poverty and the conflicts of growing up in a

bicultural household. It is reflected in stanza one line 9-10. The poet described his girl's house as the one whose porch light burned yellow both at night and in the daylight, in any weather. He tried to picture the contrast condition of Chicano, Mexican American people, with its poverty and a native in a bicultural household of Fresno.

Conflict of the story appears when the chocolate bar that the girl chose costs more money than what he had in his pocket, the boy found himself in a potentially embarrassing situation. Using combination of visual, tactile, and kinesthetic imagery, the poet showed how the boy tried to tell the saleslady that he could not afford to buy that chocolate but feel ashamed with his girls. He only had a nickle in his pocket whereas the chocolate cost a dime. Dime is a US coin worth ten cents and is equal to two nickels. Because he only had a nickle in his pocket, so he quickly managed to appeal to the saleslady, without the girl noticing, bartered the chocolate with a nickle and an orange to make it as value as a dime. This story hows that even though he did not had enough money, he could still keep someone he loved happy.

By using imagery in *Oranges*, it can be infered that the poet tried to describe the condition of his childhood life as a Chicano which very hard economically in the agricultural state of Fresno. After the death of his father, it made all members of his family worked to struggle and support their life. That condition had an effect to his study. At his age, he had no time for concern about his school. So, in his leasure time, he spent more time chasing girls to forget his family problem.

He also gave a vivid description about Fresno, the places where he lived, in this poem with its bicultural household and the other characteristics. As a Chicano, he wanted the readers feel what condition was faced by poor Chicano people at that time. Sometimes, the poet combined imagery with figurative speech to utters his mind.

Second Poem: *Ode to La Llorona (The Weeping Woman)*

A. Imagery Analysis

Ode to La Llorona by Gary Soto is narrative poetry. This poem writes in open form consists of three stanzas. *La Llorona* famous in hispanic legend as a woman who lost her children in the river, then become a ghost. (www.literacynet.org/lp/hperspectives/llorona.html). *Ode to La Llorona*, the weeping woman, contains a lot of imagery. The poet uses good language using sense of smell, sight, taste, touch, and sound to portray a specific image of *La Llorona* in readers mind. Types of imagery found in *Ode to La Llorona* are visual imagery, auditory imagery, olfactory imagery, tactile imagery, gustatory imagery, and kinesthetic imagery. Here is the analysis of imagery in *Ode to La Llorona*.

Stanza 1 (Line 1-4):

<i>They say she weeps</i>	1
<i>Knee-deep in the river,</i>	2
<i>The gray of dusk</i>	3
<i>A shawl over her head.</i>	4

Soto began his poem using "they". It means that Soto using imagery to described what people had said about *La Llorona*. He used third-party point of view to portrait *La Llorona* in readers mind.

In the first line, *They say she weeps*, he used auditory imagery to illustrate how people were realizing *La Llorona's* vision. Her vision is marked by the sound of wailing. Then in the next line, line 2-4, the poet used visual imagery to figures the appearance of *La Llorona*. He illustrated it as "*Knee-deep in the river,/The gray of dusk/A shawl over her head*". Visually, readers can potrait the figure of *La Llorona* as a mysterious gloomy woman with a shawl over her head. She looked just knee-deep in the river while weeping.

So, in stanza 1 line 1-4, the poet figured the vision of *La Llorona* to readers mind using visual sight and auditory imagery. Writers found there are 4 visual imagery and 1 auditory imagery through this line.

Stanza 1 (Line 5-9):

<i>She weeps for her children,</i>	5
<i>Their smothered faces</i>	6
<i>Of sleeping angels...</i>	7
<i>Normaaaa, Marioooo,</i>	8
<i>Carlooooo.</i>	9

In the first line, the poet marked the vision of *La Llorona* by the sound of weeping woman. The sound of what she was weeping for is clearly explained by the poet in line 5, 8, and 9. Using auditory imagery, the poet figured the sound of *La Llorona* that was weeping and calling for her died children. Their names are Norma, Mario, and Carlos. Based on hispanic legend, *La Llorona* was a woman looking for her drowned children. Her children drowned in the river because of her carelessness. Recognizing her fault, she was day by day calling their children's name along the river. She hoped that by calling their name, her children would come from their death. After *La Llorona* had passed away, people still heard her weeping sound calling for her children. In this poem, the poet illustrated it using auditory imagery.

Meanwhile *Their smothered faces/Of sleeping angels* in line 6 and 7 illustrates *La Llorona's* children. Sleeping angels means that their children had died. The poet used visual imagery to figure the face of her children when they drowned in the river. Because there was no bloodstream, their faces where white as a smothered face.

So, in line 5-9 the poet used combination of auditory and visual imagery to illustrate *La Llorona*. Writers found there are both 3 visual and auditory imagery through this line.

Stanza 1 (Line 10-13):

<i>They say she calls</i>	10
<i>Children, offering</i>	11
<i>Them candy</i>	12
<i>From her sleeve.</i>	13

Line 10-13 in stanza 1, *They say she calls/Children, offering/Them candy/From her sleeve*, are combination of visual, auditory, and kinesthetic imagery. The poet used those types of imagery to show how *La Llorona* enchants the children by offering them candy through her sleeve as a substitution of her died children. Auditory imagery is used by the poet to illustrate how *La Llorona* calls the children. Whereas kinesthetic imagery and visual imagery depicts the motion of how she attracted children by offering them candy from her sleeve.

So, it can be concluded that line 10-13 contains visual, auditory, and kinesthetic imagery. Auditory imagery can be found in line 10, meanwhile kinesthetic and visual imagery found in line 11, 12, and 13.

Stanza 1 (Line 15-18):

<i>Point a long finger,</i>	15
<i>Gnarled root of evilness,</i>	16
<i>And stare a soft</i>	17
<i>Hole in your lungs:</i>	18

The scariest thing about how *La Llorona* is explained in line 15-20. Using a combination of visual, tactile and kinesthetic imagery, the poet illustrated the appearance of *La Llorona* whose finger was long and gnarled pointed to her victim. Her eyes started to the victim's lungs, then suddenly there was a hole in the lungs of the victim. Kinesthetic imagery appears in line 15, *Point a long finger*, whereas tactile imagery appears in line 17 and 18, *And stare a soft/Hole in your lungs:*. The the word "soft" in line 17 is tactile imagery because it can be felt by sense of touch.

So, in line 15-18, writers found 4 visual imagery, 1 tactile imagery, and 1 kinesthetic imagery.

Stanza 1 (Line 19-21):

<i>The air leaks</i>	19
<i>From this hole</i>	20
<i>And climbs in the trees.</i>	21

All of this line are visual imagery. *The air leaks/From this hole* indicating visual imagery and *And climbs in the trees* are a visual sight that can be seen through visual. So, through line 19-21, the poet used visual imagery to potray the condition of the lungs of the victim.

Stanza 2 (Line 5-6):

<i>In these times,</i>	5
<i>The sliced moon hangs</i>	6

Visual imagery used by the poet described the time of the emergence of *La Llorona*. On line 6, it can be infered that the time when the sliced moon hangs in the sky was the time for the emergence of *La Llorona*.

Stanza 3 (Line 3-5):

<i>Beware a woman</i>	3
<i>Dripping water in July</i>	4

When no rain has fallen. 5

In stanza 3, type of imagery used by the poet is visual and tactile imagery. The "dripping water" could be seen by visual sight and could also be felt by sense of touch. Line 5, *rain has fallen*, also indicating visual imagery and tactile imagery. The falling rain could be seen through visual and the rain itself could be felt by sense of touch. So, in the last stanza, the poet warned the readers about the vision of *La Llorona* using visual and tactile imagery.

Based on those analysis, it can be infered that through this ode, the poet seems to retell the rumor of *La Llorona* in poetic language by using the third-party point of view. Using combination of tactile, visual, kinesthetic, and auditory imagery, he featured the appearance of *La Llorona* in readers mind. Types of imagery that mostly used by the poet to illustrate the vision of *La Llorona* is visual imagery.

B. Imagery Analysis

Soto as we know is a Chicano, a Mexican-American, who was born and raised in Fresno, California, and grew up in the *Barrio*, which is a Spanish word for neighborhood. The memories and experience of Hispanic children are reflected in this poem. The term *Hispanic* is used to refer to the Spanish-speaking nation of the world and particularly the Americans.

La Llorona is a ghost legend in North and South America. (www.literacynet.org/lp/hperspectives/llorona.html). *La Llorona* itself is a Spanish name for "The Wailing Woman" or also well known as "The Weeping Woman". This legend is originally from Mexico. Based on the widespread story, *La Llorona* will kidnap children who resemble her missing children. People who claimed they had seen her said that she usually appears at night or in the late evenings from rivers or oceans in Mexico. The tale *La Llorona* is told by older to scare little kids by telling them that if they cry a lot or having a bad habit they will be kidnapped by a female ghost called *La Llorona*. The basic story tells about the ghostly apparation of a mysterious woman dressed in white, wandering at night and crying for her lost children.

As a Chicano, a Mexican-American, the poet is actually familiar with this story. It is a story that told by the older people to kids. Through this ode, the poet seems to retell this legend in poetic language. By using the third-party point of view, *They say*, he tried to retell what he heard from the people in his childhood about the rumor of *La Llorona*.

The use of Spanish terms in his odes, *Ode to La Llorona*, is related to the poets' job. In his biography, it told that Soto had taught English to Spanish speakers as a volunteer. Again, the place where he grew up in *Barrio* made him use bilingual languages, Spanish and English. So, it can be inferred that his life's background are reflected in his literary work.

V. CONCLUSION

Result of this study shows that Soto's poem; *Oranges* and *Ode to La Llorona* contains a lot of imagery. Types of imagery found in those two poems are visual, auditory, tactile, and kinesthetic imagery. The example of auditory imagery can be found in *Oranges* stanza 1 line 5 and 6, *Frost cracking/Beneath my steps*. He evoked the sound of frost that cracked and made the readers experience the poem. The other type of imagery found is tactile imagery. In *Ode to La Llorona* stanza 1 line 17 and 18, *And stare a soft/Hole in your lungs*, the word "soft" indicates tactile imagery because the softness could be felt by sense of touch. Beside that, sometimes the poet used the combination of those types to depict character's feeling and the circumstances. It can be seen in *Oranges* stanza 1 line 16-19, *Touched her shoulder, and led/Her down the street, across/A used car lot and a line/Of newly planted trees*. The boy moved his hand to her girlfriend's shoulder (kinesthetic), touched it (tactile), and led her down the street (kinesthetic). Those activities are something that can be seen through visual. Although the poet used diverse imagery, but writer found that type of imagery that mostly used by the poet in *Oranges* and *Ode to La Llorona* is visual imagery. It almost appears in each of its stanza.

By doing the analysis the writer also found that Soto's poem; *Oranges* and *Ode to Llorona* are a reflection of his childhood

in Fresno, California. Through *Oranges*, he gave a vivid description about the places where he lived, the circumstances, the weather, the poverty and the hard situation that he felt at that time. Using combination of visual, tactile, and kinesthetic imagery, the poet showed his experience dating with a girl. Meanwhile in *Ode to Llorona*, he retold what he heard from the people in his childhood about the rumor of *La Llorona* in poetic language. Using the combination of tactile, kinesthetic, visual, and auditory imagery he featured the appearance of *La Llorona* in readers mind. His life's background is also reflected in the use of Spanish terms in the title of his poem, *Ode to La Llorona*, in which in English means *The Wailing or Weeping Woman*.

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