CONCLUSION

A time for growing and a time for dying;
a night for silence and a day for singing

but more than all (all your more than eyes
tell me) there is a time for timelessness.

e.e cummings (95 poems, No. 11)
CONCLUSION

It is quite evident from our analysis that Cummings is one of the most gifted poets of his generation. All through his life he has made a determined and memorable effort to free poetry from the sterile antiquarianism. He has flung himself with all the ardour of his creative prowess into the expression of the richness of his uninhibited vision of the inner and outer worlds. The technical innovations and thematic configurations in his compositions reveal that in many remarkable ways, he is a poet ahead of his time.

Cummings' unique experiments with the visual design at the micro-inscriptional level of the poetic text demand careful scrutiny because underneath the apparently obtuse typographical squiggles, lies the poet's original artistic scheme. His innovative typographical devices are not merely technical swagger as some readers may feel; through these devices the poet has sought to achieve the effects of vividness, immediacy, precision, simultaneity, and subtlety in his poetic compositions. Cummings' poetry has been famed for its ingenious amalgamation of transformed traditionalism and innovative ultra-modernism. His artful verbalisation - which comprises typographical
distortions, eccentric spacing and punctuation, unconventional use of 
parentheses, capital and lower case letters, the splitting of the parts of a 
word or words, and the interlacing of several words - displays his 
creative affinities with the cubist painters. However, it is not proper to 
assume that the poet, with his painterly talent, intends to offer merely a 
verbal equivalent of a visual idea; by adopting the stylistic strategy from 
the visual arts, the poet aims at giving more intensity and vividness to 
his poetic subject and thereby achieving greater aesthetic effects. His 
commendable background in the visual arts has exerted a significant 
impact on the radical texture of his verse. Though the unusual 
configuration of his work on the page has been received by earlier 
critics with a variety of responses, from genuine acclaim to sheer 
derision; it has been observed here through systematic semiotic 
investigation that Cummings' formal devices quite often transcend the 
limits of the language material to discover and articulate new areas of 
aesthetic cognition.

Cummings' clairvoyant poetic genius has meticulously worked on 
the graphic mode of his poetic discourse to concretize the object of his 
artistic imagination on the printed page with utmost precision. His 
deftly executed ideograms and inscriptions always seize the reader's
attention due to their stupendous rhetorical and aesthetic import. But, at times, when Cummings uses calligrams in combination with cryptograms in his compositions, as in ViVa, one may find them incongruous and difficult to decipher at the initial stage of reading. However, through further hermeneutic exploration, the reader can easily discover the subtle, intricate relation between the deviant structures at the manifest, inscriptional level and the connotative essence at the immanent discoursal level. Regardless of what device Cummings has employed, from the terse cryptic ideogram to the free-verse stanzaic forms, his artistic goal seems to have remained the same: through novel technique to accomplish the conceptual accuracy which exquisitely reveals the inner necessities of his aesthetic artefact.

In addition to his daringly original typographical technique, Cummings has attempted a great deal of lexical and syntactic innovations in his scrupulously designed earnest compositions which are quite atypical of his time. The neologistic devices in his verse not only serves conceptual ends but also eloquently portray the poet's artistic vision and private musings in the most concise manner. Unusual collocations and concatenations of linguistic signs abound in Cummings' poetry; most often they achieve a superb blend of
poignant lyricism and delightful humour. There are various instances where Cummings uses a string of adjectives of mutually contradictory type which are not merely suggestive of the poet's continual attempt at reconciling opposites, but also are symptomatic of his unique weltanschauung. His poetic lexicon displays a complex set of new conceptual vocabulary, which the poet has judiciously coined to enable his poetic persona to accomplish things in the most intense and dramatic fashion. Passionate and urgent, the creative impulse in Cummings' verse springs from a lifelong commitment to the primacy of individual truth, to subjectivity as verifier of what is most real. All through his poetic career, Cummings has diligently pursued his incessant quest for fresh modes of expression; in consequence he has succeeded in evolving spectacular variations in his stylistic devices to articulate unerringly his inner voice and to present the "inscape" of things with supreme artistic grandeur.

For Cummings, self-knowledge is the only motto of life, the sole impetus for his artistic pursuits. The first person "I" always occupies the central position in Cummings' poetic universe. The poet finds illimitable ecstasy in celebrating the individual man; in the process the poet engages himself in resolving the cosmic dichotomies:
'I' versus 'they', 'love' versus 'death', the 'natural' versus the 'artificial', the 'world of made' versus the 'world of born', 'self-reliance' versus 'herd mentality', and finally the transcendental affirmation of the individual self versus the tawdry ideals of the 'unworld of mostpeople'.

Through all his ultra-modernists trappings, avant-garde experiments and satiric barbs in his poetic compositions, Cummings has shown the way how to move from prurience to pure transcendence, from the world of knowledge to the world of wisdom.