



## IMAGERY ANALYSIS IN MATSUOKA'S CLOUD OF SPARROWS

Kevin Arnando Dharlie<sup>1</sup>, Samanik<sup>2</sup>

Universitas Teknokrat Indonesia

[kevinarnando@gmail.com](mailto:kevinarnando@gmail.com)<sup>1</sup>, [samanik@teknokrat.ac.id](mailto:samanik@teknokrat.ac.id)<sup>2</sup>

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### Abstract

The research is entitled Imagery Analysis in Matsuoka's *Cloud of Sparrows*. This study aims to reveal how imagery described through the dialogues and narratives of *Cloud of Sparrows* written by Takashi Matsuoka, by applying Perrine and Thomas' theory regarding the seven types of imagery in literature. The analysis uses the dialogues of the characters and narrations included in the novel as its main data of study, then finding the contextual similarity to Perrine and Thomas' imagery in literature. This research uses descriptive qualitative method as the study attempts to identify and describe its types of imagery in accordance Perrine and Thomas' imagery. The result of the study shows that the narrative within Matsuoka's *Cloud of Sparrows* contains all of Perrine and Thomas' seven types of imagery; starting from visual, auditory, gustatory, olfactory, kinesthetic, and organic imagery. The novel contains all of the seven types of literature imagery found in the narratives within.

**Keywords:** Auditory, cloud of sparrows, gustatory, imagery, kinesthetic, olfactory, organic, tactile, visual

### INTRODUCTION

One of the notable aspects in a novel that can make it an entertaining read is the ability of the author to create vivid imageries in his descriptions (Robinson, 2019). Description can control pace and mood and tension; provide the panoramic images that form both the background and foreground for the action; obscure clues, suggest motivations, illuminate emotion and state of mind in both character and reader (Cenita & Nurmaily, 2020). Maguire (2018) strengthens the researcher's statement that, in order to write an enthralling read, the author of a novel should possess the ability to create an invoking image on his writing that can be visualized by its readers. In short, it is an attempt to make the literary work feels realistic. According to Kardiansyah (2017), realism is used as a response to the imaginative description exaggerated by a literary works. Imageries in novel sourced from the author's ideas. Afrianto (2018) describes that the ideas itself refers to the content, message, and the purpose informed by the text. Vivid imageries depend on the application of the right words as the means of conveying (Sambuchino, 2015). Therefore, it can be interpreted that the image, which the author wants the reader to experience, is subject to language that he uses in his description. Samanik (2018) strengthens the writer's ideas in terms that the author's perception of world and reality affects the work he expressed. From literary perspective, it means that during the activity of reading, the readers experiences perceptual images, sounds, or feelings through the author's alteration of language even though the real object or the stimulant is non-existent. Thomas (2014) explains that mental images could be achieved through text interpretation, such as novel.

Imagery is the heart of literature, which allows the reader to become immersed in the story, the poem, or the play. It provides all of the "details of sight, sound, taste, smell, and touch" (DiYanni, 2007) that elicit emotional responses from the reader, and that allow the reader to experience the settings, the characters, and the actions in the piece. Roland Greene (2012) in *The Princeton Encyclopedia of Poetry and Poetics* further describes the theory of text interpretation in literature to induce imagery. In the book, it is explained that imagery refers to images produced in the mind by language, whose words may refer either to experiences that could produce physical perceptions, were the reader actually to have those experiences or to the sense impressions themselves (Aryangga & Nurmaily, 2017). In literature, images are triggered off by language and through them, an author recalls or evokes instances of physical, sensual perception. Language could therefore be considered a bridge linking the external world—of which we gain awareness through perception—and the human mind, where images evocative of the sensual spring. Perrine and Thomas (in Damanhuri, 2011), in which this research is based on, describes the seven types of imagery; visual, auditory, tactile, olfactory, gustatory, organic and kinesthetic. In this research, the writer chooses to analyze imagery in the novel *Cloud of Sparrows* published in 2002 by Takashi Matsuoka. The *Cloud of Sparrows* resolves on the year of 1861, during the earliest year when

the Japanese first open their door to the outsiders. After centuries of isolation, Japan is lagging behind in ways of science and weaponry. The people of Japan experiences culture shock, while they try to comprehend advanced Western culture, however, they have to confront and adapt their way of life to it (Lina & Setiawan, 2017). The main character, Lord Genji, is Lord of the Okumichi Clan. He and his family are cursed with visions of the future. The plot revolves around Genji's inner fight with his vision of an awful future and his true love, in which it is his discourse of his desire to recount himself through the narrative of adventure, project, and conquest (Shihab, 2017). In addition, the writer motives in choosing this literary work as an object of analysis is mainly based on the technique Matsuoka uses in delivering his story. During his reading, the writer can experience the vivid imagery embodied in the novel through the language alteration by the author. Therefore, in accordance with the theory of imagery in literature, the writer applies the theory itself within the writing of the novel *Cloud of Sparrows* by Takashi Matsuoka.

## METHOD

In conducting the research, the writer applies descriptive qualitative method, in which it looked at the object as something dynamic, the result of construction of thought and interpretation of the phenomenon (Amalia, 2018). Qualitative strength is on its ability to connect context with explanation (Fithratullah, 2021). The method uses language as the communication process. The data are taken from *Cloud of Sparrows* novel as the primary source. In collecting the data, the writer highlighted the important narratives related to the topic of analysis formulated, by selecting the narratives that correlated to the theory. In processing the data into analysis, the writer has gone through some stages: classifying, interpreting, analyzing, evaluating, and concluding stage. The data are used to answer each research stage and then performed content analysis to answer or describe the research (Lianasari & Samanik, 2016). Descriptive qualitative research is in written context which is taken from the data source (Amelia & Dintasi, 2017; Amelia & Mertania, 2020). The qualitative research can be identified by the work, the history, the society, and the culture (Istiani & Puspita, 2020). Moreover, this method of research is flexible and it allows to see the data from different perspective (Kuswoyo & Siregar, 2019)

## FINDINGS AND DISCUSSION

The writer attempted to reveal how is imagery described through the narrative of *Cloud of Sparrows* by Takashi Matsuoka. Imageries in novel can be gained through text interpretation, therefore, the writer mainly bases his analysis on Perrine and Thomas (in Damanhuri, 2011), classification of imagery in literature in which they listed seven types of imageries: visual, auditory, olfactory, gustatory, tactile, kinesthetic, and organic. There are monologues and narratives included in the analysis in order to help the writer represents the theory itself within this work of fiction. The first attempt that the writers take to reveal imageries in Matsuoka's *Cloud of Sparrows* is classifying its types based on the perceptual images evoked by the narratives or dialogues, and describing the traits of the related imagery.

### Visual

According to Perrine and Thomas, (in Damanhuri, 2011), visual imagery is such reception which relates to the visual imagination and it is a kind of imagery that appears mostly in the literary narrative because almost all words represented in the literary works are, in practical, visible in the mind's eye. From the novel itself, the researcher takes the following narratives when the main character of *Cloud of Sparrows*, involves in such activities that evokes perceptual imagery as in visual imaging. The following quotation describes how Matsuoka gives visual imagery to one of his novel's main character:

"When he turned to look at her, she hoped he would see: **Her hair: the utter dark of starless night spilling across the blue silk under sheet. Her face: pale as spring snow, glowing, with light stolen from the moon. Her body: suggestive curvatures beneath the coverlet, also of silk, emblazoned with a finely embroidered pair of white cranes, their throats crimson with mating frenzy, dancing and dueling in midair, against a field of gold.** She was confident of starless night. Her hair—dark, lustrous, fine—was one of her best attributes." (Matsuoka 2002: 10)

Heiko, a fictional character created by Matsuoka, was told to be exceedingly attractive in the novel compared to other Japanese woman of the same era. Here in the narrative where Matsuoka give the visual characterization of the character, Matsuoka's introduce Heiko by her physical trait in a way that he is using several object as metaphors. Collins (2016) described metaphor as "a figure of speech that makes a comparison between two things that are basically dissimilar." In other words, it describes one thing in terms of another. It is comparative, and thus goes beyond a mere descriptive adjective. It helps the reader to find the implicit meaning

(Cenita & Nurmaily, 2020). The author describes Heiko's appearance in that similar to Haiku, a Japanese-style poem. Haiku stressed the essence on the poet's emotional or spiritual response to an object, or a scene (Setri & Setiawa, 2020). In this scene, Matsuoka applies several objects in order to elucidate his means of conveying the physical trait of Heiko. In the quotation, Matsuoka describe Heiko's hair as "utter dark of starless night", in which the reader can visualize a woman with a pitch-black hair, so dark that it resembles the void of a dim, black night. The word "dark", gives clear imagery of the color of Heiko's hair, in which the readers can evoke a similar image established in the sentence. On the next sentence, Matsuoka characterizes Heiko's face as a pale, glowing spring snow with light stolen from the moon. The keywords such as "pale", "glowing" and "light", initiates a visual imagery of a white, radiant, and healthy skin saturated in Heiko's face. Those traits enable the reader to clearly visualize an image of a clear-skinned Japanese woman, in which the author is trying to picture. In the next part, "suggestive curvatures beneath the coverlet, also of silk, emblazoned with a finely embroidered pair of white cranes", Matsuoka attempts to give a description related to Heiko's body shape. The term "suggestive curvature" reveals that Heiko, in fact, is in a good shape as her body "curvature" is described as quite tempting. Furthermore, Matsuoka gives a visual image of Heiko's extravagant concealment shown by the phrase "silk coverlet, embroidered by pair of cranes", that the reader may visualize her as a noble woman covered in elegant fabric.

The author portrayed Heiko's appearance to a stereotype Japanese beauty. According Lina & Setiawan (2017), stereotyping occurs when a person associates a certain characteristic (i.e. physical traits, social roles) towards their objects. Furthermore, Haiko is described as a very feminine Japanese woman, who possessed standardized beauty set from a Japanese perspective, where one's sex is seen as an important predictor for her appearance, characters, and abilities (Yunara & Kardiansyah, 2017).

### Auditory

The auditory imagery used in literature has many kinds of features. Those features are the phrases, sentences, or words in literary work that evokes the sense of hearing within the readers' mind. Those features, according to Lacey & Lawson (2013) are: pitch (a word, phrase, or sentence inscribes with the pitch or tone of the imaginary sound produced by them), timbre (a specific sound of the imaginary sound such as guitar, violin, etc.), loudness (related to loudness and softness that the reader receives from the imaginary sound), duration (how long the imaginary sound is received by the reader), and tempo and rhythm (the specific beat in which the imaginary sound inscribes). (Lacey. & Lawson. 2013). In the novel *Cloud of Sparrows*, auditory imagery used by the author to enhance, and explain the background of the story using those features above. This gives senses to many things in the story. It allows the portrayal of a certain narration about what happen to the character of the story become more real artistically, along with object of imaginary sound written in the story. From that exploration, the researcher finds some kind of structure in auditory imageries that has been found. The apparent structure of auditory imagery can be seen through the quotation below:

"Oh, the temptations and deceptions of the flesh, the ravenous hungers the flesh called forth, the raging flames of madness the flesh stoked with incendiary lust. **"They that are after the things of the flesh do mind the things of the flesh; but they that are after the Spirit the things of the Spirit."** He didn't realize he had spoken aloud until he heard Emily's voice again." (Matsuoka 2002)

The quotation above happened between Reverend Zephaniah Cromwell and Emily Gibson on hill overlooking Edo. She is approaching the Reverend Zephaniah Cromwell. Reverend Zephaniah, as that event happened, began to lose control of his mind. The mere presence of her in front of his own eyes, with her young beautiful body, with her attire, all of that seduced him. As he maintains the calmness of his mind, and face, he tried to suppress what he thought about her. But in contrary to that, his mind still seduced, and distracted by the perceive images of her as described by the words "Oh, the temptations and deceptions of the flesh, the ravenous hungers the flesh called forth, the raging flames of madness the flesh stoked with incendiary lust." All of those contain no auditory imagery in it. Nonetheless, that is the narration of that paragraph, the lust of woman, which distracts the mind of reverend, which articulated clearly by Cromwell unintentionally in front of Emily Gibson.

The phrase "They that are after the things of the flesh do mind the things of the flesh; but they that are after the Spirit the things of the Spirit" describes all the disruption within his mind against Emily. In reality, that phrase has been attributed by Cromwell to the citizen of Edo city as he believes that they destine to live in hell as they were heathens who did not believe in God, Jesus Christ. However, the phrase is produced after Emily Gibson presence appears within his mind. Thus, that phrase produced by Cromwell to distract his disturbing mind, or to get rid of Emily from his mind so to speak. That phrase contains auditory imagery because he himself said that phrase aloud. Therefore, the reader will hear the imaginary sound of that phrase as if they themselves herd that out load from the Cromwell's mouth. The imaginary features used in this instance are the feature of loudness. Within that phrase, the reader surely can grasp and observe the loudness of imaginary sound produced by those words. It indicated by the phrase "He didn't realize he had spoken aloud until he heard Emily's voice again", and

““Amen,” she said.” This phrase was articulated by Emily, which designates that the phrase articulated by Cromwell is actually loud because she can hear it. The structure of auditory imagery in this quotation is to convey different narration, which is different from other before it. While the author is conveying both the narrations almost simultaneously, the imaginary sound bear within the phrase clearly indicates that there is a relation between them.

### Olfactory

According to Perrine and Thomas, (in Damanhuri, 2011) olfactory imagery is confessed as an imagery that relates to olfactory or smelling sense, like “fragrant”, unpleasant smell and others related to aroma. The sense of smell takes up an important portion in human’s basic sensory. Johnson in 2012 stated that “smell informs the very basics of our survival—eating, mating, and safety from predators—and it does so on the brain’s most fundamental level”. In literary perspective, however, not many authors decorate their works heavily on the image of scent, in which many of the literary works focuses on the visual imaging; how the character looks or what the setting appears like. In Matsuoka’s *Cloud of Sparrows*, however, the olfactory imagery is used to an extent in order to elucidate the setting clearer to the reader’s mind. Typically, Matsuoka applies such words to strengthen the scent that is interpreted through the narrative. Below is an example of how Matsuoka applies olfactory in his novel:

“They had brought Cromwell into the guest wing of the palace. He lay on a bed of thick cushions spread on the floor. A middle-aged Japanese man, whom they presumed to be a doctor, examined Cromwell, **applied a strong-smelling salve to the wound**, and bandaged it.”(Matsuoka 2002: 60)

The phrase “strong-smelling salve” in this passage of the novel is used in the part where Genji’s guards take the injured Reverend Cromwell into care. From the text interpretation, the novel itself took setting at around the year of 1861, in which the researcher concludes that during the era, traditional medication is the main source in fostering the injured or sick. The term “strong-smelling salve”, even though Matsuoka did not elaborate what kind of smell that the certain medication induce, evokes a certain scent that is typically coming from ancient medicine, which is sharp and inconvenient to the nose. The researcher finds out that the readers can also interpret the general expression used by Matsuoka in the novel to describe a particular scent in a similar way

### Gustatory

Gustatory imagery refers to imaginary taste produced by word, phrase, or sentence. This production of imaginary taste is ostensible with the objects, and or the perceived sense constructing by the word, phrase, and sentence which represents not only for the five common tastes in human’s mouth, but also the recollection of character’s memory about a certain taste he already tested. The constructions of gustatory imagery in the novel *Cloud of Sparrow* appears between two conditions. The first instance of gustatory imagery that has been found in the novel located in this quotation below:

“They were no longer invited to community gatherings. The neighbors stopped coming to call. The best pickers would not work for them. Their orchard, which had once produced the **sweetest apples** in the valley, began to die.” (Matsuoka 2002: 139).

This quotation appears in the narration of Emily’s memory of her childhood, remembering his father who died suspiciously when he was in his orchard. The sense of helplessness grows with that narration; the narration becomes the background for the appearance of the imaginary taste. The sadness, the hopelessness, and Emily’s emotion after losing his father stirs up the mood of the narration and affected the reader’s mind as well. In this quotation, the words “sweetest apples” is used by the author to improve the narrative to be more artistically dramatic. The use of a certain word can be associated with other similar word (Pranoto and Afrilita, 2018), in this case, when reading the word “sweetest”, the reader may conjure an image of different “delicious” fruit. If the context of those words is to be set aside, those words still give the sense of imaginary taste to the reader of story. The reader will vividly imagine a certain amount of fruit of apple that has sweetest taste and may be able to feel that imaginary taste although the real object is non-existent. In the other hand, if the context is being put into its place, the construction of gustatory imagery can be understood clearly. The author concepts the gustatory imagery in contradiction to the background in which the narration takes its place. Thus, the “sweetest apples” can no longer be professed as a simple apple with sweet taste, but as the description of the background narration of this particular quotation. After the author claims the contradiction of the words “sweetest apple”, those words were chosen because the narration of the story explains that Emily has an orchard where her father used to have apple tree. By doing this, the author wants to show the tragic story in Emily’s life. The word “sweetest” become imaginary taste when reader heard of it, but at the same time, it shows the sadness behind Emily’s character. Hence, the author is evidently used the words “sweetest apples” based on evoking the sense of taste by describing her parent’s orchard, and the sadness behind her father’s death.

### Tactile

Tactile imagery enables the reader to imagine the imaginary picture in reader's mind (Rowan, 2020). The imaginary picture in this sense is that anything that can provide the reader with sense of texture, temperature, and feeling. Those imaginary picture, is align with word, sentence, and or phrase in the novel. There is apparent structure of which the author constructed tactile imagery within the story of the novel. The construction of tactile imagery presented itself to this analysis in two instances. Each of them represents the overall layers of structure in narration, and imaginary picture found throughout the novel. The first instance of tactile imagery found in the novel, can be seen through the quotation below:

“He fought to maintain a stern calm as he faced her. Emily Gibson, a faithful member of his flock, his student, his fiancée. He tried not to think of **the fresh young body under her clothing, the rise and fall of her ample bosom, the beckoning curve of her hips, the length and shapeliness of her legs, the occasional flash of an ankle beneath the hem of her skirt**. He tried not to imagine what he had not yet seen. Her unhindered breasts in naked repose, their fullness, the shape and color of her nipples. **Her belly, rich with fertility** and ready for his flooding seed. Her procreative mound, so sacred to the commandments of the Lord Our God, so profane with the Evil One's sweetest inducements of sensation, scent, and taste.” (Matsuoka 2002: 18)

The narration of this quotation happened during the meeting of Emily Gibson and reverend Cromwell on the hill overlooking Edo city. Emily is the student of his, the student he secretly found himself attracted to. The attraction of his desire to Emily is not desire as if they are brother and sister, or father and her daughter, instead it is purely desire of lust; desire to have sexual intercourse with her. According to Amelia & Dintasi (2017), sexual orientation explicitly engages in sexual attraction. In this case, reverend Cromwell has his own perspective in regards to Emily's body. The very nature of reverend is that they must not have any lusted desire for woman, and other worldly possession. The fact that he is incapable to banish all of that, as seen in the quotation above, in particular the sentence “He fought to maintain a stern calm as he faced her”, is indeed his biggest failure. In regards to the sentence, the function of that sentence in complete narration behind the story is the function of exposition. The author used that sentence as the main explanation of what happen to the reverend Cromwell. The introduction of it, begins with that sentence. As he tries to conceal his reaction to the appearance of Emily's body to his front, and to his mind, the reader's imagination is forced to imagine the instances, the probabilities, what kind of relation he had with his student, Emily.

That is the staging point the author used before he decided to write the tactile imagery to enforce that explanation, and narration in that particular story. The tactile imagery first conceived through this sentence, “[...] the fresh young body under her clothing, the rise and fall of her ample bosom, the beckoning curve of her hips, the length and shapeliness of her legs, the occasional flash of an ankle beneath the hem of her skirt.” The imagery words of this sentence allow the reader to clearly see the display of lust, desire of a woman body, that the author reveals for the reverend Cromwell. It gives a bright sensation over the description of Emily's body. It surely gives the sensation of the texture of her skin, her hips, legs and ample bosom. This kind of sensation that the reader perceived only strengthened with another sentence “Her belly, rich with fertility [...]” The perceived imagination in both sentences show that the mental picture it produces to be received by reader's mind is, uniquely, come from the body part, and all sensual words describing those that has been written by the author. It means that the sensation of tactile imagery in this novel is based on only from the body parts insofar as the sensual explanations go. The sensual words play a crucial role in the imagery construction as it gives detailed information of the characteristics of a certain body part. So, it can be inferred that the first common structure of tactile imagery in the novel use an object as the imaginary picture, and sensual words as the explanatory for the subject's mental picture.

### Kinesthetic

On a broad sense, kinesthetic relates to a person's awareness of the position and movement of the parts of the body by means of sensory organs in the muscles and joints. In literary perspective, kinesthetic imagery refers to text interpretation that involves movement, whether of person or object, which evokes particular sensation within the readers. Perrine and Thomas, (in Damanhuri, 2011), describes kinesthetic as an imagery which conveys a sense of movement, or tension in the muscles or joints. It gives an impression in which the similar action or movement can be felt through the activity of reading. In the novel *Cloud of Sparrows*, this type of imagery can be found throughout the book. The researcher finds that the author applies kinesthetic imagery in several parts in the novel, especially those that involves battle. Below is how Matsuoka narrates his battle part and using kinesthetic imagery to incite the readers' sense of movement:

“**A heartbeat later**, Sohaku and Yoshi responded. At the instant before they met, Sohaku **leaned forward** against his horse's neck and **cut upward** toward both Shigeru and his mount. Yoshi **struck downward**. Shigeru, anticipating both moves, deflected Sohaku's blow and avoided Yoshi's, **slicing halfway through** the latter's thigh and severing his femoral artery. Yoshi fell as Shigeru wheeled his

horse around. Sohaku, slowed by his broken knee, could not match Shigeru. By the time he turned, Shigeru was already **charging from his left side**. Sohaku twisted in his saddle and blocked Shigeru's **downward katana cut**, but with the shorter wakizashi now in his left hand, Shigeru **sliced cleanly** through Sohaku's right shoulder joint." (Matsuoka 2002: 413)

In this part of the novel, Matsuoka describes the movement of his characters during a fight by using a series of short, simple words. Matsuoka only uses approximately two to three words to describe a particular action. The researcher finds out that by avoiding the usage of over-detailed phrases, Matsuoka can convey his mean of a fast-paced fighting narrative. This type of narration is used by Matsuoka to describe a life-and-death situation, where the characters have to think fast and depends heavily on their reflexes. In the above part of the novel, both of the samurai fought in a way where they use optimum body movement. The researcher finds out that by narrating the fight this way, the readers can evoke a kinesthetic imagery where they feel both of the samurai are fighting very efficiently, in which almost every moves is count for something. Additionally, the fighting technique and characteristics of the samurais depicted by Matsuoka strengthens the setting of place, in a way where the readers gets a further understanding regarding how traditional Japanese value efficiency.

### **Organic**

Perrine and Thomas, (in Damanhuri, 2011), categorizes organic imagery as communication between the author and its readers through text, to delivers internal sensations such as fatigue, hunger, and thirst as well as internal emotions such as fear, love, and despair. Organic imagery goes beyond the five basic senses of human; it also deals heavily on emotion it brings to the readers. This type of imagery brings impact that is separate from common sensory reception, such as happiness, sadness, or feeling of relieved. In most cases, organic imagery is supported by other kind of imagery to stimuli better reception. In Takashi Matsuoka's *Cloud of Sparrows*, the researcher finds out that the author employ different sensations derived from organic imagery. The following quotation shows how organic imagery is applied within narrative work:

"Steam engines that propel them whether the wind blows or the seas are becalmed. Cannon that can hurl destruction miles away. A handheld firearm for every soldier. **For three hundred years, we have deluded ourselves with the cult of the sword, while they have been busy being efficient**. Even their languages are more efficient. Because of that, so is their thinking. We are so vague. We rely too much on the implied and unspoken." (Matsuoka 2002: 14)

The dialogue occurs in the earlier part of the novel where Matsuoka characterizes his characters. In the novel *Cloud of Sparrows*, Genji Okumichi was told to be a revolutionary leader of his clan, who, differs from most of the Japanese clan leaders, respect Western cultures and to some extent adores their value. Even though that kind of attitude is loathed by many of his clan rivals, leading to attempts of his murder, Genji stood his ground. The other Japanese clans believes that the Western onset as means of demonstrating power, which means that the Western may do anything towards them in order to pursue their motives (Nurhayati & Rahmasari, 2019). However, Genji deeply believes that in order to catch up with the rest of the world, Japan and its people need to adapt to changes. In the above quotation, the researcher finds out that Genji was dissatisfied with the conservativeness of his people. Therefore, he seeks for a change. In his dialogue, the readers can sense disappointment and a small glimpse of anger within Genji. The word "deluded" pictures an image of Genji's regret towards Japanese traditional value they uphold for centuries. While their Western counterpart keeps developing in terms of science and technology, Japan was held back by conservative norms. It is clear from Genji's perspective; the readers can portrait an organic imagery of him being disappointed.

### **CONCLUSION**

Based on the evidences shown from the quotations in the analysis, the researcher concludes that; Takashi Matsuoka employs all seven types of imagery type of literature in his novel *Cloud of Sparrows* based on Perrine and Thomas (in Damanhuri, 2011).. The result of the research is supported by observing the dialogues and narrations in the novel as the main source of data. The writer analyzes the quotations contained in the novel to conclude that the narratives contained in *Cloud of Sparrows* evokes imageries of visual, auditory, gustatory, olfactory, tactile, kinesthetic and organic. It is done through studying the important words used in the narratives, and the imagery induced in it. The researcher also finds out that throughout the novel, Matsuoka conveys his imageries directly from the narrator's perspective as well as through dialogues between characters. It is implied that an author may have different approaches on his narratives to describe imagery.

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