Chapter I

Introduction to Images and New Poetry

A. Introduction to Images

A.1. Definition of the Term 'Image'

A.1. a. Collier's Encyclopedia

The Collier's Encyclopedia defines "Imagination" thus:

Imagination, [is] the recalling, usually in new combinations, of past experiences. Common usage emphasises the novelty of the combination, neglecting the fact that the elements are actual recollections of past experience. An imaginary animal, such as the centaur, is obviously only a combination of two familiar forms, a horse and a man. Thus imagination is always based upon what is known of the real world. It is also common to contrast imagination and recollection, or memory, as when an adult questions whether a child is relating an imaginary event or recalling a true one. The child frequently fails to make the distinction, so that it may require considerable training to teach him that imaginary events must not be told as true ones. But even for adults it is difficult to keep recollection free from imagination....

The component elements of imagination are called images. They may come from any sensory field. For many people, the most striking and detailed imagery is visual. Most people can also use auditory imagery, as in recalling the sound of a voice, or of a musical passage. There is little doubt that images of smells, tastes and tactual
experiences occur in many people, but some do not seem to have images from these sense fields and thus doubt others possess them. Indeed, the tendency to doubt that others possess types of imagery that one does not observe in oneself has led to many fruitless arguments among literary critics as well as psychologists. Perhaps the most debated field is that of kinesthetic or muscle sense, imagery. Imagine that you are turning the key in your front door... As a matter of fact, even while no actual movement is observed, sensitive electrical instruments often show that a slight tension in the muscles is involved. In this manner, response is intimately tied up with imagery. Studies have shown that eye movements frequently occur when a person has a visual image. Hence images cannot be considered as merely mental; they are closely related to the bodily processes. (Schlosberg 518-19)

A. I. b. Princeton Encyclopedia

The Princeton Encyclopedia defines an image as "the reproduction in the mind of a sensation produced by a physical perception." If a man's eye perceives a certain colour, he will register an image of that colour in his mind — 'image' because the subjective sensation he experiences will be an ostensible copy or replica of the objective colour itself. The mind may also produce images when not reflecting direct physical perceptions, as in the attempt to remember something once perceived but no longer present, or in the undirected drifting of the mind over experience, or in the combinations wrought out of perception by the imagination, or in the hallucinations of dreams and fever and so on.

More specifically, "in literary usage, 'imagery' refers to images produced in the mind by language, whose words and statements may refer either to experiences
which could produce physical perceptions were the reader actually to have those experiences, or to sense-impressions themselves" (Friedman, "Imagery" 363-70).

Imagery therefore is a term used "variously to refer to the meaning of a statement involving images, to the images themselves, or to the combination of meaning and images"(363). The Princeton Encyclopedia alludes to Miss Downey's statement that "the image must not be conceived as a material copy or thing but merely as the content of a thought in which attention is centered on sensory qualities of some sort." Further, it also alludes to Caroline Spurgeon's statement that she uses the term 'image' as "the only available word to cover every kind of simile, as well as every kind of what is really compressed simile — metaphor" (qtd. in Friedman 363).

A. L. c. René Wellek and Austin Warren's Definition

Wellek and Warren identify imagery as "a topic which belongs to both psychology and literary study. In psychology, the word 'image' means a mental reproduction, a memory, of a past sensational or perceptual experience, not necessarily visual." They also refer to the investigations of Francis Galton in 1880 which proved that men greatly differ in their degree of visualisation. They allude to I. A. Richards's general conclusions as given in his Principles of 1924 that "too much importance has always been attached to the sensory qualities of images. What gives an image efficacy is less its vividness as an image than its character as a mental event peculiarly connected with sensation" (qtd. in Wellek and Warren 187). According to them, the efficacy of an image comes from its being 'a relict' and a 'representation' of sensation.
A. l. d. Webster's Dictionary

The term 'image' is derived from *imagine*, a Latin word and is akin to another Latin term *imitari* which means "to imitate." Webster's Third New International Dictionary lists the following meanings of the term:

1: a reproduction of a person or thing: as a: statue b(1): device, emblem (2) a figure used as talisman or amulet especially in conjurations (as by sorcerers in casting spells) c(1): picture, portrait (2): a sculptured or fabricated object of symbolic value: idol; specifically a holy picture (as an ikon) 2: a thing actually or seemingly reproducing another: as a(1): the optical counterpart of an object produced by lens, mirror . . . (2): an analogous phenomenon in some field other than optics . . . b: any likeness of an object produced on a photographic material 3: exact likeness: semblance: 4a: a tangible or visible representation: incarnation . . . b archaic: an illusory appearance: apparition 5a(1): a mental picture: impression: < images, as contrasted with sensations, are the responses during a narrative — Bertrand Russell > (2): a mental conception held in common by members of a group . . . b: the memory of a perception in psychology that is modified by subsequent experience and that contains both intellectual and emotional elements elicited by intrapsychic and extrapsychic stimuli; also: the representation of a stimulus object on a receptor mechanism c: idea, concept < conflicting images of good and evil > 6: a markedly vivid, effective, or graphic representation or description < the set for the play being the image of a New England Village > 7a: something concrete or abstract introduced (as in a poem or speech) to represent something else which it strikingly resembles or suggests (as the use of
sleep for death). . . b: a figure of speech (as a metaphor or simile): trope" (1128).

A. 2. The Poetic Image: Definition

A. 2. a. C. Day Lewis's Definition

C. Day Lewis in his Poetic Image (1948) defines the poetic image as "a more or less sensuous picture in words, to some degree metaphorical, with an undemote of some human emotion in its context, but also charged with and releasing into the reader, a special poetic emotion or passion . . ." (22).

He also identifies the qualities that the moderns look for in imagery. These are freshness, intensity and evocative power. Freshness is the potentiality of an image through the novelty of its diction, its material or both to reveal something not realized before. Intensity is the concentration of the greatest possible amount of significance into a small space. In modern verse, therefore, metaphor holds the field over simile. Intensity is achieved not only in the separate image, but through the closeness of the pattern within which a poem's images are related. Evocativeness is the power of an image to evoke from us a response to the poetic passion. An image need not be novel to do this; even consecrated images using well-worn words always tend to create this response. While freshness and intensity can be gauged by objective critical standards, for evocative power, there is only the individual, subjective test, according to Lewis (40).

Elaborating on the above qualities, he warns against "over-concentration of meaning in images, leading to obscurity." He finds that this often happens with intense images, though not always (42-43). Commenting on the quality of freshness, he suggests that the secret of originality in visual images is "the perceptive eye" working in tandem with "the interpreting imagination" (45).
Evocativeness can be achieved by emotional precision. The anti-thesis of freshness is not a cheap novelty but something called familiarity. Familiarity can be found in those 'consecrated images' — words like rose, hill, West, moon and so on which through constant usage in emotional contexts have created a permanent right-of-way through our hearts. It can also be found in devices such as the classical epithet, which again depend for their effect upon the pleasure of recognition (45).

Audacity is a quality not essential to image-making. If there is any essential in imagery, it is not boldness, or intensity, but congruity — that the image should be congruous with the passionate argument and also with the form of the poem (46).

A. 2. b. M. H. Abrams' Definition

Abrams identifies the term 'imagery' as one which is most common in criticism and also one which is most variable in meaning. Its applications range all the way from the "mental pictures" which are experienced by the reader of a poem, to the totality of components which make up a poem. Abrams alludes to Lewis's statements in his Poetic Image that an image "is a picture made out of words" and that "a poem may itself be an image composed from a multiplicity of images" (17-18). Three discernible uses of the word, however, are especially frequent, points out Abrams; in all these senses, imagery is said to make poetry concrete, as opposed to abstract:

(1) "Imagery" (that is, 'images' taken collectively) is used to signify all the objects and qualities of sense perception, referred to in a poem or other work of literature, whether by literal description, by allusion, or in the vehicles (the secondary references) of its similes and metaphors. The term "image" should not be taken to imply only a visual reproduction of the object referred to; some readers may experience
visual images, where others may not. Thus "imagery" in this usage includes not only visual sense qualities, but also qualities that are auditory, tactile (touch), thermal (heat and cold), olfactory (smell), gustatory (taste), and kinesthetic (sensation of movement).

(2) Imagery is used, more narrowly, to signify only specific descriptions of visible objects and scenes, especially, if the description is vivid and particularized.

(3) Imagery, in common usage, also signifies figurative language, especially the 'vehicles' of metaphors and similes. New Critics stress imagery as the essential component in poetry and as a major factor in poetic meaning, structure and effect. (Abrams, "Imagery" [21-22])¹

Caroline Spurgeon, in *Shakespeare's Imagery and What It Tells Us* (1935), uses this term in the third sense while making statistical counts of the referents of the figurative vehicles in Shakespeare. She uses the results of this count as clues to Shakespeare's personal experiences, interests and temperament. Following the lead of several earlier critics, she also points out the frequent occurrence in Shakespeare's plays of image-clusters (recurrent groupings of seemingly unrelated metaphors and similes). She also presents evidence that a number of the individual plays have characteristic image motifs (for example, animal imagery in *King Lear*, and the figures of disease, corruption and death in *Hamlet*); her view is that these elements established the overall tonality of a play. Many critics in the next four decades joined Spurgeon in the search for images, image clusters, and "thematic imagery" in works of literature.

Some New Critics even hold that the implicit interaction of the imagery — in distinction from explicit statements by the author or the overt speeches and actions of
the characters — to be the way that the controlling literary subject, or theme, worked itself out in many plays, poems, and novels (Abrams, "Imagery" 121-22).

B. Classification of Images

B. 1. Princeton Encyclopedia

Norman Friedman attempts a classification of images in his article titled "Imagery" in the Princeton Encyclopedia (363-70). He arrives at essentially three types of imagery: a. mental imagery, b. imagery as 'figures of speech' and c. imagery and image patterns as the embodiment of 'symbolic vision' or of 'nondiscursive truth.' In other words, he identifies three categories — mental imagery, figurative imagery and symbolic imagery. Interest in the first is focused on what happens in the reader's mind (effect), while in the second and third it is focused on the imagery-bearing language itself and its significations (cause). None of these categories, he points out, are entirely separate from any of the others, but such a breakdown is helpful in making a beginning.

B. 1. a. Mental Imagery

The first definition emphasises the relation of the statement on the page to the sensation it produces in the mind, and involves two parallel problems; first, to describe objectively and analytically the sensory capacities of the poet's mind; and second, to test and perhaps improve, the reader's capacity to appreciate imagery in poetry. The method is statistical. Interest in this field was apparently first provoked by the early experiments in the psychology of perception of Sir Francis Galton, who discovered that people differ in their image-making habits and capacities.

Friedman lists a number of different kinds of mental images identified by psychologists: visual (sight, which can be further subdivided for brightness, clarity, colour and motion), auditory (hearing), olfactory (smell), gustatory (taste), tactile
(touch, which can be further subdivided for heat, cold and texture), organic (awareness of heartbeat, pulse, breathing and digestion), and kinesthetic (awareness of muscle tension and movement). Obviously, these categories, although overelaborate for the purposes of literary criticism, are preliminary to the other approaches of imagery, for they define the very nature of the materials. Several valuable results have emerged from the application of these distinctions to literature. In the first place, the concept of mental imagery has encouraged catholicity of taste, for once it has been realized that not all poets have the same sorts of sensory capacities, it is easier to appreciate different kinds of poetry. Browning's imagery is tactile, Keats's imagery is characterised by a predominance of tactile and organic imagery while Shelley's is characterised by a predominance of the imagery of motion. The concept of mental imagery then provides a valuable index to the type of imagination with which any given poet is gifted.

Thirdly, the concept of mental imagery is pedagogically useful, for a teacher or a critic may encourage better reading habits by stressing these aspects of poetry. But the disadvantages of mental imagery approach almost outweigh its advantages, according to Friedman. It repeatedly runs into an insoluble methodological problem: if poets differ in their imagery-making capacities, so do readers, and therefore the attempt to characterise the imagination of any given part is inextricably bound up with the imagination of the critic who analyses it. Secondly, it tends to over-emphasise the role which mental imagery plays in the understanding and appreciation of poetry which actually impedes pleasure and comprehension because poetry also operates through meaning, feeling and sentiment.

Thirdly, in focusing upon the sensory qualities of images themselves, it diverts attention from the function of these images in the poetic context. Friedman takes up as example the functioning of T. S. Eliot's famous simile of the "patient
etherized upon a table." This image is potentially capable of stimulating the sickly sweet smell of the anaesthetic, the feeling of numbness, the buzzing in the ears, the sense of lying prone and so on. But it is more important for the reader to understand that this image is one of half-life, half-death, of suspended animation which is the symbol of spiritual debility, and which is therefore highly appropriate not only to the setting of twilight but also in terms of revealing Prufrock's state of mind and to the conceptual problem of death-in-life in the speaker's world around which the poem is built. Friedman therefore, suggests that it is best to discuss the functioning of a poem's imagery without becoming overly involved in the question of the sensations in the reader's or the poet's mind.

B. 1. b. Imagery as 'Figures of Speech'

While the first definition makes no distinction between literal and figurative imagery, sometimes centering on the one, sometimes the other, and sometimes both, the second definition concentrates on the nature of the relationship between a subject and an analogue, that is, on metaphor. Although it is the analogue which is, strictly speaking, the image, the term is often used to refer to the entire subject-analogue relationship. Beginning with the work of Max Müller, whose "Lectures on the Science of Language" were delivered at the Royal Institute in 1861-64, the nature of metaphor became once again an open question. Even as man develops his conceptions of immaterial things, the literal mode of language becomes ineffective, inexact or incomplete. Figurative imagery often makes for greater precision of expression. Thus language, as it seeks exactitude, grows through metaphor.

An investigation of figurative imagery involves such problems as that of the rhetorical types, that of the kinds of relationships obtaining between subject and analogue, that of the nature of symbolic expression, and that of the use of figures in poetry, which the study of mental imagery either confused or ignored. The common
types of figures of speech are reduced to about six: synecdoche, metonymy, simile, metaphor, personification and allegory. Symbol is a related but different device.

Each of these figures is a device by which one thing is said (analogue) while something else is meant (subject), and either the analogue, or the subject or both, may involve imagery. Also, the two things related may each be images, or each may be feelings or concepts, or the subject may be an image and the analogue a feeling or concept, or the subject may be a feeling or concept and the analogue an image. The placing, then, of two different kinds of things in significant ratio is the central characteristic of these figures. Subject and analogue, or "tenor" and "vehicle" as I. A. Richards designates them, may be related with respect to physical resemblance — in which case the study of mental imagery provides useful distinctions. Other figures relate two different things in other ways. Subject and analogue may be related in terms of attitude, emotion and idea.

While in simile and metaphor, the relationship is based largely upon similarity in difference, in synecdoche and metonymy, the relationship between thing said and thing meant is based largely upon some sort of contiguity regarding class and species, cause and effect and so on. The metaphor in the modern times is considered not merely as a rhetorical device but as a mode of apprehension, a means of perceiving and expressing moral truths radically different from that of prose or scientific statement.

A good poet is one who "reconciles" abstract and concrete, thought and feeling, reason and imagination. He aims at wholeness of experience by means of the poetic imagination or "mythic consciousness" whereby he continually invents fresh metaphors (myths in little) and symbols (expanded metaphors). Modern critics prefer metaphor to simile, symbol to personification, and myth to allegory on the grounds
of their superior unifying powers. They prefer a poet who never explains but always implies what he means through imagery.

B. i. e. Imagery and Image Patterns as the Embodiment of 'Symbolic Vision'

The third definition is concerned basically with the function of image patterns, whether literal or figurative or both, as symbols by virtue of psychological association. The problems here are to ascertain how the poet's choice of imagery reveals not merely the sensory capacities of his mind but also his interests, tastes, temperament, values and vision; to determine the function of recurring images in the poem in which they occur as tone-setters, structural devices and symbols; and to examine the relations between the poet's over-all image patterns and those of myths and rituals.

The basic assumption here is that repetition and recurrences (usually of images, but also on occasion of word patterns in general) are in themselves significant. This method, which calls for an application of some elementary statistical principles, could be useful in the following ways: (1) texts of doubtful authorship can be authenticated; (2) inferences can be made about the poet's experiences, tastes, temperament and so on; (3) the causes of tone, atmosphere, and mood in a poem or play can be analysed and defined; (4) some of the ways in which the structure of conflict in a play is supported can be examined; and (5) symbols can be traced out, either in terms of how image patterns relate to the author or of how they relate to archetypes or some combination.

The first two approaches relate to problems extrinsic to the work itself, although they seek internal evidence. The procedure involves counting all the images in a given work or in all the works of a given poet, and then classifying them according to the areas of experience from which they derive. Since these categories
and their proportions represent aspects of the poet's imagination and perception, (a) they give a clue to the poet's personality and background and (b) they offer a means of determining the authorship of doubtful works.

The third and fourth approaches relate to problems intrinsic to the artistic organisation of the work itself. Burke states, "The poet's images are organised with relation to one another by reason of their symbolic kinships. We shift from the image of an object to its symbolism as soon as we consider it, not in itself alone, but as a function in a texture of relationships" (qtd. in Friedman 367). Certain plays of Shakespeare, it was discovered, are saturated with one kind or another of similar images or "clusters" (usually figurative) and it was reasoned that these recurrences are continually at work conditioning the reader's responses as he follows the action of a play.

A pioneer of cluster criticism, F. C. Kolbe, claimed that Shakespeare secures the unity of each of his greater plays, not only by plot and linkage of characters, but by "deliberate repetition throughout the play of at least one set of words or ideas in harmony with the plot. It is like the effect of the dominant note in a melody" (qtd. in Friedman 367).

There are basically two sorts of clusters; the recurrence of the same image at intervals throughout the work, or the recurrence of different images together at intervals throughout the work. If the same image recurs in different contexts, then it (theoretically) serves to link those contexts in significant ways; if different images recur together several times, then the mention of any one will serve to call the others to mind.

The fifth approach argues that the poem is a dramatic revelation in disguised and symbolic form of the poet's emotional tensions and conflicts, and if therefore,
some idea of these tensions and conflicts in his personal life can be formed, the reader will be alerted to their symbolic appearance in his works. Friedman also suggests that one can equate image clusters in a particular work with larger patterns found in other works and myths instead of with the poet's personal life (a dream is the "myth" of the individual, a myth is the "dream" of the race).

B. 2. The Collier's Encyclopedia

The Collier's Encyclopedia identifies the following types of images. After-image is the persistence of a sensory experience for a brief time after the stimulus is removed. Thus, one may see a green patch of colour after he has gazed at a red surface. Thus after-image is usually considered a part of the visual process, rather than a true memory image, since it follows immediately after stimulation rather than as the recalling of a past experience.

The eidetic image is an unusually rich and detailed image, from which one can gain new information. This type of imagery is rare in adults. The memory image is the typical recollection of a past event. It is generally believed that one can get no new information from such images. Synesthetic images are rare associations between two different sense fields. For instance one person reported definite images of various colours as each note of a piano was sounded.

Hypnogogic images are particularly clear images, usually visual in nature, which occur midway between the waking and the sleeping state. Hallucinations are unusually vivid and detailed images which are usually confused with reality. These images typically occur in what might be considered an abnormal condition. The appearance of reality is apparently due to a failure to bring the higher critical functions into play. Dreams, unlike hallucinations, are images occurring during sleep and in the waking state are not typically confused with reality (Schlosberg 518-519).
B. 3. Wellek and Warren's Classification of Images

A classification of images is attempted by Wellek and Warren in Chapter Fifteen titled, "Image Metaphor, Symbol, Myth" (186-211). Stating that imagery is not always visual, they point out that the classification of psychologists and aestheticians are numerous. "There are not only 'gustatory' and 'olfactory' images, but there are thermal images and pressure images 'kinesthetic,' 'haptic,' 'empathic'... There is the important distinction between static imagery and kinetic (or 'dynamic'). The use of colour imagery may or may not be traditionally or privately symbolic. Synesthetic imagery (whether the result of the poet's abnormal psychological constitution or of literary convention) translates from one sense into another, for example sound into colour. Finally, there is the distinction, useful for the reader of poetry, between 'tied' and 'free' imagery: the former, auditory and muscular imagery, necessarily aroused even though one reads to oneself and approximately the same for all adequate readers; the latter, visual and else, varying much from person to person or type to type" (187).

B. 3. a. Henry Wells: Classification

Wellek and Warren take up for analysis Poetic Imagery, published by Henry Wells in 1924 (201-03). This study attempts "to construct a typology, the types inducted from and chiefly illustrated by Elizabethan literature. Rich in perceptive insights and suggestive generalizations, the book is less successful at systematic construction. Wells thinks of his scheme as achronistic, applicable to all periods, not just to the Elizabethan."

The basis of his investigation is said to be the arrangement of groups of figures," 'as they appear on an ascending scale from the lowest, or most nearly literal, to the most imaginative, or impressionistic.' " His seven types of imagery, arranged
in his own order are: the Decorative, the Sunken, the Violent (or Fustian), the Radical, the Intensive, the Expansive and the Exuberant.

The crudest forms aesthetically are the Violent and the Decorative or the 'metaphor of the masses' and the metaphor of artifice. The Decorative image is adjudged 'typically Elizabethan.' The Violent image is characteristic of an early period of culture; but since most men stay at a sub-literary level it belongs, in sub-literary forms, to 'any period.' Sociologically, 'Fustian' constitutes 'a large and socially important body of metaphor.' The evalulative judgement of both types is that they are 'deficient in the requisite subjective element,' that they too often link one physical image to another (as in catachresis) instead of relating 'the outer world of nature to the inner world of man.' Again, in both Decorative and Violent metaphors, the terms of the relationship remain disjunct, fixed, uninvaded by each other. But in the highest forms of metaphor, Wells believes, each term acts upon, alters, the other, so that a third term, a new apprehension is created by the relationship.

The Exuberant image juxtaposes 'two broad and imaginatively valuable terms,' two broad smooth surfaces in face-to-face contact. In other words, this category covers loose comparisons, relationships based on simple evaluative categories. The Intensive image is a neatly visualisable one. The image is not only clear but also diminutive and diagrammatic. They are more often referred to as emblems or symbols. The Intensive image is associated by Wells with conservative religion, as also with the medieval, the priestly and the Catholic.

The Sunken, the Radical and the Expansive are considered the three highest categories of images. The Sunken image is the image of classical poetry, the Radical, the image of the Metaphysicals and the Expansive, the image of Shakespeare, Bacon and Browne. The common characteristics of these three are their specifically literary
character (their recalcitrance to pictorial visualisation), their internality (metaphoric thinking), the interpenetration of the terms (their fruitful, procreative marriage).

The Sunken image keeps 'below full visibility,' suggests the sensuous concrete without definitely projecting and clearing it. Its lack of overtones suits it to contemplative writing. The Radical image is so-called because its terms meet only at their roots, at an invisible logical ground, like final cause, rather than by juxtaposed obvious surfaces. It is the image the minor term of which seems 'unpoetic,' rather because too homely and utilitarian or because too technical, scientific or learned. The Radical image takes as metaphorlic vehicle something which has no obvious emotive associations, which belongs to prose discourse, abstract or practical.

Lastly, there is the Expansive image, its name linking it, by contrariety, to the Intensive. If the intensive is the medieval and ecclesiastical figure, the Expansive is that of prophetic and progressive thought, of 'strong passion and original meditation.' By definition, the Expansive image is one in which each term strongly modifies the other; the 'interaction' and 'interpenetration' which, according to modern poetic theory, are central forms of poetic action occur most richly in the Expansive metaphor.

B. 4. The Many Types of Images Defined by C. Day Lewis

Many different types of images are alluded to by Lewis in The Poetic Images. He defines the image, in its simplest terms, as "a picture made out of words. An epithet, a metaphor, a simile may create an image; or an image may be presented to us in a phrase or passage . . . purely descriptive, but conveying to our imagination something more than the accurate reflection of an external reality (18). The elementary categories of images are those "of metaphor and simile, of classical epithet or personification" (40).
The intense image is created by fusing "intellectual" and "sensuous" meanings (43). Novel images are created when "the perceptive eye" works in co-ordination with "the interpreting imagination" (45). Moreover, "a dramatic context provides greater scope for the use of audacious metaphor and novel imagery than a lyric or contemplative one" (93).

Mixed metaphors or incongruous images are defined thus: "Every mixed metaphor, would appear to be . . . a meeting of incongruities" (72). They "seem to be successful in proportion as they lack sensuous appeal." Emotional propriety is essential for the success of a mixed metaphor (73).

Lewis also contrasts decorative and functional images. Decorative or "otiose" image "contributes nothing to the poem as a whole" (54). The otiose images are signs of "mere poetic incompetence or impotence" (97). If the images in a poem are well adapted to the "purpose" of a poem, they are in fact "functional" images, however, "'decorative' in the sense of unsuggestive, shallow, even superficial they may appear" (55). Functional images are in the poem "to point or illustrate an argument" (93). Functional imagery is the use of images to underline and bring home generally accepted ideas" (81).

Private and personal images are defined in the following manner. Private images were used by the Symbolist Movement. Private images are those "images whose application is a secret between the poet and his own experience. . . . The relationship . . . [of the private images] with their subject and thus with the reader's possible experience, is so remote or cryptic as to be a burden on the poem" (115).

Personal images are "formed or chosen . . . by the poet's own experience. . . . Any image, except the purely conventional one such as is created by a classical epithet and its noun, is to some extent a personal one" (116).
Primordial images or archetypes are described as "'psychic residua of numberless experiences of the same type,' experiences which have happened not to the individual but to his ancestors, and of which the results are inherited in the structure of the brain, a priori determinants of individual experience" (41).

Consecrated images are so called by G. H. W. Rylands because they "always evoke in the reader a response to the poetic passion" (40).

Theme images of plays and key images in poems are also defined. "A theme image can be found in a play, repeating itself through a number of variations" (47). "The theme image in dramatic poetry has a close affinity . . . with the key image out of which the pattern of a lyric or contemplative poem is often spun" (48).

Key images in poems are those "which recurring at intervals (in a poem) bind together the whole work and provide, as it were, imaginative cross-references . . ." (83).

C. Function of the Image
C. 1. According to the Princeton Encyclopedia

Friedman lists the functions of imagery in the Princeton Encyclopedia (369-70). Imagery has come to be regarded as a special poetic device, even though many good poems contain little or no imagery. Neither the presence of the imagery nor the use of one kind of imagery or another, however, makes a good poem. Imagery must be part of a larger whole and cannot in and of itself constitute a whole.

Far from being itself a unifying form, it must be unified along with all the other elements of a poem such as rhyme and metre, stylistic, rhetorical and grammatical schemes, patterns of sequence and order, the devices of point of view, the methods of amplification and condensation, the methods of selection and
omission, aspects of thought and character and action, and so on. Imagery, then, is either material or technique, that is, what is being represented or how it is represented, rather than form.

Imagery may be, in the first place, the speaker's subject, what he is talking about, whether present before him or recalled to mind afterwards. Included here are, roughly speaking, people, places, objects, actions and events. Since economy is a fundamental artistic principle, it may be said that usually literal imagery is converted into a pseudo-subject, becoming the symbol of something else as a result of the speaker's reflective and meditative activity. Mere scenery is rarely enough in itself, except in descriptive poems, to justify its presence in a poem. Thirdly and lastly, images may function as analogies brought into the poem from outside the world of the speaker, apart from his literal subject, in a purely figurative fashion.

Friedman lists the functions of the imagery thus: Imagery, especially of the figurative or symbolic sort, may, in the first place, serve as a device for explaining, clarifying and making vivid what the speaker is talking about. The reader thus would not only know but feel what he (the speaker) is responding to. Secondly, it reveals implicitly the mood of the speaker. Thirdly, it stimulates and externalises the speaker's mental activity. Fourthly, the poet's handling of imagery, through his selection of detail and choice of comparisons serves to dispose the reader either favourably or unfavourably towards various elements in the poetic situation. Fifthly, imagery may serve as a way of arousing and guiding the reader's expectations.

In conclusion, Friedman summarises his views thus: Imagery, then, may derive from the speaker's subject, if that happens to involve a person, place, object, action or event; from a symbolic combination of subject and meaning, if his thought happens to find its expressive vehicle in his physical experience; or from exterior analogies, if he happens to use figures of speech. It may be interpreted in terms of
whether it functions to vivify the subject, reveal the speaker's mood, externalise the 
speaker's thought, direct the reader's attitude, or guide his expectations.

C. 2. Caroline Spurgeon's View
C. 2. a. Functions of the Image According to Caroline Spurgeon

Caroline Spurgeon in Chapter 1 titled, "The Aim and Method Explained" presents her view of the image and its functions (3-12). She states that she uses the term 'image' as "the only available word to cover every kind of simile, as well as every kind of what is really compressed simile — metaphor." Suggesting that we divest our minds of the hint that the term carries with it of visual image only, she directs us "to think of it, for the present purpose, as connoting any and every imaginative picture or other experience, drawn in every kind of way, which may have come to the poet, not only through any of his senses, but through his mind and emotions as well, and which he uses, in the forms of simile and metaphor in their widest sense, for purposes of analogy."

According to her, metaphor is a subject of very deep import. She believes that "analogy — likeness between dissimilar things — which is the fact underlying the possibility and reality of metaphor, holds within itself the very secret of the universe" (6). The poet is one who has the power "of perceiving hidden likenesses and by his words, as Shelley says, unveiling 'the permanent analogy of things by images which participate in the life of truth.' Hence it is that great metaphor in great poetry moves and stirs us in a way impossible to account . . ." (7).

Conceding that few people would entirely agree as to what constitutes an image, and still fewer as to what constitutes a poetic image, she defines the image for the purposes of the present study as, "the little word-picture used by a poet or prose-writer to illustrate, illuminate and embellish his thought. It is a description or
an idea, which by comparison or analogy, stated or understood, with something else, transmits to us through the emotions and associations it arouses, something of the 'wholeness,' the depth and richness of the way the writer views, conceives or has felt what he is telling us. The image thus gives us quality, creates atmosphere and conveys emotion in a way no precise description, however clear and accurate, can possibly do" (9). The images in fact give the "background, atmosphere, appearance and emotion" of what they present, according to Spurgeon (11).

C. 2. b. Function of Recurrent Images in Shakespeare's Plays

Spurgeon asserts that the most striking function of the imagery as background and undertone in Shakespeare's art is "the part played by recurrent images in raising and sustaining emotion, in providing atmosphere or in emphasising a theme" (213). In Chapter XII titled "Leading Motives in the Histories" (213-58), she defines recurrent imagery as "the repetition of an idea or picture in the images used in any one play." In Romeo and Juliet, she points out, the dominating image is light with its background of darkness, while in Hamlet it is the conception of disease, occurring in both words and word-pictures. This secondary or symbolic imagery within imagery is a marked characteristic of Shakespeare's art and perhaps his most individual way of expressing his imaginative vision.

She suggests that certain recurrent symbolic imagery, such as that of the growth and destruction of a tree, runs through the English historical plays of Shakespeare. In the tragedies especially, certain groups of images occur, which stand out in each particular play and immediately attract attention because they are peculiar either in subject or quantity, or both. These appear to form the floating image or images in Shakespeare's mind called forth by that particular play. It is clear that his theme raises in his imagination, some picture or symbol which recurs again and again in the form of simile and metaphor throughout the play. Shakespeare himself was
probably unaware of how completely and repeatedly this imagery revealed his symbolic vision.

Spurgeon cites Coleridge who says that images "become proofs of original genius only as far as they are modified by a predominant passion; or by associated thoughts or images awakened by that passion" (qtd. in Spurgeon 215). This predominant passion is a marked characteristic in the imagery of many of Shakespeare's great passages of poetry. Certain movements such as rushing, riding, swaying or bending, are the central motives which symbolise for him the meaning or emotion of a soliloquy, a description or a reflection and these movements are therefore expressed and re-expressed in the imagery.

The iterative imagery that runs, not only through a passage, but all through a play, is a kind of extension of this creative and modifying impulse, functioning over a much larger area, and acting on the imagination with proportionately greater cumulative force and effect. This undertone of running symbolic imagery is to be found to some extent in almost every one of Shakespeare's plays, contributing in various ways to the richness and meaning of the play, and in some cases, profoundly influencing its effect upon us. Its function and importance vary greatly according to the type of play, and the profundity of thought or imaginative vision which informs it.

In the comedies, this imagery contributes chiefly atmosphere and background, as well as sometimes emphasising or re-echoing certain qualities in the plays. In the later plays, the romances, this symbolism becomes more subtle and illustrates an idea rather than a concrete picture; while in the tragedies it is closely connected with the central theme, which it supplements and illuminates, sometimes with extra-ordinary force, as in Hamlet and King Lear, or with rare beauty as in Romeo and Juliet and Antony and Cleopatra.
C. 3. The Role of Image-Patterns as Defined by C. Day Lewis

Lewis in the third chapter of *The Poetic Image* titled "The Pattern of Images" focuses on the image-patterns in poems and the role played by them (65-88). If the poem is to be a whole and not a series of stabbing, meaningless flashes, a pattern of imagery must be created, a relationship equivalent to that which underlies all reality, living or inanimate. The identification of the poet with objects which appeal to his senses is the initial step in image-making. Goethe, the poet, states that he initially receives "impressions of a hundred sorts, sensuous, lively, lovely [and] many-hued" (qtd. in Lewis 69). These images are allowed to form with all their associations, and the work of criticism begins, the selection or rejection of associated images in conformity with the now emerging pattern of the poem.

Consistency of impression in a poem is the result of a successful ordering of the experience from which the poem is derived. Though the theme of any given poem may well have arisen from a single experience, its images will usually have been drawn from a much wider field — from the total life-experience of the poet — so that, in helping to create a whole poem, they also hint at the existence of a coherent order underlying all things. Citing Keats, Lewis suggests that "the rise, the progress, the setting of imagery should like the sun come natural to him [the poet] . . ." (qtd. in Lewis 75). The images should leave the reader with the impression that they are the natural language of their theme.

The images in a poem are like a series of mirrors set at different angles so that, as the theme moves on, it is reflected in a number of different aspects. But they are magic mirrors; they do not merely reflect the theme, they give it life and form; it is in their power to make a spirit visible. Behind the conscious gift that creates coherent image-patterns there lies the deep power to organise experience.
First, the poet must have the sympathy that makes an object memorable; then the breadth of experience to gather a multiplicity of memories; then the patience which allows the memories to mature deep within, to form their associations and to assume the nature of images; and last, that 'dialectic of purification' by which the poet gently, strenuously handles the now emerging pattern, flaking off its accretions of waste matter, so manipulating it that at least part of the pattern comes out intact—a poem which is neither the experience nor the memory nor an abstract dance of words, but a new life composite of all three.

The poetic image can exist in prose, too. The novelist may use images in varying degrees of intensity—to adorn a tale, to quicken a plot, to symbolise a theme or to reveal a state of mind. The distinction between the poetic novel and the narrative poem is a purely formal one. The more a novelist is concerned with character expressed through action, the more functional and subordinate will his images be; whereas in the novels of the stream of consciousness, there is greater scope for images of pure perception or symbolism. The poetic image was excellently handled by Thomas Hardy, whose images of Nature are charming, full-formed and pervasive. They never appear for their own sake only, nor to suggest states of mind, but to illuminate action.

Lewis concludes this chapter stating that whether in prose or verse, the principle that organises the images is a concord between image and theme, the images lighting the way for the theme and helping to reveal it, step by step, to the writer, the theme as it thus grows up controlling more and more of the deployment of images. If verse is still the medium for the poetic image, it is because the whole mode of verse, by its formal limitations and its repetitiveness, can create a greater intensity within the image-patterns—clearer echoes, more complex relationships.
C. 4. Image as Symbol

C. 4. a. Image as Symbol according to Princeton Encyclopedia

The term 'symbol' in literary usage refers specifically to "a manner of representation in which what is shown means, by virtue of association, something more or something else. Thus a literary symbol unites an image (the analogy) and an idea or conception (the subject) which that image suggests or evokes . . ." (Friedman, "Symbol" 833-36). A symbol, according to Friedman, puts the analogy in the place of the subject (and may thus be thought of as an "expanded" metaphor). An idea which would be difficult, flat, lengthy or unmoving when expressed prosaically and by itself, may be made intelligible, vivid, economical, and emotionally effective by the use of symbols.

In a symbol, the relationship between what is said and what is inferred is based not merely upon resemblance, as in metaphor and simile, but also on one sort of association or another. Many images have become potentially symbolic not through likeness only but also through association. Conversely, an associative relationship may be established having resemblance as its basis when a metaphor or simile is repeated so often, either in the work of a single author or in literary tradition, that the analogue can be used alone to summon up the subject with which it was once connected.

Similarly, many poets tend to use the metaphors and similes of their earlier work as symbols in their later work because of the associative relations thus established. Critics however warn that symbolic associations of imagery should be made neither too explicit nor too fixed, for implications of this sort are best felt rather than explained, and vary from work to work depending upon the individual context.
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When the 'vehicle' of the metaphor is concrete - sensuous, like the lamb. The cross is not a metaphor but a metonymic symbol, representing him who died upon it. . . . (b) When the metaphor is recurrent and central, as in Crashaw and Yeats and Eliot. The normal procedure is the turning of images into metaphors and metaphors into symbols, as in Henry James" (300).

Wellek and Warren also cite Yeats who wrote thus about the 'Ruling Symbols' in Shelley's poetry:

One finds in his poetry, besides innumerable images that have not the definiteness of symbols, many images that are certainly symbols, and as the years went by he began to use these with more and more deliberately symbolic purpose. (qtd. in Wellek and Warren 189)

Thus, the 'property' of a writer's early work is turned into the 'symbol' of his later work. In his early novels, Henry James painstakingly visualises persons and places, while in his later novels, all the images have become metaphoric or symbolic (189).

D. Image in the Imagism Movement
D.1. Introduction to Imagism

The Collier's Encyclopedia labels "Imagism" as a descriptive term, usually credited to Ezra Pound (1885-1972), applied by him to the poetry of a group of writers of which he was one, and given currency by an anthology, Des Imagistes, which he edited and published in England in 1914. Included in this anthology were works of Richard Aldington (1892-1962), "H. D." (1886-1961) and Amy Lowell (1874-1925), along with several pieces by Pound. Subsequently Aldington and Lowell published in America in 1915, 1916 and 1917 further collections entitled Some Imagist Poems, including contributions by F. S. Flint (1885-1960), D. H. Lawrence (1885-1930) and
John Gould Fletcher (1886-1950). The preface to the 1915 volume, a manifesto, declared the six principles of Imagism to be: (1) the use of common language with precision and without undue ornamentation; (2) variety in rhythm with a leaning towards novelty; (3) freedom and variety in subject matter; (4) the free use of images, which were defined by Pound as "that which presents an intellectual and emotional complex in an instant of time"; (5) firmness and clarity in effects; (6) elimination of diffuseness through conscious concentration. Seeking the origins of the basic concepts of the Movement, one critic has stressed the contribution of T. E. Hulme (1883-1917), English philosopher and poet, to the thinking of Pound; another, the essential Imagism of the *Phantasus* (1899) of Arno Holz (1863-1919); while Carl Sandburg, himself an Imagist disciple, in his poem "Letters to Dead Imagists" (1916) names Emily Dickinson and Stephen Crane as the forerunners of the Imagist Movement. Ezra Pound, writing in 1938, said that Ford Maddox Ford was the guiding spirit of the Imagists (Crawford 518-19).

D. 2. Imagism: The Theory of T. E. Hulme

Coffman analyses the aesthetics of T. E. Hulme in the third chapter titled "T. E. Hulme as Imagist" (*Imagism*, 47-73). Hulme has definite opinions on the two main problems of the artist. One involves perception or what he sees; the other involves expression, or how he communicates what he sees. The artist must see things as they really are, and must "bend" language to express his unconventional vision. A poet's success depends directly upon his ability to use metaphor, because by revealing new analogies to the reader he can convey the freshness and individuality of new vision.

According to Hulme, "each word must be an image seen, not a counter" (qtd. in Coffman 52-53). The image is a representation of a physical object and the physical thing evokes in the reader an emotion he feels as his own. A poetry of images "endeavours to arrest you, and to make you continually see a physical thing,
to prevent you gliding through an abstract process." Concreteness of imagery insures freshness, as does the novelty of an original juxtaposition of images, the second source of an analogy's strength. It produces a shock of recognition in the reader: "Always must have analogies which make an other-world-through-the-glass effect, which is what I want." Hulme further asserts that "thought is prior to language and consists in the simultaneous presentation of two different images" (qtd. in Coffman 53).

Hulme is indebted to Henri Bergson for certain points in his aesthetics. Both theorists rely on metaphor and striking analogy to make the reader share the poet's unconventional vision. Hulme disliked romantic "sloppiness" and advocated classical poetry. He predicted that "a period of dry, hard, classical verse is coming." He excluded from his subject matter, the vast, vague emotions loosely grouped under the adjective "inspirational" and dubbed them as romantic and inappropriate. His aim is to express the vivid patches, the "sudden lifts" in life, "cf. love, fighting, dancing. The moments of ecstasy" (qtd. in Coffman 62).

The distinctive characteristic of Hulme's concepts of analogy is his obsession with the solid physical sensations it can convey. "It is the physical analogies that hold me . . . not the vain decorative and verbal images of the ordinary poets . . ." (qtd. in Coffman 64). As emotion is physical in nature, the poet must try to express himself in terms of physical sensation: "All poetry is an affair of the body — that is, to be real it must affect the body" (qtd. in Coffman 65). The function of poetry, he believed, is to communicate a personal feeling or physical sensation. Poetry chooses "fresh epithets and fresh metaphors" because the old cease to convey a physical thing and "become abstract counters. . . . Prose is . . . the museum where the dead images of verse are preserved" (qtd. in Coffman 67).
Hulme held that the method of "recording impressions by visual images in distinct lines does not require the old metric system" (qtd. in Coffman 68). Line lengths are adjustable to the linguistic demands of the image. A free and elastic metrical pattern is a necessity as the new verse depends upon images which strike the eye and arrest the mind. Hulme's argument for a new verse form reflects more accurately the requirements of Imagism than it does his belief in the value of the new form as such. Imagism thus is inextricably related to free verse.

Coffman concludes that the assumptions of Hulme's Imagism appear to be largely metaphysical, while those of Pound are aesthetic.

D. 3. Imagist Theory According to Pound

It was Ezra Pound who invented the term "Imagist" for the poems of T. E. Hulme whose five poems he published as an appendix to his own *Ripostes* in 1912. His doctrine of hardness of the best Imagist poets is given in the *Poetry Review* in 1912. Pound believed in absolute rhythm, the rhythm "which corresponds exactly to the emotion or shade of emotion to be expressed," and insisted on precision, the avoidance of convention and cliché, of rhetoric and inversions. He predicted that the twentieth-century poetry would "move against the poppy cock," and be "austere, direct, free from emotional slither" (qtd. in Isaacs 33).

It was in March 1913, that Pound laid down the principles of the movement in *Poetry*:

1. Direct treatment of the 'thing,' whether subjective or objective.
2. To use absolutely no word that did not contribute to the presentation.
3. As regarding rhythm: to compose in sequence of the musical phrase, not in sequence of a metronome.
Pound also defined the Image thus: "An 'image' is that which presents an intellectual and emotional complex in an instant of time. I use the term 'complex' rather in the technical sense employed by the newer psychologists such as Hart." He further states that "it is the presentation of such a 'complex' which gives that sense of sudden liberation; that sense of freedom from time limits and space limits; that sense of sudden growth, which we experience in the presence of the greatest works of art."

According to Pound, "it is better to present one Image in a lifetime than to produce voluminous works" (qtd. in Coffman 141-42).

Pound's theory is aesthetic. He asserts that "great art is made, not to please, but to call forth, or create an ecstasy." He associated beauty with a particular kind of imagery which he called "pure poetry" — the imagery of light and that of delicate natural motion (qtd. in Coffman l27, 31). Pound himself wrote poetry of a brilliant pictorial imagery. In these poems, he ignored the detailed characteristics of the Hulme Image, notably the striking analogy and the ironic effect. The clean, hard, beautiful visual image was one of his principal achievements. He praises that "sort of poetry which seems to be sculpture or painting just forcing itself into words" (qtd. in Coffman 131).

In his "A Few Don'ts By An Imagiste," he cautions against the use of superfluous words and adjectives, abstractions and ornaments. He points out that the natural object is the adequate symbol. He also warns against the mixing of the abstract with the concrete (Jones 130-31).

Pound relates the Image to metaphor and cites Aristotle that "the apt use of metaphor . . . is the true hallmark of genius" (qtd. in Coffman 131). He refers to Dante's Paradiso as an Image, extending the term to mean not the single device, but the total structure, the impression made by the poem as a whole (133). In defining
Imagism from his own poetry, Pound selected the following poem titled "In a Station of the Metro":

The apparition of these faces in the crowd;

Petals on a wet, black bough. (qtd. in Coffman, 149)

Both terms of the metaphor in this poem are images of phenomena, images bringing language close to the hard, physical object. The image of the petal is, as Pound said elsewhere, "itself the speech . . . the word beyond formulated language" (qtd. in Coffman 149). Pound explained the technique of this poem thus: "The 'one image poem' is a form of superposition, that is to say, it is one idea set on top of another" (qtd. in Sutton 119). This superpositional technique evolved out of Pound's knowledge of the Japanese Haiku form (Sutton 119).

Pound was also interested in the Japanese 'Noh' plays and Chinese poems. The Chinese ideogram is literal and pictorial and makes inevitable a poetry of vivid pictures, while also representing "spiritual suggestions." The structure of the Japanese 'Noh' play parallels the structure of an Imagist poem. In the best of 'Noh' plays, the whole play may consist of one image. Its unity consists in one image. Hence a long Imagist poem is possible, provided it sustains the unity of impression and impact (Coffman 158-60).

Pound was a champion of vers libre. He rejected the suggestion that vers libre should be given regularity by the repetition of a "constant," reasoning that each emotion in itself had an appropriate rhythm. He emphasised the close relation between poetry and music. He set the standard for good art thus: "By good art . . . I mean the art that is most precise" (qtd. in Coffman 128).
E. Introduction to New Poetry

E. I. Kamil Zvelebil's Views

The term 'New Poetry' is used in a limited and technical sense by Kamil Zvelebil in Chapter XX titled "The 'New Poetry'") (31:3-35), for the Tamil expressions *putakkavanti* or *puttyakkavanti*. He uses this term to designate the works of a particular group of "new poets" who made their appearance approximately after 1958-59, and whose poems were collectively published for the first time in October 1962 in a path-breaking volume entitled *Putukkaranikal*. The term is therefore not used for post-Pārati Tamil poetry or post-Pārattācan Tamil Poetry. Zvelebil thus distinguishes between modern poets in Tamil and New Poets. The modern poets may indulge in *vers libre* or be politically oriented, these modern poets were merely imitating Pārati or Pārattācan, according to Zvelebil. He also points out that "New Poetry" is different from the versification of orthodox poets as well as from the romantic outpourings of "modern" poets.

Zvelebil identifies the following general features in New Poets which set their work apart from the rest. Firstly, the New Poets have a very definite line of descent from the four great names of Pārati, Puttuappittan, Ku. Pa. Rajakópān and Na. Piccamūrtti. Secondly, their poetry presents a radical break with the past and its tradition, though not a negation of the cultural heritage. Thirdly, it shows a disregard for traditional forms and prosodic structures, while still utilising the basic prosodic properties of Tamil. Fourthly, it attempts a great amount of experimentation with language and form of poetry, based on intuition and at least some acquaintance with French, English and American modern poetry. Fifthly, it reveals a preoccupation with very contemporary matters and includes new and hitherto ignored subjects. When traditional subjects are handled, they are treated from a new, non-traditional angle and point of view.
Zvelebil traces the beginnings of New Poetry back to the poems of *culūrus* and more recently to Pārati's (1882-1921) works, especially, his prose poetry as well as to a few stray poems, striking in form and content. Pārati's prose poems and free verse experiments opened new vistas as early as 1910-20. Putunnaappūtan, Ku. Pa. Rājakōpālan and Na. Piccamūrttē were the poets of promise who came after Pārati.

The year 1959 is considered crucial by Zvelebil as it was in this year that Ci. Cu. Cellappā, himself a good prose writer and poet, and one of the most unorthodox and modern literary critics, founded his review *Fjuttu*, which opened its pages for anything new and truly creative. The collection of poems brought out in 1962 by Fjuttu piracuram, *Putukkuralkal*, containing poems composed between 1950 and 1962, with an introduction by Cellappā, is considered truly "path-breaking" by Zvelebil.

The poets in this collection dissociated themselves from the stock phrases and the stock content as also from the "formulas" of the traditional forms. They rejected the verbosity of medieval Tamil poetry. Significantly, Zvelebil considers the "modernity" of these poets, "a return to the unsurpassed and perfect terseness and brevity of the early classical poetry" (318).

According to Cellappā, these poets are the bearers of a revolt of a new, different generation. If there is indeed a break with the past, if there is a clash between "tradition" and "modernity" in contemporary Tamil culture, it takes place in the writings of these "new poets." Zvelebil mentions Ci. Mami's "Narakam" as a significant poem in this respect, published first in *Fjuttu* 43.

Zvelebil suggests that the New Poets are interested in doing away with traditional poetic forms, and trying their hand at *vers libre*, prose poetry and other
formal experiments. However, he also alludes to a contrary viewpoint expressed in Celvam's (Ci. Maṇi) article that even the most rebellious formal experiments of the New Poets can be reconciled with Tamil literary tradition. This article in Nattu 5 argues that ceṭṭogai or verses with ceṭṭan (initial rhyme) and mina (alliteration) may be considered a kind of vers libre. In other words, free verse experiments are nothing but a kind of traditional ceṭṭogai.

Zvelebil points out that the basic properties of classical and traditional poetry and prosody are used frequently even by the most "rebellious" New Poets, because these features are inherently linked to the very structure and nature of Tamil phonology and syllabification.

Alluding to Celvam's (Ci. Maṇi) claim that even daring formal experiments like the following poem, 4

\[
\begin{align*}
\text{kī} \\
\text{yī} \\
\text{vī} \\
\text{lē} \\
\text{orē kūṭam}
\end{align*}
\]

may be reconciled with tradition as a kind of cintanakkav or "picture-poem," Zvelebil only partly agrees with the expressed views. New Poetry is reconcilable with tradition as far as the basic, "low-level" structural elements, that is, acaē, ceṭṭ (foot) and partly also the aṭṭi (line), are concerned. The traditional stanzaic structures of higher levels (pā, īpam) are, however, not adhered to by the "New Poets." Also, New Poetry is not meant to be sung, as was much of Tamil poetry up to Pārati.

Zvelebil considers it another novelty that traditional material is put to a surprisingly effective and forcible use in New Poetry; in the new and hence
different, and most powerful utilisation and application of the basic prosodic and formal properties of Tamil poetry. Finally, the New Poets strive seriously after an organic and intimate relation between form and meaning, and after the unity of meaning (poom) and form (ura), according to Zvelebil. The New Poets, hence, are not empty formalists, though some poets like Vē. Māli (Ch. Mani) go "rather far in their formal experiments" (Zvelebil 332).

E. 2. Eliyttu Journal: An Introduction

E. 2. a. The Journal

Vallikkānān provides an introduction to Eliyttu journal and poetry in "Eliyttuvai kavitaippaṇi" (170-72). Eliyttu was born in January 1959 as a monthly journal. It came out as a monthly for nine years in 111 issues, before becoming a quarterly in April 1968. Eight quarterly issues appeared before the journal was wound up in 1970. The last and the 119th issue came out in January - March 1970.

In the eleven years of its existence, it published more than 460 poems, including translated ones. Its editor, Ch. Cē. Cellappā besides rendering excellent service to the growth of the New Poetry form, has also brought out poetry collections through the Eliyttu piracuram. Na. Piccamūrți’s poems were collected and published in August 1962 under the title Kattu vāttu. Twenty poems in this collection were written between 1938 and 1944 and fifteen, after 1959. Later, 63 poems of 24 poets were brought out as Patukkurakkal in October 1962, with an introduction by Ch. Cē. Cellappā. In 1964, Vaṭṭuntuvar was published, containing poems written by Na. Piccamūrți before 1945 and after 1962. Kōṭai vayal is another collection of poems published by Tē. Cō. Vēṇukōpāṇ which appeared in August 1965.

Eliyttu provided an arena for all those poets who held unique beliefs, vision and attitude. Eliyttu poems reveal the singular outlook of life, values and philosophy
of these poets as also the distinct techniques adopted by them. These poems arise out of mental stirring and also tenderness. Besides, these poems also reveal a feeling of inner frustration that remains at the level of consciousness without rising to that of thought, as also the mental impression of the life and times around them, and a way of thinking that defies all bounds.

Refuting the charge that *Elutta* poems often wrote about emptiness, disillusionment, despair and disenchantment, Vallikkannan suggests that these poets reflected faithfully in their poetry, the predominant emotions of their times like disappointment, sadness, yearning and impotent rage. In fact, it is only after the nation became independent that poverty, hatred, anger and despair grew among the people. Hence, it is natural for all individuals caught in this suffering, to present in poetry the emotions in them and the distortions of ideas produced by the circumstances. After all, literature is an expression of the individual’s experience, emotions and thoughts. Viewed in this way, *Elutta* poets can be seen to be inspired by the right literary feeling. Alluding to the Marxist critics who condemn the poetry of *Elutta* journal as exhibiting a skewed vision of life, values and philosophical outlook, Vallikkannan states that there is space for different tendencies, trends and outlooks to co-exist in literature.

E. 2. b. Criticism of *Elutta* journal’s contents

Vallikkannan in the chapter titled "Tamarai" writes about the criticism of *Elutta* journal that appeared in *Tamarai*, a 'progressive literary journal' of the communist party, edited in the beginning by Pa. Jivāpantam (181-89). The writers of *Tamarai* journal believed that a sociological outlook that supports the oppressed classes and boosts the morale of the proletariat is essential for literature. Ti. Kā. Civacaiškarang who was part of the editorial group, supported the New Poetry Movement but was against the despair and frustration that characterised New Poetry.
Nā. Vāgāmāmalai analysed the contents of the Putukkαralkal collection in Tāmara dated December 1968, from a Marxist outlook, under the title "Putuk kavitaliyum uḷḷaṭakkam."

The two basic ideas of that article are as follows. Firstly, New Poetry has for its basis, Freudianism and the related schools of Surrealism and Existentialism. Hence, these poets had a subjective outlook. The New Poets had thus isolated themselves from society and viewed it with the eyes of a spectator. Secondly, the world had been split into two classes—the oppressor and the oppressed. The New Poets had not stood by the oppressed class. Instead, they saw the world as a place filled with sorrow and suffering and thus revealed a fragmented state of mind and a paucity of confidence.

This critique of the New Poets of Flutta period was answered by Cī. Kānakačepāpati, who was already contributing articles to Flutta on the topic of New Poetry. He highlighted the social content in Flutta poetry in his elaborate refutation of Nā. Vāgāmāmalai's charges. This article was published in Tāmaru issue dated March 1969.

Earlier in 1964, Cī. Cī. Cēllappā had denied that frustration itself was a fashion copied from other literary schools. Unless frustration is part of one’s life and one’s region, it will not form part of one’s literature. If it is a mere imitation, it will lack the force of truth. Na. Puccumurtu also points out that the West is in a mode of disintegration, while our country is in a formative stage. Hence, frustration cannot be the general tone of Tamil literature (122).

Even as this debate went on, Tāmaru began to publish new poems that had progressive and revolutionary ideas, thus contributing to the growth of the New Poetry form among the progressive writers. Meanwhile, an article appeared in the
annual issue of a Sri Lankan progressive journal, *Malhka*, in 1973, penned by the progressive writer and critic, Kārтtēkēcu Ciyattampi under the heading "Putuk kavyai — atān āram nilāipātu pariyā kauppu." He points out the inevitable urbanisation of Ceynai and other cities in Tamilnātu which contributed to the growth of the New Poetry form. The growth of mechanical civilisation has led to elitism. The cultivation of New Poetry can be considered an elitist preoccupation "putuk kavyai payilvān ełītīcē tōtēpālē eŋakām" (180).


Vallikkkanān writes about the poems published in *Ejuttu* in the year 1960-61 in Chapter 15 titled " *Ejuttu* 1960-61 kavyaičal" (91-101). Tarunu Ciyarumnu wrote several poems during this period, besides contributing articles expressing profound thoughts. This was also the period in which Či. Manṣī's poems were published. Vallikkkanān mentions "Kukai" which presents a picture of the dark cave of the mind. Subsequently, the 18th issue of *Ejuttu* published "Arakkam," also by Či. Manṣī. It deals with the nature of worldly existence. "Maruppu" published in *Ejuttu* 19 in fact resembles a surrealistic picture, according to Vallikkkanān. This poem presents a gloomy view of life on account of dejection born out of frustrated love. "Kuravai mūṭu" is a poem different in tone, though here too, despair is predominant.

Vallikkkanān mentions the first poem of Ės. Varisvaran that was published in *Ejuttu* 34-35. This poem titled "Kinnārī vilunta nilavu" is reproduced in full by Vallikkkanān. A refreshingly different perspective of the moon is offered in this poem. Ti. Čo. Venukōpālan wrote two poems on the same subject of the moon, one in support *(oṛtu)* and one against *(veṭṭu)* the theme of Ės. Varisvaran. These two poems appeared in *Ejuttu* 30.
The year 1962 is mentioned as one full of achievements by Vallikkkanṇṭañ in Chapter 16 titled "Cāτānākaḷ niṟaiṇta varuṣam" (101-06). This was the year in which narrative poems like Na. Peccamūrtti’s "Kāṭṭu vāṭtu" and Cı. Manṭi’s "Narakaḷ" were published. "Narakaḷ" deserves special mention. The 43rd issue of Eḷḷuttu praised this attempt as a milestone while publishing this poem. Vallikkkanṇṭañ reproduces Eḷḷuttu’s praise of the poem thus: "The hundred and odd poems published in Eḷḷuttu so far have proved the healthy and influential nature of the New Poetry form. Cı. Manṭi’s ‘Narakaḷ’ is a milestone in attempts at modern poetry. It is special not only because of its length, but also because of its content, beauty of form, excellent imagery, its vision of lite, value, philosophical view, technique and so on. It reminds one of T. S. Eliot’s ‘The Love Song of J. Alfred Prufrock’ and The Waste Land. It is a matter of pride for Eḷḷuttu to publish this poem” (qtd. in Vallikkkanṇṭañ 103-04).

Vallikkkanṇṭañ considers "Narakaḷ" an experimental effort and a successful one at that. It is an achievement of sorts. Elaborating on this poem, Vallikkkanṇṭañ points out that in world literature, the giants of modern poetry adopt the technique of taking lines loaded with rich meaning from ancient poetry and using them in their own poems in order to heighten imaginative appeal. Likewise, Cı. Manṭi has employed this technique in "Narakaḷ" and succeeded in his efforts. His analogies are also strikingly new and fresh.

The other great achievements of the year 1962 were the publication of a collection of thirty-five of Na. Peccamūrtti’s poems written between 1938 and 1962, titled Kāṭṭu vāṭtu and another collection titled Putukkuralkal, containing 63 poems written by 24 poets, mostly of Eḷḷuttu. Both the collections were published by Eḷḷuttu pirācaram.

In Chapter 17 titled “Putukkuralkal” (106-ll), Vallikkkanṇṭañ cites from Cı. Ccu. Selappā’s Introduction to Putukkuralkal titled “Nujarvācal.” It proved to be a
good critical assessment. Cellappā points out that values keep changing from generation to generation. Such changes can also be found in a nation's literature, in the literary schools of Classicism, Romanticism and Realism revealed through the attitude of the poets, in the contents of their poetry and in the expression of experience. Cellappā places the Imagism Movement in the context of this change. He also gives an account of the manifesto and the methods of the Imagism Movement. He traces the influence of the French vers libre on the Imagists. The impact of the French movement can be seen in their insistence on the rhythmic constant, and also in determining line length according to the pauses in speech or thought. Pattern and cadence are also the legacy of the practitioners of vers libre. Thus Cellappā traces the influence of the French movement on Imagist form. In content, the poets of the twentieth century were indebted to Freud in their insistent probing into the depths of the self and the emotional world. They wrote about the frustrations of the individual, while also being influenced by the progress in science. Their views on space and time and of life seen as a flowing stream are also highlighted by Cellappā, who then passes on to Pārami’s experimental efforts and to analysing the poets in the collection.

Vallikkkanṉan observes that poems based on Marxist philosophy do not find a place in either E Hutu or Pānakkuralkal collection (109). He also suggests that it is unfair to label E Hutu poets as Freudian in philosophy. Such critical tags carrying the names of Western Schools to label indigenous writers is an attempt by critics to highlight their own erudition, concludes Vallikkkanṉan (110).

In Chapter 22 titled "Cī Mani," Vallikkkanṉan attempts a critique on E Hutu poems of Cī Mani which appeared in two collections Varum pokum and Ollucērkkai (134-42). This chapter reserves for Cī Mani a very special place in the history of New Poetry. "Narakam" published in 1962 proved his creative power, his command
over words, his love for ancient Tamil poetry, his penchant for novelty, his fertile imagination, his keen powers of observation and his mental maturity in arriving at a conclusion based on such observations. Vallikkānanṭan further states that Cī. Mani achieved success in many of his experimental and novel ventures. Apart from "Varum pōkum" (1965) and "Paccayam" (1966), both long poems, Cī. Mani has written many small poems that reveal the sweep of his imagination, the felicity of his ideas, the richness of his vocabulary and his refreshingly different view of things. Some poems are also enlivened by a touch of humour.

Vallikkānanṭan draws our attention to those small poems of Cī. Mani wherein he has successfully attempted and presented poems consisting of just three lines. These are "Uṟṟuvakam," "Nikal" and "Oḻi" from Iḻuttu 94. "Kolukarankai" is a poem that exposes the murderers at large in human society. "Varum pōkum," presenting many apt and fresh analogues, also comes in for special praise (140).

"Paccayam" is a retort to the allegation that Cī. Mani's writings are characterised by obscenity. Cī. Mani argues against the confusion created by mistaking the poet for the protagonist. In Chapter 18 titled "Vaḷareći" (ll. 20), Vallikkānanṭan mentions "Kavittai ninaivukai" by Cī. Mani as a poem that is both humorous and thought provoking. Further, he also praises Cī. Mani for the many small but fine poems he wrote in the years 1963-64, especially the poem titled "Veḻuttatu nāṅku" (l20).

F. The Poetic Image in Tamil New Poetry: An Introduction

F. 1. Image in Tamil New Poetry

Pālā, in his Putukkavitar — oru putuppārva, writes about the image in the chapter titled "Putukkavitar — veliyittup putumai" (l15-63). In part four of this chapter, Pālā writes that metaphors and similes are used by poets who desire tightness
and density, while crafting their poems. Images, too, like metaphors and similes, bring new light to the meaning of a poem (141). Images make an impact on our sense perceptions or "unarvu" and feelings or "unareci," while also presenting an idea in an instant. While the object is presented to our sense perception, the image evokes in us feelings and also activates our mind, thus presenting us with the total poetic experience. Pālā writes that experience, emotion and meaning mingle in the image and evoke a response in the reader's mind. Pālā cites from M. L. Rosenthal and A. J. M. Smith's Exploring Poetry. "It is through the images that the three fold nature of poetic experience and expression reveals itself as the accurate and intense perception of objects, the stimulation of feeling and the operation of the mind. Poetic imagery has a sensuous, an emotional and intellectual source and it communicates on all three of these levels" (qtd. in Pālā 142).

Pālā points out that all images were originally used as ornament, "as cherry on the cake." It was only in the nineteenth-century that the concept of the image as poem or image as the poem's soul and form became influential. After a brief survey of the Imagism Movement (143-50), Pālā cites Ezra Pound's statement that Imagism is "that sort of poetry which seems as if sculpture or painting were just forced or forcing itself into words" (qtd. in Pālā 144).

Commenting on the images in New Poetry, he asserts that images are used excellently in New Poetry. Aptul Rakumān, Api, Tarumū Civārāmu, Es. Vaiśisvarān, Cirpi, Kaliāpriyā, Mu. Mēttā and Tamīḷappaṇ are identified by him as image-centered poets or paṭimak kaviṇārkaḷ. But not all poets are successful in making use of images. Some poets merely pack images into their poems, pushing meaning into the background. Some others appeal to our senses and evoke emotions but fail to stimulate us intellectually. In yet other poets, the images are so heavy with ornament that they ruin meaning. Pālā cites an example from Tamīḷappaṇ's poem, "Iḷakal
neṭil." The same flaw can be seen in Nā. Kāmarācaṇ who presents images in succession (150-51).

Pālā praises Aptul Rakumāṇ's effective use of images in "Mīṇal" where each image leads to deeper levels of meaning. In fact many poems in Aptul Rakumāṇ's collection of poems, Pālviti, employ image and symbol to bring about reader response (153). Tarum Civarāmu's "Viṭṭu" is considered an image-oriented poem by C. C. Cēlappā. According to Pālā, Civarāmu's best image-oriented poem is "Kāviyam" (154). Pālā then comments about Eē. Vaitūsvarap's poem "Urippu." He observes that it does not have conventional images; its images are taken from day-to-day life. Pālā points out the analogy of the snake with new scales for the city's walls stuck with new posters. That the contents of the posters are disgusting is suggested through this image. Besides, the title "Urippu" which means stripping, the very act of stripping at night and shining in new skin in the morning — all these carry a sexual connotation, according to Pālā. It is man who appears shining as the snake; while he roams about, the walls remain fixed and poisonous. The poetic image assumes symbolic significance in this poem (155).

More New Poets of today employ images. But those who employ them effectively are rare, according to Pālā. Images are not used to convey meaning, but as mere ornament. Pālā labels this practice, a "disease" spreading among many New Poets. There is a real danger that this craze for images may lead Tamil New Poetry back into the jungle of aestheticism. The many poems that describe the moon, the sky and the stars stand as testimony to the abuse of images in New Poetry.

Pālā gives guidelines for poets who wish to employ images. If images should evoke a response in the reader's mind, they should originate from experience. Images that are beyond the pale of one's imagination should be avoided. One should also refrain from using images that are employed by others or are used repeatedly. Only
good poets can handle images effectively. The function of the image is complex, as it calls for the stimulation of both imagination and intellect. Hence, images fail those who do not cultivate themselves, according to Pālā (157-58).

F. 2. The Poetic Image in Tamil New Poetry: Classification

Cutantira Muttu classifies poetic images in Chapter Six of his book titled Kavitaip paṭīnam. In that chapter titled, "Kavitaip paṭīnam uruvākum vakaikai," he attempts a classification of images based on the point of their occurrence (92-124). They are: (i) paṭīnam or transposed images, (ii) Descriptive images (iii) lipillic images (iv) Pattern poems (v) Metaphor-Images and (vi) Simile-Images. Cutantira Muttu also makes the following debatable point: In a metaphor or simile, if the tenor (or subject) has pictorial quality but the vehicle (or analogy) is an abstraction, then no image is formed. He argues that an abstraction cannot clarify or explain a picture, nor can it pictureise another abstraction. Hence, in these two instances, an image is not achieved (113). Cutantira Muttu also classifies the simile and metaphor-images in line with the classification of simile and metaphor in Tamil poetics. Simile and metaphor are classified on the basis of comparison of appearance, form, action and effect. Thus, there are simile and metaphor-images of appearance, form, action and effect.

In Chapter Seven of Kavitaip paṭīnam, he discusses the structure of the poetic image and identifies single image, double image, multiple image and chain image poems (125-34). The poems of the Imagist Movement are solely single image poems. The double image poems present two analogies for the thing dealt with, while multiple image poems present several such analogies. The different stages or elements of an event or picture are visualised through chain images. The images that form part of a chain image may either be related or unrelated, according to Cutantira Muttu.
In Chapter Eight of the same book, titled "Tamil aniyil kavitaippatimam," he discusses the special place accorded to aní or figures of speech in eastern aesthetics. The simile or uvamaí is the best type of aní. Cutantíra Muttu argues that the seven types of images identified by Wells and accepted by Wellek and Warren (200-03), can be brought under Tolkäppiyar's uvamaí aní classified on the basis of appearance, form, action and effect. Decorative, Violent and Intensive images can be brought under appearance and form, while Radical, Sunken and Expansive images can be brought under action and effect. The Exuberant image is placed entirely under effect. Cu. Arăñkarăcu also classifies the image as (i) törnap pătimam or image of appearance (ii) vamnap pătimam or image of colour (iii) vinaíp pătimam or image of action and (iv) payaj pătimam or image of effect in Chapter V titled "Putukkavitaiyil uttila!" of his published thesis (267-300).

In his thesis "Tamil putûkkavitaikal pătimakal," Cutantíra Muttu writes about the features of the image in Tamil New Poetry in Chapter III titled, "Putukkavitai pațimatigi iyapukal" (123-86). In his brief introduction to Chapter III, he states that simile and metaphor - images are often found in Tamil New Poetry. Comparatively, the transposed image and the descriptive image are used only by a few poets. The incidence of pattern poems is even less. Epithet images, according to him, are mere components of an image, dependent on the structure of the phrase and hence do not call for a separate study. Single images occur often enough in Tamil New Poetry, while chain and double images do not occur as often; multiple images have, over a period, gained influence and are found in excess in Tamil New Poetry.

Brevity and clarity are the characteristics of Tamil New Poetry which also exhibits depth of experience, novelty and aptness. Hence Cutantíra Muttu states that he intends to study the nature of images in New Poetry thus: metaphor and simile-images are to be studied under the structure of the single image, while the rest occur
as transposed or descriptive images. The structure of double, chain and multiple images would also be studied. The characteristics of the image are studied under the headings of experience, novelty and aptness only, as clarity and brevity are always part of images in Tamil New Poetry. In studying these features, he would focus on single image poems that present simile or metaphor (123-24).

Personification and pathetic fallacy, called transposed images or itamāṟṟup pāṭimam by Cutantira Muttu, occur quite often in New Poetry. The transposed image also gives pictorial quality to abstractions and formless things, as also to sense perceptions, feelings and actions. It gives life to the inanimate (or personifies) and also makes active the static. Tēvatēvaṇ and Api are the poets who use this device more often in their poetry. Hence, by transposed images, Cutantira Muttu means metaphor-images especially anthropomorphic and embedded metaphors.

New Poetry also promotes descriptive images. Without the artifice of figures, the descriptive images present things as they are. They are used predominantly by Cī. Maṇi, Pacuvayyā, Kalyāṇji, Kalāpriyā and Civacēkaram. These descriptive images are presented with the help of vinaiyeccaṃ or the verbal participle and vinaityokai, an elliptical compound in which a verbal root forms the first component. The literary style of archaic Tamil, using English words and also splitting words are the techniques employed especially by Cī. Maṇi.

Tamil New Poetry has a few double images which help picturise the abstractions. When double images are used as analogies for concrete objects, they however end up being merely ornamental and spoiling the total pictorial effect. They are thus redundant. Only those poets who love metaphor make use of the double image.
The chain image is employed only by a few poets like Tarumū Civārāmu. He uses this device so often that he has earned the label of "a poet of chain images." Chain images are found rarely in Tamil New Poetry. In fact, the multiple image poems have grown at the expense of the chain image poems.

The multiple image occurs very frequently in Tamil New Poetry. Those who are interested in presenting descriptions of Nature use this device. Many multiple images compare either appearance or form and occur as simile or metaphor - images of appearance and form. Most multiple images in fact are ornamental in nature. Only those multiple images that compare effects and occur as simile or metaphor-images of effect are considered superior by Cutantira Muttu. Such multiple images occur in Āpu.

Images in Tamil New Poetry arise either out of direct experience or out of indirect information. Images arise out of the poet's awareness of the customs and trades, as also out of his knowledge of science, flora and fauna and current affairs. kutup padinam or the story-image brings together several components culled out of various experiences to present a purely imaginative story-image. These are born, not out of direct experience but out of its shadow. Those images that are made up of indirect information or hearsay are from the fields of history, mythology and literature. Those images that are born of direct experience are considered the best in quality, while the story-image and the images from mythology are ranked second and third respectively.

New images occur to some extent in Tamil New Poetry. They are considered the better type of images. Cutantira Muttu identifies the following instances where new images occur: the comparison of effect or matippu, the mixing of emotion in the comparison of physical objects, a keen observation that captures in a moment the essence of a picture, an unusual way of looking at an object, a comparison of a
smaller object to a bigger one or vice versa, and of artificial or man-made objects to natural objects. Na. Piccamūrtti, Ci. Mani, Es. Vaiśisvaraṇ, Tarumu Civarāmu, Aptul Rakamān, Api, Ciri, Tēvatēvaṇ, Kalāpriyaṇ and Pirammarājaṇ are the poets who present more of new images (319).

Tamil New Poetry has to some extent succeeded in creating images apt for the emotion and context. It is noteworthy that Tamil New Poetry has more images that operate through simile and metaphor, concludes Cutantira Muttu (182-86).

In Chapter IV titled "Paṭimak kaviṇarkaṇ" (187-264), Cutantira Muttu classifies the period of evolution of images in New Poetry into three stages: (i) the first stage in which poets deliberately turned away from the traditional prosody and metre to create the form of New Poetry. This stage corresponds roughly to the period of Ljutu journal; (ii) the second stage in which the followers of Pāratitācaṇ became New Poets and (iii) the third stage in which the poets came directly to write New Poetry.

The first stage includes such poets like Na. Piccamūrtti, Tarumu Civarāmu, Ci. Mani, Es. Vaiśisvaraṇ, Ti. Cō. Vēṇukōpālan, Pacuvayyā, Ci. Cu. Cellappā and Naṅakkūṭaṇ. Following Ka. Na. Cupramaṇiyam who translated T. E. Hulme's poetry into Tamil, Ci. Cu. Cellappā rendered the poems of Ezra Pound in Tamil. This was also the period when Haiku poems were popularised. Es. Vaiśisvaraṇ attempted writing poems in a form related to the Haiku. The first stage also reveals the influence of Imagism on New Poetry. It is also noteworthy that the poets of the first stage presented new images that have remained novel to this day.

In presenting his "Tokuppuraṇ" for Chapter IV (262-64), Cutantira Muttu mentions the poets Na. Piccamūrtti, Tarumu Civarāmu, Ci. Mani and Es. Vaiśisvaraṇ as taking up New Poetry as an experimental effort in order to change the
conventional idea of poetry. They remain forerunners in structuring images and their style of image-making is excellent (262). Though Ci. Maṇi, Ti. Cō. Vēṇukūpālan, Es. Vaiṭsvaran and Tarumu Civarāmu are all identified as pioneers in the technique of imaging, Ci. Maṇi and Es. Vaiṭsvaran are considered the originators of certain influential poetic images.

F. 3. Images: Contribution to New Poetry

Images occupy the foremost position in New Poetry. In Chapter V of his thesis titled "Putukkavitai valarcciyil paṭimattīn paiṅku," Cutantira Muttu states that images have given the impetus for the growth of poetry (265-314). The section titled "Nīraikā" deals first with images aiding formal structure and facilitating the growth of comparison in New Poetry. Images are also helpful in making New Poetry a visual medium, in extending the scope of the content of New Poetry and in encouraging the use of symbols. In the section titled "Kūraikā," the following flaws in New Poetry are pointed out — images arousing disgust, as also inappropriate, artificial and stale images which hinder the growth of the New Poetry form.

The "Nīraikā" section first explains how the image aids the form of New Poetry. With the arrival of the print media and the growth of prose, poetry was released from the shackles of rhyme and metre. Ka. Ta. Tīrūnāvukkaracca mentions that the love for novelty led to new ideas and new feelings being expressed in a new way, impelling people to seek a new form. New Poetry gives primacy to ideas. The 'formless form' it adopts is suited for and related to the ideas it presents. Cutantira Muttu cites Tarumu Civarāmu who points out that in New Poetry yāppu or prosody differs according to the ideas expressed. The image and the symbol help New Poetry in the expression of ideas. The image may become the whole poem, or remain a part of the poem. In both instances, it plays a role in deciding the form. As the image aims at visual effect, concentration or density, and explanation of the nature of things, it
shapes the structure of words and phrases and also decides the style of the poem. Since the image is the idea, the length of the poem is decided by the structure of the image, that is a single, double, multiple or a chain image (267-68).

Also, the length of each line in the poem and the construction of the phrase are also determined by the image depending on whether it operates through a metaphor or simile or personification. Metaphorical images are dense and concentrated and hence make very brief lines.

The image also determines the pattern of sound in multiple image poems, where an image occurs every two lines, according to Cutantira Muttu. Thus by determining the construction of the phrase, and the choice of words and sound, the image contributes to a rich and controlled style in poetry. This style can be called the image-oriented style. Cutantira Muttu provides an example from Ci. Mañi to explain this style:  

*çûriya ošiyîl*

*kûntalum çîppum koŋtu*

*vânašîl pašapii*.

In this poem titled "Oliçeerekka"by Ci. Mañi (*Iuvarai... 176) the clouds and the rain drops are expressed implicitly through the vehicle of tresses and comb.

New collocations or combinations of words or *coηkaﬀu* as Cutantira Muttu calls them, also help the image-oriented style. The image also blends within itself the two different aspects of form and content in poetry. Quoting Irâ. Arul, Cutantira Muttu points out the close link between Imagism and the short form of poetry and between the printed page and silent reading, and the poem registering through the eyes. Thus the link between form and image is established (271).
Cutantira Muttu then analyses the role of the image in aiding the growth of comparison. Taking up for study the subject matter of eye, he traces the various analogies provided for it since Caṅkam literature. If the comparison of the eye to various insects and flowers is based on the ground of appearance and form, the comparison of the eye to weapons like arrow, spear and sword is based on the ground of effect. New Poetry either modifies slightly old analogies or creates either similar or entirely new analogies. The analogies for the eye in New Poetry vary widely from the ladle, oil lamp, light, window, vessel, black moon and so on to a snake’s wide open jaws (275).

The image has succeeded in making New Poetry a visual medium. With the advent of the motion picture and television, the power of the visual media has grown enormously. Hence literary language has to cultivate pictorial quality. This can be done through the use of image, symbol and allegory. Image conveys the idea through the picture. It is an excellent medium for passing on ideas.

Image has extended the scope of New Poetry by aiding the expression of various concrete objects, ideas, sense perceptions and feelings. It also gives form and shape to formless things. Of the concrete or visual objects picturised, Nature and natural objects rank foremost, followed by mankind and the different parts and organs of man’s anatomy. Smile and sight are two formless things given form through images. Images from the man-made world include buildings, huts, electric lamps, stove, pitcher, paper and so on. Even those poets who seek new analogies deal only with known subject matter.

Abstractions like life, time, thought, word, mind are often picturised through images. Womanhood, ideal, philosophy, tradition, antiquity, peace, non-violence, prosperity, nobility, and also events like death, evils like ignorance, political
activities like elections and class struggles, are expressed. Emotions and sense perceptions, too, are presented through images.

Image also aids in the operation of symbols. Symbol too, acts as a poetic device that helps in determining the form of the poem. It makes the poem dense by implying rather than by explaining or stating overtly. Many images become symbolic through one sort of association or another. An associative relationship between a metaphor or simile and the subject matter may be established by repeated usage in the work of a single author, or in a literary tradition. A symbol may also occur through the title, certain sounds, pattern poems, quotation marks and puns (Rakunāg 59, 109).

Though the symbol may occur through a picture or an abstraction, the image is involved only if it operates through a picture. Image aids in the formation of a symbol in three ways: a. image in itself becoming the symbol, b. recurrent metaphors and similes in image clusters, c. symbol operating indirectly through an analogy — "kāteyana uvāmaṇamāka vattu, ōgrai maṇaimukamāka veliyiyutal" (284). In the first two instances, the images are called symbolic images, according to Cutantira Muttu.

F. 3. a. Image as Symbol

The image occurring with subject and analogy stands for something else, either explicitly or indirectly. On superficial reading, it appears to be an image, but turns out to be a symbol when studied in depth. In Es. Vaitūsvaran's poem "Kānāti" (25), the puddle of water is seen as a sheet of glass broken by the bus. The puddle of water becomes the symbol for aesthetic sense destroyed by the mechanical way of modern life. In Ci. Mani's poem, "Mitpu" (173), the persona reclaiming a view of the whole undivided sky can be seen as the symbol of the redemption of Nature (284).
F. 3. b. Recurrent Image Becoming Symbol

The repeated use of a metaphor or simile may establish an associative relationship between the analogue and the subject matter. The analogue can then be used alone to summon up the subject with which it was connected. The socialist poets repeatedly use dawn, sun, fire, spring, flower, and birds like cock and koel as analogies for the Communist revolution. Hence these have become recurrent symbols for the same.

Such recurrent symbols can also occur in the work of a single poet. Light and darkness occur as analogies in many poems of Na. Piccamūrtti, Tarumu Civarāmu and Es. Vaitisvaran. Other images like stars, moon, sun, day and lightning, as also night, darkness, shadow are used repeatedly by New Poets. Darkness stands for evil and ignorance, and light for goodness. Darkness and light are archetypal images and in fact universal symbols according to Apte Rukumān (138).

F. 3. c. Symbol Operating Indirectly through Analogy

The picture provided as an analogy stands for something indirectly and becomes a symbol. The picture presented is not direct but reveals something in a roundabout way. Like a story-image, this symbol is made up of various components. However, the intention here is not to picturise but to express something indirectly through the picture. In "Rāppiccaikkāran" by Api, the beggar who comes at night becomes the indirect symbol of lust. In Es. Vaitisvaran's poem, "Araikkatavu," the door becomes the indirect symbol of the mind (284).

Cutantira Mutru considers the image a consummate device on the basis of the following features: in being a substitute for words; in acting as an aesthetic component; in giving joy by revealing new correspondences; in arising out of and fostering intellectual growth and love; in promoting unity of feeling and empathy; in
helping us understand the poet better, in enriching one's emotions and also in making the reader co-create the poem (289-90).

The section titled "Kuraika!" highlights the following drawbacks found in the images in New Poetry. Images arousing disgust are the result of a mindless search for novelty and also of male chauvinism. Unsuitable images give inappropriate analogies not suited for the context, ideology or the emotion expressed. Artificial images are those images that give unnecessary analogies or ordinary analogies for high subject matter and vice versa. Stale or trite images such as proverbs and sayings are also artificial images. Broken or disintegrating images are either too explanatory, or employ unnecessary words or provide multiple analogies or mix metaphors or bring together image and symbol. The last mentioned defect is sometimes used by the New Poets as a technique in its own right. The broken images in T. S. Eliot's *The Waste Land* act as symbols of a disintegrating and decadent culture. Cutantira Muttu cites Cantirachkarang who opines that broken images are not an indication of the poet's lack of skill or a failure of artistic expression on the part of the poet. Rather, breaking of images becomes artistic expression in itself (311-12).

Cutantira Muttu, in concluding Chapter V, provides the poets the following guidelines on presenting images: the vehicle and the tenor in an image must be developed equally; tightness and control are needed in the use of words; abstractions and looseness are to be avoided; idea should be given primacy, not analogy; image should arise out of experience; the structure of images should not be repeated; artificial and inappropriate images are to be avoided; images are not to be used as mere ornament but to present an idea; the comparison in an image should be internal rather than superficial; and images should also be aesthetically pleasing (312-14).
CONCLUSION

The first chapter explores the various definitions, classifications and functions of the image in both Western and Tamil critical canons and also provides an introduction to Imagism and New Poetry.

The following significant insights were gained from the first chapter:

i. Image can occur as single verbal element, analogy and as poem.

ii. Mental imagery visual, auditory, olfactory, gustatory, tactile, organic and kinesthetic images, in other words, images of sense perception - is caused by both figurative and literal language modes.

iii. Synesthesia is also a type of mental imagery

iv. Cutantira Muttu arrives at his own image taxonomy for images in New Poetry, drawing from Western typology, though he retains the classification of Tolkāppiyar's āvamami for metaphor and simile images. His taxonomy has a few discrepancies:

   a. He does not consider as images those metaphors and similes that have an 'abstract' quality as vehicle.

   b. Transposed image, a term he uses for personification and pathetic fallacy, belongs with the metaphor image.
NOTES

1 The reference is to the 7th edition of Abrams's *A Glossary of Literary Terms*. All other references to Abrams are to the sixth edition.

2 *The Poetic Image*, originally delivered as a lecture by C. Day Lewis, refers to different types of images, without attempting a classification.

3 Notes (299-304) provided to Chapter Fifteen titled "Image, Metaphor, Symbol, Myth," in *Theory of Literature*.

4 ki ... kūṭam: "One big crowd in the queue."

5 cūraṇa ... paṭaṭippā: "In the sunlight, her tresses and comb create the rainbow."

"kāṭeyat ... veṭhiyutal: "To express something indirectly, through the picture as analogy."