ANALYSIS OF IMAGERY IN TWENTY-FIVE SELECTED POEMS FROM THE POETRY COLLECTION "LOVE, SPELLED IN POETRY" BY HELENA NATASHA

A THESIS

JURISDICTION RESPONSIBILITY BY:
FAHIRA MAULIGA
F1022211004

ENGLISH EDUCATION STUDY PROGRAM
LANGUAGE AND ART EDUCATION DEPARTMENT
TEACHER TRAINING AND EDUCATION FACULTY
UNIVERSITAS TANJUNGPURA

2025

DECLARATION OF AUTHENTICITY

The undersigned below,

Name	: Fahira Mauliga
NIM	: F1022211004
Faculty	: Teacher Training and Education
Department/Study program	: PBS/English Education

State that the thesis written is truly her own, not a taking over of other people's writings or thoughts that are recognized as her own writings or thoughts. Statements or citations contained in the thesis are properly referenced in accordance with the scientific code of ethics. If it can be proven that this thesis is the result of copying, she is willing to accept sanctions for such actions.

Pontianak, 29 Juli 2025
Yang membuat pernyataan



Fahira Mauliga
F1022211004

Dipindai dengan CamScanner

ANALYSIS OF IMAGERY IN TWENTY-FIVE SELECTED POEMS FROM THE POETRY COLLECTION "LOVE, SPELLED IN POETRY" BY HELENA NATASHA

(A Descriptive Qualitative Research of 25 out of 85 Poems from the Poetry Collection 'Love, Spelled in Poetry)

A THESIS

Submitted to fulfill one of the requirements for thesis examination in English Language Education Study Program, Language and Arts Education Department, Faculty of Teacher Training and Education, Universitas Tanjungpura Pontianak

Jurisdiction Responsibility by:
FAHIRA MAULIGA
F1022211004

Approved by:

Supervisor I	Supervisor II
16/6/24 acc for exam	
Prof. Eusabinus Bunau, S. Pd., M. Si., Ph.D	Wardah, S. Pd., M. Pd.
NIP. 196812301998031001	NIP. 197801072005012003

Legalized by:

The Head of Language and Arts Education Department

Dr. Agus Wartiningsih, M.Pd.
NIP. 197908162002122002

Date of approval:

ANALYSIS OF IMAGERY IN TWENTY-FIVE SELECTED POEMS FROM THE POETRY COLLECTION "LOVE, SPELLED IN POETRY" BY HELENA NATASHA

(A Descriptive Qualitative Research of 25 out of 85 Poems from the Poetry Collection 'Love, Spelled in Poetry')

A THESIS

Jurisdiction Responsibility by:
FAHIRA MAULIGA
F1022211004

Approved by:

Supervisor I	Supervisor II
Prof. Eusabinus Bunau, S. Pd., M. Si., Ph.D	Wardah, S. Pd., M. Pd.
NIP. 196812301998031001	NIP. 197801072005012003

Legalized by:

Dean of Teacher Training and Education Faculty
Universitas Tanjungpura

Dr. Ahmad Yani T, M.Pd.
NIP. 196604011991021001

Date of approval: 29 JULI 2025

ANALYSIS OF IMAGERY IN TWENTY-FIVE SELECTED POEMS FROM THE POETRY COLLECTION "LOVE, SPELLED IN POETRY" BY HELENA NATASHA

(A Descriptive Qualitative Research of 25 out of 85 Poems from the Poetry Collection 'Love, Spelled in Poetry')

A THESIS

Jurisdiction Responsibility by:
FAHIRA MAULIGA
F1022211004

Approved by:

Supervisor I

Prof. Eusabinus Bunau, S. Pd., M. Si., Ph.D
NIP. 196812301998031001

Supervisor II

Wardah, S. Pd., M. Pd.
NIP. 197801072005012003

Examiner I

Dr. Eni Rosnija, M. Hum.
NIP. 197201031997022001

Examiner II

Yanti Sri Rezeki, M.Ed., Ph.D
NIP. 197706192002122009

Legalized by:
The Head of English Education Study Program

Yanti Sri Rezeki, M.Ed., Ph.D
NIP. 197706192002122009

Date of approval: 29 July 2025

ANALYSIS OF IMAGERY IN TWENTY-FIVE SELECTED POEMS FROM THE POETRY COLLECTION "LOVE, SPELLED IN POETRY" BY HELENA NATASHA

(A Descriptive Qualitative Research of 25 out of 85 Poems from the Poetry Collection 'Love, Spelled in Poetry')

A THESIS

Jurisdiction Responsibility by:
FAHIRA MAULIGA
F1022211004

Approved by:

Supervisor I	Supervisor II
Prof. Eusabinus Bunau, S. Pd., M. Si., Ph.D	Wardah, S. Pd., M. Pd.
NIP. 196812301998031001	NIP. 197801072005012003

Legalized by:
The Head of Language and Arts Education Department

Dr. Agus Wartiningsih, M.Pd.
NIP. 197908162002122002

Date of approval: 29 Juli 2025

ANALYSIS OF IMAGERY IN TWENTY-FIVE SELECTED POEMS FROM THE POETRY COLLECTION "LOVE, SPELLED IN POETRY" BY HELENA NATASHA

(A Descriptive Qualitative Research of 25 out of 85 Poems from the Poetry Collection 'Love, Spelled in Poetry')

AN ARTICLE

Jurisdiction Responsibility by:
FAHIRA MAULIGA
F1022211004

Approved by:

Supervisor I	Supervisor II
Prof. Eusabinus Bunau, S. Pd., M. Si., Ph.D	Wardah, S. Pd., M. Pd.
NIP. 196812301998031001	NIP. 197801072005012003

Acknowledged by:

Dean of Teacher Training and Edu. Faculty Universitas Tanjungpura	Head of Language and Arts Education Department
Dr. Ahmad Yani T, M.Pd.	Dr. Agus Wartiningsih, M.Pd.
NIP. 196604011991021001	NIP. 197908162002122002

Date of approval: 29 JULI 2025

ANALYSIS OF IMAGERY IN TWENTY-FIVE SELECTED POEMS FROM THE POETRY COLLECTION "LOVE, SPELLED IN POETRY" BY HELENA NATASHA

ABSTRACT

This research analyzes twenty-five selected poems from Helena Natasha's poetry collection '*Love, Spelled in Poetry'* to identify the types of imagery used and explore how these images contribute to the meaning and emotional impact of the poems. The topic was chosen for not all students are able to comprehend the types of imagery and deeper meanings in poetry. This difficulty often arises from a lack of critical engagement during reading, limiting students' opportunities to become active participants in interpreting texts. The researcher employed a qualitative method with a descriptive approach. Data were collected by selecting twenty-five poems from a total of eighty-five in the collection. These poems were examined through close reading. During this process, the researcher carefully analyzed each poem to identify lines containing imagery, which were then documented systematically. The identified lines were categorized based on the types of imagery used, ensuring that relevant textual evidence was organized for further interpretation. This research also emphasizes the educational value of imagery analysis, particularly for English as a Foreign Language (EFL) learners. Understanding and interpreting imagery not only improves language skills and vocabulary but also enhances critical thinking, creativity, and literary appreciation. The findings reveal that Helena Natasha employs various types of imagery, including visual, auditory, tactile, olfactory, gustatory, organic, and kinesthetic, with visual imagery being the most dominant. This research contributes to a deeper understanding of how imagery functions in contemporary poetry and highlights its potential as a valuable resource in language and literature education.

Keywords: Poetry Analysis, Types of Imagery, Poetry in Education

ACKNOWLEDGEMENTS

In the name of Allah, the Most Gracious, the Most merciful. The researcher expresses gratitude to Allah SWT, for providing ease, strength, and health, enabling the completion of this undergraduate thesis. May blessings and peace be upon the beloved Prophet Muhammad SAW, his family, companions, and followers.

Furthermore, the researcher also wants to express her gratitude to Prof. Eusabinus Bunau, S.Pd., M.Si., Ph.D., the first supervisor, and Wardah, S.Pd., M.Pd., the second supervisor, for their crucial support, including corrections, suggestions, and motivation, which greatly assisted the researcher in the completion of this thesis. The researcher is also thankful to both examiners, Dr. Eni Rosnija, M. Hum. and Dr. Yanti Sri Rezeki, S.Pd., M.Ed., Wals., Ph.D., who had given valuable suggestions and advice to the researcher during her seminar research design until the writing of the thesis was accomplished.

Furthermore, the writer would like to express her great appreciation to:

1. Dr. Ahmad Yani T, M. Pd., The Dean of the Teacher Training and Education Faculty of Tanjungpura University.

2. Dr. Agus Wartiningsih, M. Pd., The Head of Language and Arts Education Department.

3. Dr. Yanti Sri Rezeki, S.Pd., M.Ed., Wals., Ph.D., as The Chairperson of the English Education Study Program.

4. All of the lecturers of the English Education Study Program for sharing their knowledge and experiences throughout the writer's educational journey at Universitas Tanjungpura.

Additionally, The researcher would like to extend sincere thanks to her parents, Mr. Syamsudin and Mrs. Rusminah the researcher’s beloved parents, for

their constant support and patience in taking care of the researcher from childhood to adulthood, and for always providing love and prayer support throughout the process of writing this thesis until the Bachelor's Degree (S1) is gotten.

Specifically, the researcher would like to express sincere gratitude to the psychiatrist, Dr. Dicky Sanjaya, Sp.KJ, who has provided psychological support, patience, and guidance during the difficult times the researcher has experienced. His help and care have been very meaningful in maintaining the researcher's mental health, enabling the successful completion of this study.

To all the researcher's beloved close ones whose names cannot be mentioned one by one, thank you for accompanying the researcher through both joyful and difficult times, providing support that can never be repaid. May continuous protection from Allah SWT be bestowed, along with enduring health and lasting success.

Lastly, words cannot fully convey the researcher's gratitude for the support and contributions provided during the writing of this thesis. May Allah SWT bless each one of them. The researcher is also aware that this thesis may still have imperfections. Therefore, constructive criticism and suggestions from readers are warmly welcomed.

TABLE OF CONTENTS

DECLARATION OF AUTHENTICITY ..... **ii**
APPROVAL PAGE ..... **iii**
ABSTRACT ..... **viii**
ACKNOWLEDGEMENTS ..... **ix**
TABLE OF CONTENTS ..... **xi**
CHAPTER I **1**
INTRODUCTION **1**
1.1 Research Background **1**
1.2 Research Question **5**
1.3 Research purpose **5**
1.4 Research Significance **5**
1.5 Terminology **6**
CHAPTER II **7**
LITERATURE REVIEW **7**
2.1 Literature in EFL **7**
2.2 Poetry in Education **9**
2.3 Imagery **11**
a. Visual Imagery **12**
b. Auditory Imagery **13**
c. Tactile Imagery **13**
d. Olfactory Imagery **14**
e. Gustatory Imagery **14**
f. Organic Imagery **15**
g. Kinesthetic Imagery **15**
2.4 Poetry meaning through literary criticism **16**
CHAPTER III **18**
RESEARCH METHOD **18**
3.1 Research Method **18**
3.2 Technique & Tools of Data Collection **18**
3.2.1 Technique of Data Collection **18**

3.2.2 Tools of Data Collection..... 19
3.3 Research Object 19
3.4 Technique of Data Analysis 20
CHAPTER IV..... 21
RESEARCH FINDINGS 21
4.1 Findings 21
4.2 Discussion 46
CHAPTER V 49
CONCLUSION AND SUGGESTION..... 49
5.1 Conclusion 49
5.2 Suggestion..... 50
References..... 52
APPENDIX 1: Poetry Collection "Love, Spelled in Poetry" 57
APPENDIX 2: The Data Analysis 58

CHAPTER I
INTRODUCTION

1.1 Research Background

Teaching through literature has a positive impact on the educational process, especially when poetry is used as a learning medium. Literature and poetry are closely related forms of expression that have played an important role in human culture for thousands of years. In language learning, literature supports the development of vocabulary as well as grammatical understanding. Poetry in particular holds significant educational value in English as a Foreign Language (EFL) classrooms because it can enhance vocabulary mastery, critical thinking skills, and appreciation of literary works.

In reality, not all students are able to comprehend the figurative language and deeper meanings contained in poems. This challenge often arises due to a lack of critical engagement during the reading process, which limits students' opportunities to become active participants in interpreting texts. As stated by Prasasti et al. (2022), students often find it difficult to understand poetry because of its complex language, use of metaphors, and figurative expressions. These difficulties may reduce the effectiveness of poetry as a medium for language learning, particularly in EFL contexts.

Despite these challenges, engaging with poetry still encourages the development of students' critical thinking abilities, both in reading and in writing poems. Ismail & Syamsia (2021) explain that poetry has been effectively used in classrooms as a tool for teaching English. Literature includes a wide range of genres such as fiction, drama, and poetry. Among these forms, poetry stands out for its ability to evoke emotion, create vivid imagery, and communicate complex ideas through artistic use of language. Sulaiman (2017) states that literature is a form of artistic expression in written language, such as poetry, prose, and drama, which not only entertains but also contributes meaningfully to everyday life.

According to Livingstone (1991), "poetry is the art of crafting poems,

carefully arranged words that transform personal experiences and observations into shared moments, evoking feeling and offering fresh perspectives to make image, thought, and sound come alive for the readers" (p.ix-x). Additionally, a poem is a self-contained piece of writing that uses language in a creative and imaginative way to express thoughts, feelings, and ideas. It is also supported by Cenita & Nurmalily (2020) that a poem is a type of literary work that originates from a poet's personal expression. A poem is a structured arrangement of words that conveys meaning and musicality, reflecting the writer's thoughts and feelings to create a specific mood, whether joyful or melancholic, simple or complex (Mulyati, 2019). By looking at the definition, a poem serve to evoke emotions and connect with audiences or the readers on a deeper level.

By engaging in poetry, poets also can play with the imagery as if to communicate their feelings and as the readers can imagine based types of the imagery that are found in the poetry or poems. It is supported by Siregar (2022) that poetry or a poem can be a tool for people who want to express their feelings. In addtion, from that statement, poetry or a poem is also a tool for helping some humans to show and express their emotions. Imagery is a figurative language element that serves as a key ingredient in poetry and unlocks the reader's imagination by creating mental images. These images can be visual, auditory, or tactile, and may be based on real experiences or fantasies. Pitaloka et al., (2023) also describe how imagery in a poem makes readers feel and understand the experiences expressed by the poets. Therefore, through the imagery in poetry make the writers or the readers create scenery in their mind. Likewise, Liu (2023) mention that poetry stimulates the creation of mental images in the minds of its readers. Imagery include figurative and metaphorical language that appeals to the reader's senses, such as sight, sound, touch, smell, and taste. As stated by Suyudi (2021), through imagery, a poet can depict objects, colors, and textures, allowing the reader to see, hear, and feel what the poet experiences. Poets can express the indescribable, arouse deep emotions, and take readers on a journey that transcends the boundaries

of everyday life through this creative eyesight perspective.

The connection between poetry and imagery is not a coincidence because poetry has imagery. When a reader tries to understand poetry, a mental image is often created based on the imagery, which is a significant element of the poem (Octafia & Noris, 2023). Imagery created because of humans' multi-sensory experiences or humans' experiences which aim to show how the writers express their feelings especially through the poetry. It is also supported by Anggiamurni (2020), who states that poets' thoughts and feelings are strongly influenced by what had happened and imaginations. The use of imagery in poetry can be seen as a way for poets to explore the boundaries of language and create new and imaginative ways of expression. It is also supported by Yuan & Guoyuan (2022) imagery is the tool that poets use to convey personal feelings, and the deep emotions expressed by the poet are reflected in the imagery when it is translated into other languages. It requires a deep understanding of language and an interest to get creative with new forms of expression.

Helena Natasha is an author and Indonesian poet with a passion for writing. With her enthusiasm for writing poems, her work summarized in the poetry collection *Love, Spelled in Poetry*. Several poems are summarized in a book called poetry collection (Erwis et al., 2023). Helena Natasha's poetry collection *Love, Spelled in Poetry* presents various aspects of love, including the joy of falling in love, the pain of heartbreak, and the journey toward self-love and self-acceptance. Helena Natasha also wrote other poetry collections, including *A Starry Journal* (2018), *Dreams, spelled in Poetry* (2021) and *Chances, Spelled in Poetry* (2024).

Based on the explanations about a poem or poetry and the intrinsic elements mentioned above, the researcher is interested in analyzing the imagery found in twenty-five selected poems from Helena's Natasha poetry collection *Love, Spelled in Poetry*. The researcher opted for twenty-five selected poems by Helena Natasha because her popularity as a poet enhances readers' ability to comprehend and emotionally engage with her poems, which can enrich readers' understanding of her