APPENDIX

Some explanations should be given for writing this dissertation on Dylan Thomas when able and competent critics have made penetrating study of the poet. My attempt has been to follow a line of thought running through the different phases of Thomas's poetic creation. I have mainly endeavoured to trace the gradual emergence of a vision of life that Thomas seems to have attained passing through periods of conflict. I have also shown the images of Thomas to point out the way his mind works, the way he looks at the world.

Dylan Thomas being a difficult poet, critics have devoted much of their study to the explication of his poems. This has proved fruitful in the sense that we have got the opportunity of viewing the poems of Thomas through the eyes of different critics and understanding his poems better.

Henry Trese's book on Dylan Thomas was published during the lifetime of the poet. "Dylan Thomas", London 1949, offers a survey of the general characteristics of Thomas's poetry. Trese attempts to trace the influences of other poets on Thomas. He has devoted a chapter to the discussion of Thomas's indebtedness to A.E. Housman. The book is an early study, so thoroughness cannot be expected from it, but Trese has shown acute perception in his analysis. He has listed in the book the compound words and proper names used by Thomas in his early poems.

Eldar Olsen in "The Poetry of Dylan Thomas", Chicago 1954, discusses some of the symbols used by Thomas in his poetry. Olsen points out that "the symbolism of Thomas is drawn from a variety of sources. It falls under three general heads: (1) natural, (2) conventional, and"
(3) private" (P.7). Natural symbols "are such things as light, dark, warmth, cold, ascent and descent" (P.8). The conventional symbols are drawn from cartography, astronomy, physics, chemistry, botany, anatomy, astrology, alchemy, sports and literature (P.8). Regarding private symbols "he tends to use wax as a symbol of the source of life, salt as a symbol of genesis in the sea" (P.8). Olson has also discussed Thomas's techniques of depiction adopted in his poetry. He has shown that Thomas has used pseudo-dramatic dialogues, pseudo-dramatic monologue, pseudo-narrative and other devices. What is most interesting in Olson's study is his analysis of Thomas's sonnets. He gives an astronomical interpretation of "Albatross by Oolight." But we have no proof that Thomas had any knowledge of astronomy. The interpretation seems to be far-fetched, though such ingenuity is shown in it.

Derek Stanford's book ("Dylan Thomas", London 1954) gives mainly a sexual interpretation of his poems, and there is no attempt to trace any vision of life that Thomas may possess. We have seen Thomas as a religious poet, trying to find and come to grips with his subject, finding it, and making it into a poetry of celebration (Todlock ed., Dylan Thomas: The Legend and the Poet, London 1960, P. 237).

The distinctive characteristics of Thomas's work are its lyrical quality, its strict formal control, a romantic conception of the poet's function, and a religious attitude to experience. These are characteristics shared by other Anglo-Welsh writers (p.12). The Welsh influence was present in three forms. First and foremost, there was the direct and inevitable influence of a particular community with particular traditions. Secondly, there was the influence of other Welshmen writing in English. These Anglo-Welsh writers helped to create a national consciousness, the sense of a life being lived that was peculiar to Wales. With these Thomas discovered a community of ideas and outlooks. The third influence present in his environment was the tradition of culture existing in and through the Welsh language. This he knew no Welsh: his influence came through the two channels: contact with Welsh-speaking relatives and friends, and through translations of Welsh poetry and prose (p.3). One of the distinctive qualities of Thomas's poetry is its emphasis on technique. His development as a poet is characterized by an increasing technical craftsmanship. This consummate artistry of the later poems is in the tradition whether by accident or design of Welsh verse (p.10). Welsh Nonconformity, since it stressed the importance of 'personal salvation' and was concerned with the personal relationship between man, an individual, and God, created a climate of intense and introspective religious fervour. It also encouraged the reading of the Bible. The important characteristics of Welsh life at the beginning of the twentieth century were therefore determined: the presence of an articulate, religious people; and in them the existence of an introspective, Puritan
and, at its most fertile, divided conscience. The Bible is a most important influence in Anglo-Welsh writing, and is the source of a great part of Thomas's imagery. Likewise the Nonconformist ethic, in its concern with the individual conscience, sin and salvation, provides the moral tension that characterizes his work" (pp. 10-11).

W. E. Moylan's 'The Craft and Art of Dylan Thomas', New York 1966, is an important, penetrating study of Dylan Thomas. He has spoken of Thomas's growth of imagination, and his conception of poetry. He has also examined the techniques of Thomas's poetry: its intonation, phonemic symbolism, and affinitive patterns. Moylan considers the themes of Thomas's poetry. Therein he finds rebellion, encounter, and finally consent. He says, "There are two contrasting impulses in Thomas's rebellion. One is destructive, anti-social, adolescent. The other is constructive, a persistent striving through the mask of illusion to come to the truth, or at least to what he could feel was a true encounter. One is the rebellion of banality; the other that of the great artist, the reformer, the mystic. The two emphases are never completely separated in Thomas; his revolt never becomes entirely sentimental, never truly mystical" (p. 139). Again, 'Thomas's rebellion and iconoclasm were aimed at what he hoped would be a fruitful examination of the human predicament. Thus what he rejects in one poem, or even in part of one poem, he comes to re-examine in another, or even in the latter part of a single poem, in order to find the new knowledge or the new value he sought. It is in this quest and attainment, quest and failure, encounter and awareness, encounter and doubt that mark what I call the themes and situations of "Debate" (pp. 152-59)."
and situations involving consent have two sources: dreams and nature (p. 200). Thomas's reaction to this world *was one of iconoclastic denial of questioning, debate, and encounter* and finally of loving affirmation (p. 216). Novin offers the total vision of Thomas in the form of Creation, Fall, and Regeneration. This is patterned on the Christian idea of birth, death, and resurrection.

Clark Savory in *The World of Dylan Thomas*, 1971, has studied the individual poems separately. His intention is not to trace the evolution of a definite vision of life but to study the individual poems closely. His analysis of poems are highly illuminating. W. Tindall in *A Student's Guide to Dylan Thomas*, 1963, also studies the individual poems and shows their connections with the poems works of Thomas. Each critic has contributed to a better understanding of Thomas's poetry. In the context of the studies made by different critics, I hope my line of approach to the poet may not be wholly unwanted.