

Analysis of imagery in Helena Natasha's "Love, Spelled in Poetry" poetry collection

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ABSTRACT

This research analyzes twenty-five selected poems from Helena Natasha's poetry collection 'Love, Spelled in Poetry' to identify imagery types and explore their contribution to meaning and emotional impact. The study addresses the challenge many students face in comprehending imagery and deeper meanings in poetry, often due to lack of critical engagement during reading. A qualitative descriptive method was employed, examining twenty-five poems from the eighty-five-poem collection through close reading and systematic documentation. 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. Visual imagery dominates, followed by organic and kinesthetic imagery. This research contributes to understanding contemporary poetry's use of imagery and highlights its educational value for English as a Foreign Language (EFL) learners in developing language skills, critical thinking, and literary appreciation.

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

A. INTRODUCTION

Poetry serves a valuable role in language education, particularly in English as a Foreign Language (EFL) classrooms, enhancing vocabulary, supporting grammatical development, and encouraging critical thinking. Despite these benefits, many students struggle with poetry interpretation due to figurative language, metaphors, and abstract meanings (Prasasti et al., 2022). Poetry remains a powerful medium for emotional expression

and personal connection, transforming individual experiences into shared feelings through vivid language and imagery (Livingston, 1991).

Imagery such as visual, auditory, and tactile descriptions helps readers imagine the poet's world and connect with expressed emotions (Pitaloka et al., 2023; Suyudi, 2021). According to Suwastini & Rahmayanti (2024), analyzing poems helps learners understand artistic language use, fostering reading comprehension

and interpretive skills (Deliligka & Calfoglou, 2022). Zakarneh & Mahmoud (2021) emphasize that imagery in poetry inspires learners to explore personal expression, encouraging confidence and emotional articulation.

Activities including poem performance, theme analysis, literary device examination, and personal poetry writing improve all four language skills: reading, listening, speaking, and writing (Khatib et al., 2011). Mahmud (2017) highlights how self-written poems strengthen writing skills through creativity and mastery of poetic elements such as imagery.

Imagery is a literary device appealing to readers' senses and emotions. According to Barnet et al. (2008), imagery refers to elements engaging sight, sound, touch, taste, smell, internal feelings, and movement (p. 683). Johnson and Arp (2017) identify seven imagery types: (1) Visual imagery: Appeals to sight, describing objects, scenes, or colors, (2) Auditory imagery: Appeals to hearing, using words conveying sound, silence, or tonal nuance, (3) Tactile imagery: Relates to touch, including texture, temperature, or physical sensation, (4) Olfactory imagery: Evokes smells and fragrances, (5) Gustatory imagery: Appeals to taste, (6) Organic imagery: Represents internal sensations like hunger, fear, pain, or fatigue (Helmawan & Lestari, 2022), (7) Kinesthetic imagery: Describes

motion or physical movement (Paudel, 2021).

Understanding poetry through literary criticism is inherently subjective, as each reader brings their own experiences, emotions, and interpretations. Fish (1980) emphasizes that "the reader's role in constructing meaning is crucial" (p. 327), highlighting that each interpretation is valid and shaped by individual perspectives.

This research analyzes imagery in twenty-five selected poems from *Love, Spelled in Poetry* by Helena Natasha, an Indonesian poet known for emotionally resonant and expressive style. Her poetry captures themes of falling in love, heartbreak, and self-discovery, offering rich material for imagery analysis.

B. RESEARCH METHODOLOGY

This research employs a qualitative descriptive design to explore and interpret imagery use in selected poems by Helena Natasha. According to Creswell (2022), qualitative research focuses on understanding meaning through text and visual data, making it suitable for literary analysis.

The data consists of the entire poetry collection *Love, Spelled in Poetry*, containing eighty-five poems, from which twenty-five were purposively

selected based on clarity, accessibility, and imagery richness. The research procedure involved thorough collection reading, suitable poem selection, and imagery line identification.

Data collection used documentation technique with tables organizing findings by poem title, stanza, line, and imagery type. The analysis unit was each line or phrase containing imagery, measured qualitatively by identifying type and interpreting meaning. Data analysis followed Miles and Huberman's (2014) model, including data condensation, data display, and conclusion drawing.

C. RESULTS AND DISCUSSION

The analysis of 25 poems from *Love, Spelled in Poetry* revealed seven types of imagery, visual, organic, kinesthetic, auditory, tactile, gustatory, and olfactory—totaling 182 instances. Visual imagery was most frequent (56), followed by organic (53) and kinesthetic (35), while auditory (18), tactile (13), gustatory (4), and olfactory (3) appeared less often. These results illustrate the range and dominance of sensory images in Helena Natasha's poetry.

Table 4.1 first poem

Poem	Stanz a	Line	Types of Imagery
She tastes like sunshine,	1	1	Gustatory
Smells like	1	2	Olfactory

the woods,			
And he craves an adventure.	2	1	Organic

“She tastes like sunshine,” (gustatory) suggests warmth and joy. “Smells like the woods,” (olfactory) evokes calm natural beauty. “And he craves an adventure.” (organic) shows the man’s inner desire for excitement. Together they show her vibrant presence and his longing for a meaningful bond.

Table 4.2 second poem

Poem	Stanz a	Line	Types of Imagery
We blew a big bubble— so big, we made a home inside	1	1-2	Visual
out of the things we love	1	3	Organic
We feed each other with dreams that	2	1	Kinesthetic
we grew so big— our bubble seemed so small.	2	3-4	Visual
One false move, we'd pop it.	3	1	Kinesthetic
	3	2	Kinesthetic

“We blew a big bubble—/so big, we made a home inside” (visual) shows intimacy and shared imagination. “Out of the things we love” (organic) reflects emotional foundation. “We feed each other” (kinesthetic) shows nurturing, “with dreams that” (organic) shared hopes. “We grew so big—/our bubble seemed so small” (visual) expresses growth. “One false move, / we'd pop it.” (kinesthetic) highlights fragility.

Table 4.3 third poem

Poem	Stanza	Line	Types of Imagery
I was an open book.	1	1	Organic
You were written all over my chapters—	2	1-2	Visual
my never-ending summer, my happily ever afters.	2	3-4	Organic
Reading back now,	3	1	Visual
I realize	3	2	Organic
you were never the prince,	3	3	Visual
you were the twist, the lesson I didn't see coming.	3	4-5	Organic

“I was an open book.” (organic) expresses vulnerability. “You were written/all over my chapters” (visual) shows influence. “My never-ending summer,/my happily ever afters” (organic) joyful memories. “Reading back now” (visual) reflection, “I realize” (organic) awakening. “You were never the prince” (visual) shift in perception. “You were the twist,/the lesson I didn't see coming” (organic) personal growth.

Table 4.4 forth poem

Poem	Stanz a	Line	Types of Imagery
Maybe you smelled blood on me.	1	1-2	Olfactory
When you thought	2	1-2	Organic

I wasn't looking,			
you kept turning my rocks,	2	3	Kinesthetic
Unfolding my dirty laundry to find nothing	2	4-5	Kinesthetic
you'd call proof.	2	6	Auditory
I was never the ghost.	3	1	Visual
It's your unfinished business	3	2	Organic
coming to haunt you.	3	3	Visual

“Maybe you smelled/blood on me.” (olfactory) hidden pain. “When you thought/I wasn't looking” (organic) tension. “You kept turning my rocks,/unfolding my dirty laundry” (kinesthetic) invasive searching. “You'd call proof.” (auditory) verbal accusation. “I was never the ghost” (visual) denying misjudgment. “It's your unfinished business/coming to haunt you.” (organic+visual) unresolved past.

Table 4.5 fifth poem

Poem	Stanz a	Line	Types of Imagery
Maybe it's simple.	1	1	Organic
You find something I don't have,	1	2	Visual
and search for what you miss in another.	2	1-2	Kinesthetic
Maybe you want something simple,	2	3	Organic
and I'm simply complicated.	2	4	Organic

The line “Maybe it's simple.” contains organic imagery, reflecting internal realization. “You find something I don't

have /and search for what you miss in another” (kinesthetic) emotional longing. “Maybe you want something simple /and I’m simply complicated.” (organic) mismatch and self-awareness.

Table 4.6 sixth poem

Poem	Stanz a	Line	Types of Imagery
Our past is a movie	1	1	Visual
I played in a loop— round and round	1	2-3	Kinesthetic
we’re stuck in a pattern—	1	4	Organic
you’re the mistake and	2	1	Organic
I’m the redemption,	2	2	Organic
I’m the mistake and	2	3	Organic
you’re the redemption.	2	4	Organic
We remembered our lines by heart,	3	2	Auditory
but the magic faded every time we say them.	3	2	Auditory
Our movie, once colorful,	4	1	Visual
now black and blue,	4	2	Visual
all static.	4	3	Visual
A broken record.	5	1	Visual

Our past is a movie’ (visual) shared memories, ‘I played in a loop—/round and round’ (kinesthetic) repetition, ‘We’re stuck in a pattern—’ and role-switching lines (organic) emotional entrapment, ‘We remembered our lines by heart...but the magic faded’ (auditory) detachment, and ‘Our movie, once colorful,/now black and blue,/all static./A broken record’ (visual) fading joy.

Table 4.7 seventh poem

Poem	Stanz a	Line	Types of Imagery
I used the color yellow	1	1	Visual
to draw all my lines.	1	2	Kinesthetic
I put up big signs	2	1	Kinesthetic
so you are	2	2	Organic

reminded			
every step of your way.	2	3	Kinesthetic
The fifth time you crossed it,	3	1	Kinesthetic
I lost it.	3	2	Organic
You saw them.	4	1	Visual
You just didn’t care.	4	2	Organic

“I used the color yellow” (visual) intention, “To draw all my lines” (kinesthetic) boundary-setting, ‘I put up big signs...every step of your way’ (kinesthetic+organic) intention, “The fifth time you crossed it (kinesthetic) repeated violation, “I lost it./You just didn’t care” (organic) pain, and ‘You saw them’ (visual) ignored awareness.

Table 4.8 eighth poem

Poem	Stanz a	Line	Types of Imagery
I threw away everything	1	1	Kinesthetic
That smells like you	1	2	Olfactory
I erased every trace of you.	2	1-2	Kinesthetic
I closed every road that leads to you.	3	1-2	Kinesthetic
I packed all my bags.	4	1	Kinesthetic
I’m not going back.	4	2	Organic

“I threw away everything” (kinesthetic) letting go, “That smells like you” (olfactory) memories, “I erased every trace/closed every road/packed all my bags” (kinesthetic) cutting ties, and “I’m not going back” (organic) determination.

Table 4.9 ninth poem

Poem	Stanz a	Line	Types of Imagery
My heart’s an	1	1	Visual

art.			
An empty crack—	2	1	Visual
I filled with the melodies	2	2	Auditory
I wasn't allowed to sing.	2	3	Auditory
Another hollow crack—	3	1	Visual
I filled with the words I didn't dare to write.	3	2-3	Organic
Everything else— I glued them all with my mother's hug.	4	1-2	Kinesthetic
Last but not least, I repainted it with the colors of my friends' laughters.	5	3	Auditory

“My heart's an art./An empty crack—” (visual) wounds, “I filled with the melodies/I wasn't allowed to sing” (auditory) suppressed expression, “Another hollow crack” (visual) fragility, “I filled with the words/I didn't dare to write” (organic) inner fear, “I glued them all with/my mother's hug” (kinesthetic+tactile) healing, and “I repainted it with/the colors of my friends laughters” (kinesthetic+auditory) joy and renewal.

Table 4.10 tenth poem

‘I smiled to 10 people’ (visual) openness, ‘And 100 laughed with me’ (auditory) shared joy, ‘I knocked 100 doors/and 1,000 opened’ (kinesthetic) persistence, ‘I built my own world’ (kinesthetic) agency, and ‘A universe unfolds before me’ (visual) potential.

Table 4.11 eleventh poem

Poem	Stanza	Line	Types of Imagery
A boy slipped out from the pages of everyone's favorite fairytale.	1	1-2	Visual
One look into my eyes,	1	3	Organic
he claimed he saw the depths of my soul.	2	1	Visual
and he said he loves every layer of me.	2	2-3	Visual
He recited poems—	2	4-5	Auditory
its verses paint a pastel future,	3	1	Kinesthetic
it tasted too sweet to be true	3	2-3	Visual
	3	4-5	Gustatory

The lines “A boy slipped out/from the pages of” (visual) magical scene, ‘Everyone's favorite fairytale’ (organic) nostalgia, ‘One look into my eyes/he claimed he saw the depths of my soul’ (visual) connection, ‘He said he loves every layer of me’ (auditory) affirmation, ‘He recited poems—’ (kinesthetic) shared expression, ‘Its verses paint a pastel future’ (visual) gentle vision, and ‘It tasted too sweet to be true’ (gustatory) unrealistic hope.

Table 4.12 twelfth poem

Poem	Stanza	Line	Types of Imagery
Look closer.	1	1	Kinesthetic

You might mistake lightning for falling stars.	2	1	Auditory	the boxes left unopened, the keys thrown away,	2	2	Kinesthetic
When they struck your eyes,	2	2	Organic	and the treasures left untouched.	2	3	Tactile
they make you see neon rainbows and pastel skies.	2	3	Visual	Here's to the 2 AM thoughts,	3	1	Organic
Look closer.	3	1	Kinesthetic	the songs of what ifs,	3	2	Auditory
You're staring at something as dangerous as a hurricane.	4	1-2	Visual	and the chances I missed.	3	3	Organic

The line "Look closer." uses kinesthetic imagery, urging deeper attention. "You might mistake lightning for falling stars." contains auditory imagery, showing how perception can be misleading. "When they struck your eyes," uses organic imagery to reflect an intense inner experience. "They make you see neon rainbows and pastel skies." employs visual imagery, illustrating a dazzling but possibly deceptive vision. The repeated "Look closer." again uses kinesthetic imagery, stressing the need to see beyond appearances. "You're staring at something/as dangerous as a hurricane." uses visual imagery to warn of hidden danger. The poem highlights how beauty can mask potential harm, urging caution and deeper understanding.

Table 4.13 thirteenth poem

Poem	Stanza	Line	Types of Imagery
Here's to the planes you missed,	1	1	Visual
the tickets ripped away,	1	2	Tactile
and the lands left unexplored.	1	3	Visual
Here's to	2	1	Visual

The poem opens with "Here's to the planes you missed," (visual) lost opportunities. "The tickets ripped away" (tactile) rejection, "Lands left unexplored" (visual) missed experiences. "Boxes left unopened" (visual) unrealized potential, "Keys thrown away" (kinesthetic) discarded chances. "Treasures left untouched" (tactile) missed value, "2 AM thoughts" (organic) reflection, "Songs of what ifs" (auditory) doubt, and "Chances I missed" (organic) regret.

Table 4.14 fourteenth poem

Poem	Stanza	Line	Types of Imagery
Upon the death of the long night,	1	1	Visual
all stars dim their lights,	1	2	Visual
and the beats leave the songs	1	3	Auditory
as the silence tears up the clouds.	1	4	Auditory

Here come the sun— its light shining through the mist.	2	1-2	Visual
The dark can't hide me anymore.	3	1	Visual
now that the truth is in the open.	3	2	Organic

"Upon the death of the long night,/all stars dim their lights"(visual) night fading. "Beats leave the songs/as the silence tears up the clouds" (auditory) end of sound, "Here come the sun/its light shining through the mist" (visual) new beginnings, "The dark can't hide me anymore"(visual) freedom, and "Truth is in the open" (organic) relief.

Table 4.15 fifteenth poem

Poem	Stanz a	Line	Types of Imagery
Upon the death of the long night,	1	1	Visual
all stars dim their lights,	1	2	Visual
and the beats leave the songs	1	3	Auditory
as the silence tears up the clouds.	1	4	Auditory
Here come the sun—its light shining through the mist.	2	1-2	Visual
The dark	3	1	Visual

can't hide me anymore.			
now that the truth is in the open.	3	2	Organic

The lines "All those stars I chased,/I chased for the cold thrill," use kinesthetic imagery to show pursuit of excitement. "As soon as they touched me," contains tactile imagery, while "they disappeared" uses visual imagery, emphasizing fleeting contact. "When the sunlight shined on me" uses visual imagery, and "its warmth burnt my skin" uses tactile imagery, expressing discomfort with closeness. "My instinct told me to" and "but my heart said," both use organic imagery, showing emotional conflict. "Run to the cold" uses kinesthetic imagery, and "I'm just not used with the warmth" again uses tactile imagery to show emotional unease. The poem explores the tension between thrill-seeking and fear of intimacy.

Table 4.16 sixteenth poem

Poem	Stanz a	Line	Types of Imagery
My whole life was an everlasting winter	1	1	Tactile
and yours were made of the flame I could light underwater.	1	2-3	Visual
You found snowflakes in my eyes	1	4	Visual
and auroras tangled to my hair.	1	5	Visual
When I laughed,	2	1	Auditory
The cool	2	2	Tactile

breeze calmed you down.			
When we touched, it felt like spring time.	2	3-4	Tactile
Your heat melted my snow,	2	5	Tactile
and my world bloomed like a field of flowers.	2	6-7	Organic
Every time we were together, everything fit naturally.	3	1-2	Organic

The line “My whole life was an everlasting winter” uses tactile imagery to express emotional numbness. “And yours were made of/the flame I could light underwater” contains visual imagery, symbolizing extraordinary warmth. “You found snowflakes in my eyes/and auroras tangled to my hair” also use visual imagery, highlighting the poet’s delicate beauty. “When I laughed” introduces auditory imagery, while “The cool breeze calmed you down” uses tactile imagery for soothing presence. “When we touched,/it felt like springtime” and “Your heat melted my snow” continue with tactile imagery, showing warmth and renewal. “And my world bloomed like/a field of flowers” and “Every time we were together,/everything fit naturally” use organic imagery to express emotional growth and harmony. The poem shows a transformation from cold isolation to warmth and belonging through love.

Table 4.17 seventeenth poem

Poem	Stanz a	Line	Types of Imagery
He no longer looks at me	1	1-2	Kinesthetic

and smiles when he thinks I’m not looking.	1	3	Organic
He looks at me like an old toy—	2	1	Kinesthetic
a novelty, too predictable to excited for,	2	2	Organic
an investment, too big to sell,	2	3	Organic
an imperfection, too flawed to fit his ideals.	2	4	Organic

The lines “He no longer looks at me and smiles” (kinesthetic) fading affection, “When he thinks I’m not looking” (organic) awareness, “He looks at me like an old toy” (kinesthetic) cold gaze, and “A novelty...an investment...an imperfection” (organic) feeling devalued.

Table 4.18 eighteenth poem

Poem	Stanz a	Line	Types of Imagery
I am the cherry to your sundae	1	1-2	Visual
but you are content with the taste of vanilla.	1	3	Gustatory
I am the city lights to your nights	2	1-2	Visual
but you keep searching for the stars.	2	3	Kinesthetic
I am the “would be nice” parts of your plans	3	1-2	Organic
—the afterthoughts to your dreams.	3	3	Organic

“I am the cherry to your sundae” (visual) showing something special,

“You are content with the taste of vanilla” (gustatory) simplicity, “I am the city lights to your nights” (visual) brightness, “You keep searching for the stars” (kinesthetic) longing, and “I am the “would be nice” parts/afterthoughts to your dreams” (organic) feeling secondary.

Table 4.19 nineteenth poem

Poem	Stanz a	Line	Types of Imagery
Change is a funny thing.	1	1	Organic
See the same person in different years,	2	1	Visual
your eyes would catch the changes in them	2	2	Visual
and stories flood your ears as if making up for lost time.	2	3-4	Auditory
See the same person every day,	3	1	Visual
your eyes would see the same things every day.	3	2	Visual
One day, you would wake up next to a stranger—	3	3	Visual
you would not speak the same language anymore.	3	4	Auditory

The line “Change is a funny thing.” uses organic imagery to reflect the poet reaction, “See the same person in different years” (visual) change over time, “Stories flood your ears” (auditory) reconnection, “See the same person every day” (visual) routine, and “Wake up next to a stranger/you would not speak the same language

anymore”(visual+auditory) disconnection.

Table 4.20 twentieth poem

Poem	Stanz a	Line	Types of Imagery
Our first firework burn out in the speed of light.	1	1-2	Visual
Only a flicker settled in our veins.	2	1	Tactile
It radiates warmth—	2	2	Tactile
the missable ordinary kind, not the awaited holiday kind.	2	3-4	Organic
Every time we light up a new spark,	3	1	Kinesthetic
the fireworks come back brighter and brighter each time.	3	2-3	Visual

The lines “Our first firework/bur out” (visual) brief passion, “A flicker settled in our veins/It radiates warmth” (tactile) lingering warmth, “Missable ordinary kind/awaited holiday kind” (organic) letdown, “Every time we light up a new spark” (kinesthetic) rekindle, and “Fireworks come back brighter” (visual) renewed intensity.

Table 4.21 twenty-first poem

Poem	Stanz a	Line	Types of Imagery
We are two imperfect puzzles	1	1	Visual
trying to fill our black spaces with pieces of each other.	1	2-3	Organic
Some pieces don't fit in the big picture.	2	1-2	Visual
Force it and we would snap.	2	3-4	Kinesthetic
It's up to us to end us	3	1-2	Organic

or to see us as an art— let it be.	3	3-5	Visual
We are perfectly imperfect.	3	6	Organic

“We are two imperfect puzzles” (visual) relationship metaphor, “Trying to fill our black spaces with pieces of each other” (organic) emotional need, “Some pieces don’t fit in the big picture” (visual) incompatibilities, “Force it and we would snap” (kinesthetic) tension, “It’s up to us to end us” (organic) decision, “Or see us as an art/let it be” (visual) acceptance, and “We are perfectly imperfect” (organic) affirmation.

Table 4.22 twenty-second poem

Poem	Stanz a	Line	Types of Imagery
Some days, it feels like I’m walking in a desert.	1	1	Kinesthetic
	1	2	Tactile
The sand seems endless.	1	2	Visual
His love is a small cup of water.	2	1	Organic
Everything he gives is never enough.	2	2-3	Organic
I fill the cup with my own love until it overflows.	3	1	Kinesthetic
	3	2-3	Organic
Wherever I go, oasis grows.	4	1-2	Kinesthetic

“Some days it feels like I’m walking in a desert” (kinesthetic) struggle, “The heat burns my bones” (tactile) pain, “The sand seems endless” (visual) isolation, “His love is a small cup of water/Everything he gives is never

enough” (organic) scarcity, “I fill the cup with my own love until it overflows” (kinesthetic+organic) giving, and “Wherever I go oasis grows” (kinesthetic) hope.

Table 4.23 twenty-third poem

	Stanz a	Line	Types of Imagery
I am made of all the lessons I learnt,	1	1-2	Organic
all the dreams I lived,	1	3	Organic
and all the love I give—	1	4	Organic
all the things I can’t count.	1	5	Organic
Why let them count my age to my face?	2	1-2	Visual
Why hear them Tell me I’m about to expire?	2	3-4	Auditory
Why let them value me for nothing more than beauty and fertility?	3	1-4	Organic

“I am made of all the lessons I learnt/all the dreams I lived/all the love I give/all the things I can’t count” (organic) identity, “Why let them count my age to my face” (visual) judgment, “Why hear them tell me I’m about to expire” (auditory) criticism, and “Why let them value me for nothing more than beauty and fertility” (organic) frustration.

Table 4.24 twenty-fourth poem

Poem	Stanz a	Line	Types of Imagery
We can’t see each other’s every secret,	1	1-2	Visual

hear each other's every thought,	1	3	Auditory
say everything every time.	1	4	Auditory
We just trust.	2	1	Organic

“We can't see each other's every secret” (visual) limits, “Hear each other's every thought/say everything every time” (auditory) incomplete communication, and “We just trust” (organic) sustaining trust.

Table 4.25 twenty-fifth poem

Poem	Stanz a	Line	Types of Imagery
I kept a box filled with time machines.	1	1	Visual
Each trinket is a ticket	2	1	Visual
to the times before everything turns sour.	2	2	Gustatory
Each moment lasted nothing more than a few seconds.	3	1-3	Organic
It's like recalling bizarre dreams,	4	1	Visual
except it's real a few lifetimes ago.	4	2-3	Organic

The poem opens with visual imagery in “I kept a box filled with time machines.”, symbolizing memories and nostalgia. “Each trinket is a ticket/to the times before everything turns sour,” continues the visual imagery and adds gustatory imagery, evoking bittersweet memories. “Each moment lasted/nothing more/than a few seconds.” uses organic imagery to show how fleeting joyful times are. “It's like recalling bizarre dreams,” brings back visual imagery, while “except it's real/a few lifetimes ago” uses organic imagery to express the deep emotional impact of distant memories. The poem highlights

how memories, though brief and sometimes painful, deeply shape the present.

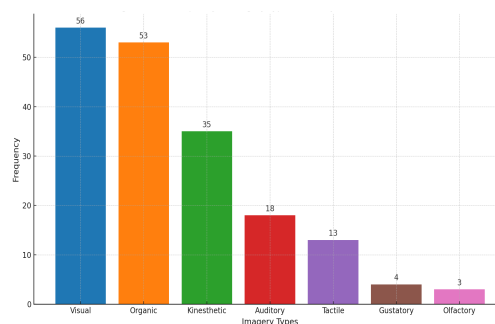


Figure 1. The Frequency of Imagery

Types in Twenty-Five Selected Poems

The findings show that Helena Natasha employs a wide range of imagery to enhance the emotional and sensory depth of her poems. Visual and organic imagery dominate, reflecting her focus on both external scenes and internal experiences. This richness helps EFL learners engage with the poems through descriptive language and emotional connection. From twenty-five selected poems in *Love, Spelled in Poetry*, a total of 182 instances of imagery were identified across seven types: visual, auditory, tactile, olfactory, gustatory, organic, and kinesthetic. Visual imagery is the most frequent, followed by organic and kinesthetic. This strong presence of visual images aligns with Natasha's style of creating vivid and emotionally expressive scenes, while organic imagery deepens the personal tone of her work.

Compared with earlier studies, Arbi (2018) on five poems by Maya Angelou, Pitaloka et al. (2023) on Robert Frost's imagery types without deeper interpretation, and Sulaiman (2017) on Emily Dickinson using a psychoanalytic lens, this research combines classification with interpretation from an EFL perspective. Its novelty lies in situating poetic imagery analysis within

language learning, showing how Natasha's sensory language can build emotional literacy and improve comprehension for EFL learners.

D. CONCLUSION

This research examined twenty-five selected poems from Helena Natasha's *Love, Spelled in Poetry*, revealing rich use of seven imagery types with visual imagery being most frequently employed. These images significantly contribute to constructing emotional tone and enhancing readers' interpretive experience. From a literary-critical perspective, imagery in Natasha's poetry serves as a tool for introspection, narrative construction, and emotional expression rather than mere decoration.

The research underscores poetry analysis's pedagogical potential, particularly for EFL learners, fostering literary sensitivity, critical thinking, and language competence. The findings indicate that Helena Natasha uses various imagery types to enrich emotional and sensory depth, with visual and organic imagery prominence suggesting focus on both external and internal experiences.

As this research is limited to a single poet, future studies could expand by analyzing imagery across different literary

movements to deepen understanding of how imagery shapes meaning in poetry. The integration of poetic imagery analysis within EFL learning contexts represents a valuable approach to language and literature education.

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