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IMAGERY IN ROBERT FROST'S OUT, OUT POEM

Nurul Lailatul Khusniyah
Universitas Islam Negeri Mataram, lailakhusnia5@gmail.com

Abstract

This paper aims to explore the existing imagery nature of Robert Frost’s Out, Out poem. Anchored in the descriptive analysis method and Kip Wheeler’s theory (2014b), it is unveiled that imagery is a way to represent objects or ideas underlying human physical senses, and that there are only three kinds of imagery in the poem, namely visual imagery dealing with the sense of sight; auditory imagery relating to the sense of hearing; and gustatory imagery pertaining to the sense of tasting. 21, 7 and 1 data are found respectively to be visual, auditory, and gustatory imagery.

Keywords: Imagery, personification, poem.

Introduction

Literary work is a written form entailing full portion of sense. It is lexical collection reflecting author’s feeling, which gives the experience, knowledge and story to readers by means of language as its tool. Literature has some genres; those are poem/poetry, and fiction. Each genre of literature has its own elements. The element is separated into two parts, which are intrinsic and extrinsic elements that have different kinds on each other, yet some show the same kind. In poem, the intrinsic elements are Figurative Language (Figure of Speech) – consists of Simile, Metaphor, Personification, Hyperbole, and Symbol-, Imagery –consists of Visual, Auditory, Olfactory, Gustatory, and Tactile-, Rhyme, Rhythm, Meter, and Allusion. Meanwhile, the intrinsic elements of fiction are Theme, Character, Plot, Setting, Point of view, and so on for the extrinsic elements, both of poem and, history, social conditions and biography of the author.

As one of genre of literature, poem has its own unique style to convey its meaning. Poem uses various artistic and creative word
or language which adds the beauty of written text as the value of art. Because poem tends to use artistic words, sometimes it can make reader difficult to get the actual meaning. The element of poem that is interesting to discuss is imagery. It includes in intrinsic element as figurative language. Imagery can be concluded as the ways to represent object, actions and ideas which appeals to human physical senses by using particular words. As an additional note, imagery has five kinds which represent to human’s physical senses (the five senses). The purpose of applying imagery in a poem is to evoke vivid experience.

The writer will bring poem belong to Robert Frost, which is entitled Out, Out. Robert Frost applies imagery elements. As a brief explanation, Out, Out poem contents of personification figure. That personification also reflects to some kinds of imagery. In this poem, the appearance of some each line refers to Auditory, Gustatory and Visual imagery.

The summary of the poem describes a young man is cutting firewood with a buzz saw in New England. Near the end of the day, the boy’s sister announces that it is time for dinner and, out of excitement, the boy accidentally cuts his hand with the saw. He begs his sister not to allow the doctor to amputate the hand but inwardly realizes that he has already lost too much blood to survive. The boy dies while under anesthesia, and everyone goes back to work.

From the statements above, finally the writer decides to take “Imagery in Robert Frost’s Out, Out Poem” as the title of this paper. This paper is aimed to give reader explanation about the analysis of the poem, so reader will not only get the meaning, but also understand the whole poem. After reading Out, Out by Robert Frost, the writer specifies the formula of the problem, what kinds of imagery are used in Out, Out by Robert Frost?

**Literature Review**

1. **Definition of Poem**

Poem sometimes called as poetry. It is beautiful and thoughtful written work that even can move reader’s heart. Reader
is invited by the author to imagine and feel the situation which happens in the story.

Based on Franklin (2009a:284), “In general, it may be said that poetry deals with serious subjects, that it appeals to the feelings rather than to the reason, that it employs beautiful language, and that it is written in some metrical form”. So, poem is written work that tells or describes about author’s belief, feeling and expression toward anything that author wants to share to reader which is applied by using word choice, and finally to shape the beautiful pattern of words and its metrical pattern.

Edward (2006a:325) defines poetry as one type of literary work, “In its most common use, any type of literature that employs some principle of METER”. The definition of Meter explained by Edward (2006b:259) is, “In poetry, the regular recurrence of a rhythmic sound pattern. The pattern is created by the repetition of a certain number of accented or stressed syllables together with a number of unaccented or unstressed syllables”. The writer concludes that poetry is a part of literature which has its own character characterized by the pattern of stressed words or syllables that always write repeatedly, called as meter.

Shira (2001a:1) explains, “Poetry is language that always means more. Its elements are figures, and poetry itself is a language of figures, in which each component can potentially open toward new meanings, levels, dimensions, connections, or resonances”. According to the statement, every single word written in the poem/poetry may be containing a meaning. To make a beautiful poem, author often use word choice which called as diction, then carefully put the words or diction into various pattern. This way causes many interpretations of the meaning of the poem.

From the whole explanations above, the writer concludes that poem or poetry is an expression or a feeling from the author contains the meaning to share to reader that can interpret into many thoughts based on reader’s perspective. The next one, poem is served by using meter, diction and phrase to build its language more beautiful than any others written form.
2. Imagery

Imagery is an important element in a poem to strengthen reader's imagination and bring reader's imagination to the poet mind. Imagery in literature is a collection of techniques that appeals to the senses and bring a lifelike quality to characters in a written work. Wheeler (2014a) gives an understanding about what is imagery by stating, "Imagery is a common term of variable meaning, imagery includes the "mental pictures" that readers experience with a passage of literature. It signifies all the sensory perceptions referred to in a poem...". The writer can conclude that imagery is collection of sensory words which are often seen in a work of literature, so the readers can feel a sensation of its work.

Meanwhile, Wonshik (2013a) expresses that imagery has its own roles as he states, "Imagery plays a very important roles in any piece of literature. It is the literary device that allows the reader to realistically experience what is currently going on in the story, poem, or play. There are different forms of imagery, and they all allow the reader to understand the settings in the author's work". In this statement, the writers can say that imagery really has its own roles in literature which can give a contribution to the readers, so the readers feel the experience which is going on in the story realistically. Wonshik also mentions that imagery has several forms which help the readers to imagine the story of the work.

Edward (2006c:206) adds the explanation of imagery, "The patterns of images that are the verbal equivalents of sense experience in a text or portion of a text..., it engages readers on the level of sense experience, enabling them to "re-create" the text". The writer states to show the imagery exists in a poem it has to be proved by verbal words related to physical senses which are applied to the object in a text or sentence. Meanwhile, Allan (2001:84) mentions some definitions about what the meaning of imagery, "The images of a literary work; the sensory details of a work; the figurative language of a work. Imagery has several definitions, but the two that are paramount are the visual, auditory, or tactile images evoked by the words of a literary work or the images that figurative language evokes". This statement emphasizes the most principal two types of imagery that are visual refer to sense of sight and auditory refer to sense of hearing.
Nurul Lailatul Khusniyah, Imagery in Robert Frost's Out, Out Poem

Baldick (2001, p. 121) gives wider explanation about imagery as follows: Imagery is a rather vague critical term covering those uses of language in a literary work that evoke sense-impressions by literal or figurative reference to perceptible or ‘concrete’ objects, scenes, actions, or states, as distinct from the language of abstract argument or exposition. The imagery of a literary work thus comprises the set of images that it uses; these need not be mental ‘pictures’, but may appeal to senses other than sight.

The writer concludes that imagery is a special term related to human physical sense which is used in literary work, especially in poetry. Imagery is used to evoke mental image. This is not only about sense of sight, but also can engage to other senses, like hearing, smell, taste and emotional as well. Imagery can be applied to any object, scene, action or state as long as there are words or sentences which reflect to the human physical senses.

Preminger and Brogan (1993a:560) state, “Imagery as a description of how part of the mind works...”. From this brief statement, Preminger and Brogan emphasize that imagery is words which make reader's mind describes the story in a literature work. Meanwhile, Camille (n.d) expresses, “Imagery in literature paints a mental picture for the reader. When a book or story uses vivid imagery, the reader can practically feel as if they’re inside the story, experiencing it alongside the characters”. The writer thinks that imagery can make the readers feel that they are the one who become the character in the story of work, because they can feel what the poet describes in the story.

The conclusion of all the explanations above is imagery closely related to human physical senses, not only from sense of sight and hearing, but also include all kind of senses such as, touch, taste, smell even the disclosure of feelings (hunger, thirst, fatigue, drunkenness, and so on). The goal of imagery is to create a vivid, realistic description of the scene to the readers, appealing to as many of the reader’s senses as possible, so the readers can feel what is really going on in the story. The imagery describes the appearance of characters and settings, and the sounds, smells, taste, and feel of the fictional world.
3. Kinds of Imagery

Imagery consists of several kinds. Based on the source which the writer gets, there are some experts who divide the kinds of imagery into 7 kinds and the others say that imagery only has 5 kinds. In the following paragraph, the kinds of imagery will be explained. Kip Wheeler (2014b) divides 7 kinds of imagery, they are as follow: Imagery is not limited to visual imagery; it also includes auditory (sound), tactile (touch), thermal (heat and cold), olfactory (smell), gustatory (taste), and kinesthetic sensation (movement).

a. Visual imagery is Imagery that invokes colors, shapes, or things that can be seen.
b. Auditory imagery is descriptive language that evokes noise, music, or other sounds.
c. Tactile imagery is verbal description that evokes the sense of touch.
d. Thermal imagery (heat and cold).
e. Olfactory imagery is imagery dealing with scent.
f. Gustatory imagery is imagery dealing with taste.
g. Kinesthetic imagery is same as Kinesics; in linguistics is the analysis of how body movements can communicate meaning.

From the explanation of each kinds of imagery above, each kinds of imagery is related to each physical sense. Visual imagery is closely related to sense of eyes, so when the reader read a poem, they originally think about objects or situation described in their mind. Indirectly, it brings the imagination as if they see the characteristic of an object, like the colors, the shapes, the size and more or they see what character in a story does. Auditory imagery is exactly related to sense of hearing which can be done by ears. It means that word or statement in a text illustrates the product of voice, so reader feels and imagines they are hearing voices or sound, music, whisper, noise, and so on. Tactile imagery is directly related to our sense of touch. Thermal imagery is the imagery that emerged from our minds, such as when the feelings such as hunger, heat or cold comes from the minds. Olfactory imagery is the imagery associated with sense of smell. Gustatory imagery is related to sense of taste. The term of taste in this topic refers to how the tongue feels when it comes to food, like what flavor of the
food; sweet, bitter, sour and more. Kinesthetic imagery is the imagery produced from an experience from the form of movement.

Kim Wonshik (2013b) also divides imagery into 7 kinds as in the following: There are different forms of imagery, and they all allow the reader to understand the settings in the author’s work. There are seven forms of imagery:
a. Visual imagery, which allows the reader to see, or imagine in their mind, what scenes or settings the author is describing.
b. Auditory imagery, where the reader can hear the sounds that are being made or can be heard.
c. Olfactory imagery, which allows the reader to imagine the smell of the odors and scents in the writing.
d. Gustatory imagery, where the reader can imagine the taste of certain things.
e. Tactile imagery, which allows the reader to imagine the feel or texture of certain things.
f. Kinesthetic imagery, where the reader can envision the movements and actions of a character or object.
g. Organic imagery, which allows the reader to feel what the character feels, such as thirst, hunger, or fatigue.

After reading all the statements of each kind of imagery, the writer states that every kind of imagery plays different imagination to the readers to imagine in their mind. As visual imagery helps the readers imagine seeing the scenes or settings by their eyes. Auditory imagery helps the readers imagine hearing a sound happens in the story by their ears. Olfactory imagery makes as if the readers are able to smell some kind of aroma in the story. Gustatory imagery makes the readers feel the taste of certain things described in the story. Tactile imagery allows the reader feel as if they are touching things exist in the story. Kinesthetic imagery makes the readers can see a movement done by the characters in the story. And for organic imagery, the readers are allowed to feel what the characters are feeling, such as thirsty, hungry, and so on.

Preminger & Brogan (1993b:560) state imagery can also be called as mental imagery and mention seven kinds of mental imagery in poetry, they are: “Mental Imagery. Psychologists have
identified seven kinds of mental images: visual (sight, then brightness, clarity, color, and motion), auditory (hearing), olfactory (smell), gustatory (taste), tactile (touch, then temperature, texture), organic (awareness of heartbeat, pulse, breathing, digestion), and kinesthetic (awareness of muscle tension and movement)”. From this brief expression, the writer can be easily determined what is like of each kind of imagery related to human physical senses. Visual imagery is related to eyes, auditory imagery is related to ears, olfactory imagery is related to nose, gustatory imagery is related to tongue, tactile imagery is related to skin, organic imagery is related to mind and kinesthetic is related to movement.

Camille (n.d) has different perspective towards those three experts above, as this expert just emphasizes five kinds of imagery in the following:

While visual imagery is the most commonly recognized type, there are five kinds of imagery in literature.

a. Visual imagery is as simple as it sounds: It describes something you can see. Visual imagery will describe a setting’s colors, size, shape, physical features and anything else that you detect with your eyes. Visual imagery creates the mental picture you see as you read a story.

b. Auditory imagery, also known as aural imagery, describes something you can hear. It can be used on a large scale, such as describing the sounds of an earthquake, or it can be more subtle, such as the sound of footsteps on a wooden floor.

c. Tactile imagery appeals to your sense of touch. It describes parts of the story you can feel on your skin, for example a kitten’s fur between your fingers or a cold wind on your face. Good tactile imagery should make you feel something as though it were really there.

d. Olfactory imagery describes something you can smell. Writers can use lots of creative license with olfactory imagery by assigning smells to unusual things.

e. Gustatory imagery is something you can taste. Like olfactory imagery, gustatory imagery has endless possibilities for describing simple things in a creative ways.
Based on explanation above, Camille only stresses imagery into 5 kinds which is related to original physical sense of human (eyes, nose, ears, tongue and skin). Camille does not mention about kinesthetic and organic imagery in her theory. In this explanation, Camille also makes each description about each kind of imagery in order to make the readers are easy to understand the definition of kinds of imagery.

From all of the explanation of kinds of imagery above, the writer concludes that each kind of imagery is made relating to physical sense. There are three experts who divide imagery into 7 kinds of imagery and one expert only makes 5 kinds of imagery. The writer thinks that 5 of 7 kinds of imagery are the principal kinds of imagery as these 5 kinds of imagery are closely related to five physical senses (sense of sight, sense of smelling, sense of hearing, sense of tasting and sense of touching). Those five principal kinds of imagery are as follow which same as Camille’s theory:
1. Visual Imagery
2. Olfactory Imagery
3. Auditory Imagery
4. Gustatory Imagery
5. Tactile Imagery

Meanwhile two remaining kinds of imagery, which are Kinesthetic and Organic imagery, only become addition to kinds of imagery.

Findings and Discussion
1. Description of Poem

Before starting to analyze Out, Out poem by Robert Frost, the writer gives a review of the poem to make the reader more understand toward the poem. The writer also gives data descriptions to make the analysis easier to be analyzed.

1.1. Review of Poem: Out, Out

In this part, the writer explains about Out, Out poem by Robert Frost by giving a review of the poem. The review contains information of the identity of the poem briefly, what story that the poet describes in the poem, what the meaning of the poem is and
what message can be inferred from the poem. This review is purposed to make the reader more understand about the contents of the poem. Out, Out is a poem written by American poet, Robert Frost. This poem is published in 1916. Actually, this poem is made based on a true story, which Frost experienced in March 1915. The history said there was a boy named Raymond Fitzgerald, the son of Frost’s friend and neighbor. Raymond had to lose his hand because a saw which cut his hand unintentionally. Raymond bled so much and got shock of the spilling blood comes from his hand. However, there was a doctor who took care of him, his life still could not be saved and he passed away finally.

In this poem, Frost uses some intrinsic elements; they are personification and three kinds of imagery (auditory, gustatory and visual). The writer will discuss about the meaning of the poem as well as gives the description about situation happens in the poem. In the poem, the writer finds there are only three characters appearing: the boy, the sister and the doctor.

From the very first line “The buzz saw snarled and rattled in the yard”, there is an inanimate object in this stanza which is a saw. This stanza describes a saw which is being used to cut wood in the yard. The sound of rubbing between the saw and woods is heard like the sound of snarling and rattling. The second stanza is “and made dust and dropped stove-length sticks of wood”. The dust here is material which is produced because of rubbing between saw and woods. As long as the boy cuts the wood to be a shorter wood, the wood drops one by one to the ground.

Sweet-scented stuff when the breeze drew 3 across it.
And from there those that lifted eyes could 4 count.
Five mountains ranges one behind the other 5
Under the sunset far into Vermont. 6

From the stanza above, it can be described as sweet-scented comes from the cut of woods. Those woods produce its scent and the scent spreads in the air in the yard area blew by the breeze. Everyone who is in the yard can sniff it in by their nose. From the yard, there is a view which can make people amazed by seeing it. The view is the mountain range under the sunset far from the city called Vermont, the city where the boy lives in.

And the saw snarled and rattled, snarled 7 and rattled,
As it ran light, or had to bear a load,
And nothing happened: day was all but done.
Those lines describe the situation happens every day. The boy has to do his job by sawing woods out. The poet describes how the saw works. The sound of saw which is produced by rubbing the saw and wood is heard like snarling and rattling. As long as the saw cuts the wood, it looks like the saw has to be strong, because the saw is always used by the boy every day. As long as the saw is used, it always moves its body and bears the rubbing between its body and woods. Everyday always occur like that, there is no special moment.

The boy does the same job day by day.
Call it a day, I wish they might have said
To please the boy by giving him the half hour
That a boy counts so much when saved from work.

From the lines above, the writer thinks that the poet expresses his desire for the boy and expresses his complain toward the responsible person who asks the boy to do the job. The poet wants that responsible person to give the boy time to rest however just for a day, because it looks like the boy was forced to saw the woods all the time without rest.

His sister stood beside him in her apron,
To tell them ‘Supper.’ At the word, the saw
The stanzas above tell the reader that she comes to the boy and tells him that mealtime has arrived.

As if to prove saws know what supper meant,
Leaped out at the boy’s hand, or seemed to leap
He must have given the hand. However it was,
Neither refused the meeting. But the hand!

These lines have a strong relation to line 14. The writer thinks that the meaning of these stanzas is the sister comes and stands beside the boy to tell him “supper”, but it turns out that the sister surprises the boy then he lose his concentration. To visualize the losing concentration of the boy, Frost uses the saw then personified it like it is an antagonist person in this poem (line 16). He finds his hand is sawed by himself using the saw and disbeliefs toward the situation which happens to him.

The boy’s first outcry was a rueful laugh,
As he swung toward them holding up the hand
Half in appeal, but half as if to keep
The life from spilling. Then the boy saw all,
but the boy still does it since it looks like the boy is family's backbones.
He saw all was spoiled. 'Don't let him cut my hand off—
The doctor, when he comes. 'Don't let him, sister!'
So. But the hand was gone already.

In line 25 and 26, the poet gives single quotes to tell the reader that the boy is saying the sentence in quotes mark. When the boy sees the doctor is coming, he asks to his sister to not let the doctor cut his hand off. In line 27, it shows however the boy refuses to cut his hand off, but in the end he must let the doctor amputates his hand.

The doctor put him in the dark of ether.
He lay and puffed his lips out with his breath.
And then—the watcher at his pulse took fright.
The writer can describe those lines that because of unintentionally cutting hand, the boy screams and cries over. He feels his great pain and tries to bear it as he walks slowly in full swing and keeps holding up his hand. He realizes that he loses too much blood to survive and he attempts to keep the life from blood spilling from his hand. This signs he does not want to lose his worth hand and also his life.

Since he was old enough to know, big boy
Doing a man's work, though a child at heart—

The writer thinks that these lines describes that the boy is forced to do the job which actually should be done by an adult. The writer feels that the boy already knows it. From these lines, the situation after the boy's accident is told, when the doctor puts the boy in the dark of ether (the writer thinks that the doctor puts the boy along with his medical equipment and the medicine like anesthesia). The boy lays his body and puffs his lips out with his breath. He still holds his pain back. Unfortunately, the situation becomes worst as the boy passed away. It is described by his pulse takes fright and makes it broke, so it signs off his life has ended.
No one believed. They listened to his heart. 31
Little—less—nothing!—and that ended it. 32
No more to build on there. And they, since 33
They were not the one dead, turned to their affairs. 34.
Those last 4 lines give final conclusion about the situation in the poem. After it is told that the boy breathes his last breath, people around him cannot believe toward what has happened. They still hope that the boy is still alive, but there is nothing to sign the boy’s life. When they realize the situation cannot change as they want, finally they decide to continue their own life as they are not the one dead (they are still alive).

After describing the whole meaning and situation in the poem, the writer thinks there is a violation toward children’s right as the boy who does the adult’s job compulsively can be said as a child labor case which breaks children’s right. Based on this thought and the situation happened in the poem, the writer takes a message that it should not ask even force children to do adult’s job. Children have their own world. They are still in infancy and not yet reasonable to do things that should be done by adult especially become family’s backbones. The next message is about talking that death is a part of life and life must go on however it should be to lose the loved one. Everyone who are still alive must to continue their live.

1.2. Data Description: Out, Out
In this part, the analysis of Out, Out poem by Robert Frost is described by using table. The writer lists each line which shows the imagery in the table. First, the writer put Out, Out poem down then followed by the table which shows the description of the imagery.
Poem: Out, Out
The buzz saw snarled and rattled in the yard 1
And made dust and dropped stove-length sticks of wood,
Sweet-scented stuff when the breeze drew across it
And from there those that lifted eyes could count
Five mountains ranges one behind the other
Under the sunset far into Vermont.
And the saw snarled and rattled, snarled and rattled,
As it ran light, or had to bear a load. 
And nothing happened: day was all but done.
Call it a day, I wish they might have said
To please the boy by giving him the half hour
That a boy counts so much when saved from work.
His sister stood beside him in her apron
To tell them 'Supper.' At the word, the saw, As if to prove saws
know what supper meant,
Leaped out at the boy's hand, or seemed to leap—
He must have given the hand. However it was,
Neither refused the meeting. But the hand!
The boy's first outcry was a rueful laugh,
As he swung toward them holding up the hand
Half in appeal, but half as if to keep
The life from spilling. Then the boy saw all—
Since he was old enough to know, big boy Doing a man's work,
though a child at heart—
He saw all was spoiled. 'Don't let him cut my hand off—
The doctor, when he comes. Don't let him, sister!' 
So. But the hand was gone already.
The doctor put him in the dark of ether.
He lay and puffed his lips out with his breath.
And then—the watcher at his pulse took fright.
Little—less—nothing!—and that ended it. No more to build on there. And they, since they
Were not the one dead, turned to their affairs.
No one believed. They listened to his heart.

<table>
<thead>
<tr>
<th>No.</th>
<th>Corpus</th>
<th>Line</th>
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<tbody>
<tr>
<td>1</td>
<td>The buzz saw snarled and rattled in the yard</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>And made dust and dropped stove-length sticks</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>And from there those that lifted eyes could count</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>Five mountain ranges one behind the other</td>
<td>5</td>
</tr>
</tbody>
</table>
5 Under the sunset far into Vermont 6
6 As it ran light, or had to bear a load 8
7 And nothing happened: day was all but done 9
8 His sister stood beside him in her apron 13
9 Leaped out at the boy’s hand, or seemed to leap 16
10 He must have given the hand. 17
11 As he swung toward them holding up the hand 20
12 Half in appeal, but half as if to keep 21
13 Since he was old enough to know, big boy 23
14 He saw all was spoiled 25
15 The doctor, when he comes 26
16 But the hand was gone already 27
17 The doctor put him in the dark of ether 28
18 He lay and puffed his lips out with his breath 29
19 No one believed. They listened to his heart 31
20 Little—less—nothing!—and that ended it 32
21 Were not the one dead, turned to their affairs 34

Table 2. Auditory imagery in “Out, Out” poem

<table>
<thead>
<tr>
<th>No.</th>
<th>Corpus</th>
<th>Line</th>
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<tbody>
<tr>
<td>1</td>
<td>The buzz saw snarled and rattled in the yard</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>And the saw snarled and rattled, snarled and</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>To tell them ‘Supper’. At the word, the saw</td>
<td>14</td>
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<tr>
<td>4</td>
<td>The boy’s first outcry was a rueful laugh</td>
<td>19</td>
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<tr>
<td>5</td>
<td>“Don’t let him cut my hand off”</td>
<td>25</td>
</tr>
<tr>
<td>6</td>
<td>“Don’t let him, sister!”</td>
<td>26</td>
</tr>
<tr>
<td>7</td>
<td>No one believed. They listened to his heart</td>
<td>31</td>
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</tbody>
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Table 3. Gustatory imagery in “Out, Out” poem

<table>
<thead>
<tr>
<th>No</th>
<th>Corpus</th>
<th>Line</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sweet-scented stuff when the breeze drew across it</td>
<td>3</td>
</tr>
</tbody>
</table>
From the data description in the table above, the writer can conclude that there are 25 lines which show the imagery. Based on the table above, the imagery in Out, Out poem is dominated by visual imagery, as there are 21 visual imagery, 7 auditory imagery, and 1 gustatory imagery.

2. Imagery Analysis of Poem: Out, Out

After reading the poem, the writer finds some imageries in the poem. There are three kinds of imagery, which are Visual, Auditory and Gustatory. The writer uses Kip Wheeler’s theory, because the writer thinks that his theory is the most suitable to describe each line of the poem. The analysis of each kinds of imagery can be looked below.

a. Visual Imagery

According to Wheeler, visual imagery is imagery that invokes colors, shapes, or things that can be seen. Definitely, visual imagery is related to sense of sight, which is eye. Visual imagery is purposed to make the reader imagine in their mind what color is, what shape of stuff or things is like, or what scene that happened in a poem and invite the reader to think as if they see the scene that they imagine by them. The writer finds 21 data in Out, Out poem show visual imagery. In this part, the writer will explain how each line can be called by visual imagery.

Data 1:

The buzz saw snarled and rattled in the yard. (line 1)

However this line is also refer to auditory imagery, but actually visual imagery can be inferred from the words of “in the yard”. The writer thinks that to know where something happens, it needs eyes to see the place where the setting is took place. From this stanza, the poet wrote “in the yard” as the setting of place to tell and gives imagination to the reader that the saw is snarling and rattling in the yard.

Data 2:

And made dust and dropped stove-length sticks of wood. (line 2).
From this data, it shows that the line invites the reader to imagine what object is produced and the condition of thing. The writer can easily visualize seeing that the object which is produced is dust and there are some sticks of wood which drop from its cutting place.

Data 3:
And from there those that lifted eyes could count. (line 4)
This line makes the writer feels be able to see some eyes which is lifted because of amazing thing that can make eyes are impressed by its look.

Data 4:
Five mountain ranges one behind the other. (line 5)
This line gives a very simple descriptive language to indicate visual imagery. To know the total and the position of a thing, it needs eyes to see. By reading this line, the writer eventually imagines in the mind about the scene of this line, seeing five mountains range behind the other. Finally the writer knows how many of the mountain and where the position is.

Data 5:
Under the sunset far into Vermont. (line 6)
The writer thinks visual imagery is caused by “under” and “far” word. To know where the position and the distance of thing are, it can be told by using eyes to see. The writer imagines the scene which is described by the poet. The scene is five mountains which are under the sunset and the far distance between the mountains and a city called Vermont.

Data 6:
As it ran light, or had to bear a load. (line 8)
The word of “it” is refer to the saw. The writer visualizes the saw which is running and bearing a load caused by cutting the woods.

Data 7:
And nothing happened: day was all but done. (line 9)
For line 9, the poet tells the reader that there is nothing happened so the poet invites the reader to describe the silent situation in the poem.

Data 8:
His sister stood beside him in her apron. (line 13)
This line also gives simple descriptive language to realize that this can indicate visual imagery. The writer can easily think as if the writer sees a woman who wears apron and stands beside her brother.

Data 9:
Leaped out at the boy’s hand, or seemed to leap. (line 16).
The writer imagines seeing the situation where something moves like it is jumping or leaping out of the boy’s hand.

Data 10:
He must have given the hand. (line 17)
The writer visualizes in mind as if the writer is seeing the boy gives his hand for any reason.

Data 11:
As he swung toward them holding up the hand. (line 20)
From this stanza, the writer can imagine the scene which is described by the poet. The writer sees the scene when the boy swings along to people around him while he holds his hand.

Data 12:
Half in appeal, but half as if to keep. (line 21)
This line makes the writer thinks and imagines seeing the boy is like to bear the condition of his hand which may be injured. The writer also imagines seeing the boy who is painful and tries to hold his painful back.

Data 13:
Since he was old enough to know, big boy (line 23).
Visual imagery can be seen from “old” and “big” words. The writer imagines seeing a boy who has big posture and because of his big body, it makes him looks old.

Data 14:
He saw all was spoiled (line 25).
The writer finds “saw” word is descriptive language to make the indication of visual imagery. By reading this line, the writer can visualize the scene that the boy sees where the condition around him has destroyed.

Data 15:
The doctor, when he comes. (line 26)
The writer can describe the scene which is described by the author and see the doctor who approaches the boy.

Data 16:
But the hand was gone already. (line 27)
The writer imagines again seeing someone’s hand is cut or separated from the body.

Data 17:
The doctor put him in the dark of ether (line 28).

The writer visualizes and sees the scene when the doctor is putting the boy in the dark of ether. The writer also imagines the dark of ether, even feels like seeing the dark. Because “dark” word is also descriptive word that only can be described through the sense of sight which is eyes, so this line indicates visual imagery.

Data 18:
He lay and puffed his lips out with his breath (line 29).

The poet wants to invite the reader to imagine the boy’s condition, to think as if the reader is watching directly to the boy who is laying and puffing his lips out with his breath, as if the boy is holding his pain back.
The last three visual imageries are seen in line 31, 32 and 34.

Data 19:
No one believed. They listened to his heart. (line 31)
The writer can imagine the scene where people are doing an activity, which people are listening to the boy’s heart.

Data 20:
Little—less—nothing!—and that ended it. (line 32)

Visual imagery can be proved by the words of “little”, “less”, and “nothing”. The writer thinks that those three words are much related to sense of sight (eye). By seeing, the quantity and quality of an object can be known, like how little an object is. From the stanza, the writer describes a situation has ended because there is no result can be got from the situation.

Data 21:
Were not the one dead, turned to their affairs. (line 34)
The writer visualizes the scene happens described by the author and imagines seeing people who are still alive and they turn back to do their activities as usual.

b. Auditory Imagery
There are 7 data in Out, Out poem which show auditory imagery. As the theory from Wheeler says that auditory imagery is descriptive language that evokes noise, music or other sounds. When people read any passages that describe the sound of an object, immediately they will imagine pretending as if they hear the original sound of it object, so the readers can easily imagine as if they really hear the sounds ring from the poem.

Data 1:
The buzz saw snarled and rattled in the yard. (line 1)
This line indicates auditory imagery because the line has descriptive language to invites the reader to imagine the sound which comes from the saw. The sound rings like snarl and rattle as it is described that the saw is being used to saw woods.

Data 2:
And the saw snarled and rattled, snarled and rattled. (line 7)
The writer can visualize that the writer can hear the sound of saw which is being used for cutting the woods. The friction between saw and woods makes special sound which is heard like rattle and noisy, so the writer pretends that the writer is hearing sound of snarl and rattle of the friction between saw and woods.

Data 3:
To tell them ‘Supper’. At the word, the saw (line 14)

This line is the next sentence which shows auditory imagery. The word of “tell” is descriptive word which related to auditory imagery because “tell” word make the reader imagines hearing words that is said by a character in the poem. In “supper” word, the poet gives single quotes (’), so it signs that a character is saying supper to the people in the poem. This makes writer can imagine hearing a character scream the word of “supper” out to the people in the poem.

Data 4:
The boy’s first outcry was a rueful laugh. (line 19)

The writer can imagine how noisy the boy’s outcry as it is written by the poet that the outcry is rueful laugh. “Outcry” word is descriptive word to indicate auditory imagery. When the reader reads outcry, he or she will eventually imagining as if they hear that outcry. The writer thinks that the outcry is heard like laughing sound but this sound of laugh is terribly sad.

Data 5:
‘Don’t let him cut my hand off’. (line 25)

In this line, the sentence is marked by single quote. This mark shows that the sentence is pronounced by someone (the boy). So, the writer imagines hearing the boy is saying the sentence to someone.

Data 6:
‘Don’t let him, sister!’. (line 26).

For this line, the single quote appears again flanking the sentence, so the writer can visualize that the writer hears the boy is saying the sentence to someone near him.
Data 7:
No one believed. They listened to his heart. (line 31)

"Listen" word is auditory word and descriptive word which reflects to auditory imagery. By the word of "listen" from the context of the data above, the writer can imagine people are listening to the boy’s heart to get the sounds of the boy’s heart.

c. Gustatory Imagery

From the Out, Out poem, there is only one data which indicates gustatory imagery, which is in the line 3.

Data 1:
Sweet-scented stuff when the breeze drew across it. (line 3)

Gustatory imagery is reflected by “sweet-scented” word. The writer can taste the sweet flavor of the stuff. Refer to the definition by Wheeler that gustatory imagery is imagery dealing with taste, so this line is about something you can taste by your tongue. Gustatory imagery allows the reader to act as if they are eating the food and imagining what the food tasted like.

The writer can conclude that personification and imagery are the important elements to contribute and build the imagination of the reader easier about the scene and setting happens in the poem even the message that the poet wants to share. The writer can feel, describe and analyze the situation and the meaning of the poem easily because there are personification and imagery that help the analysis.

Conclusion and Implications

After analyzing Out, Out poem written by Robert Frost, the writer will make the conclusion of the analysis. This poem has its own figurative language and imagery, but the writer only does the analysis toward one kind of figurative language, which is imagery. Poem can tell a story, describe an object or setting, narrate an event or simply express feelings to support the situation. Imagination play the important roles for the readers to play and develop their imagination of the story described in the poem. While imagery is used as the way to describe the reader’s idea of how an object or action looks and sounds, personification is the way to give an
object looks to be more alive, so the reader can easily visualize the situation in the poem.

From the poem, the writer finds three kinds of imagery; they are auditory imagery, gustatory imagery and visual imagery. After analyzing the poem, the writer finds 21 data describe visual imagery, 7 data indicating auditory imagery and 1 data only for gustatory imagery.

References