CHAPTER I

INTRODUCTION

This dissertation is an attempt to evaluate three important facets of winter, old age and death as modes of poetic process operating in most of the poems of William Carlos Williams, one of the representative modern American poets of the twentieth century. To discover, define, categorize and analyse these three facets with special reference to his Collected Earlier Poems and Collected Later Poems constitute the purpose of this study. A close contemporary and lifelong friend of Ezra Pound, born in 1883 in Rutherford, New Jersey, to an English father and a Puerto Rican mother, William Carlos Williams was considered a modern poet of the first rank even during his lifetime. He has been primarily a doctor who completed more than forty years in the medical profession. Experiences as a physician find way in his poetry. With reference to this, Ford Madox Ford observes: "Dr. Williams is an admirable and abominably overworked physician from the state of New Jersey. I hope that this publicity may... get him struck off the medical register so that he may produce many thousand fewer babies and many, many thousand more clear, caustic words. He has been writing for many years, and the product of his hours between deliveries has long since drawn to him the consciousness at once of the intelligentsia and the writers of this country and of the country across
the Atlantic.... He is, in short, adored among his patients as a physician and among writers as a writer." As a writer, he had been a physician, and as a physician a writer, and as both writer and physician he had served sixty eight years of a more or less uneventful existence, not more than half a mile from where he happened to have been born, but giving a universal appeal to his writings.

Walton, an American literary critic summarizes Williams' style of writing.

The comedy and tragedy, and always the human dignity, of birth and death—which a doctor observes daily—are Williams' subject matter. He stresses the psychology of the doctor-patient relationship, the exchange of feeling between healer and diseased. His scene is the Passaic River town, its tenements, its dirty streets, and its hospital clinic where the dramatic fight for the preservation of seemingly worthless lives takes place. Williams' art lies in his ability not only to paint his picture with unforgettable exactness but to expose what he himself makes of his picture. He has been compared to Hemingway because of his clipped prose. But in truth he is neither philosophically nor technically like the author of 'The Sun Also Rises'. He is not a sentimentalist, or a romanticist; he is not disillusioned. He faces life at its ugliest and reacts to it with a kind of gusto and faith. In his prose as in his poetry he is an imagist, a painter of pictures. He so uses commonplace, concrete words that they live again, expressive of new violence or tenderness, revealing a new awareness.

In the present study while going through the poems of William Carlos Williams the reader can probe some of the important facets like winter, old-age and death in his
work. Winter is not just a cold season with its harsh reality portrayed by the poet but almost becomes a condition of the mind which in consonance with its exterior form ushers in the concept of old age. Whatever takes birth "enters the new world naked, cold and uncertain of all," passes through many winters of life and gets old. It is heartening to note that the poet does not depict only the negative aspect of old age but gives a kind of reassurance to the readers that though old age may be feeble, dependent and helpless at times, yet it is a rich storehouse of wisdom, maturity and invaluable experience as it has withstood the onslaught of many winters before it ultimately scumbs to the brutal and brittle blow of death. The man standing at the threshold of old age has to face his terminus because it is as inevitable as a father who has to give way to his son and the river which will loses itself in the vast and profound sea—the sea of eternity. Many of his poems emphasize this ultimate issue of human predicament. Death which might be natural or untimely or unnatural stirs the human heart and envelops him with clouds of sorrow, grief and bitterness. Pondering over these mysteries and enigmas of life and death, Williams finally finds death pessimistic optimism. He asserts that man is pessimistic because he knows that he will die but becomes optimistic when he realizes that death will bring rebirth.
Images of winter, old age and death occupy a considerable corpus of William Carlos Williams' poetry as all these three factors are mostly interrelated, in one way or the other, they provide a good scope of research with reference to imagistic patterns in American poetry. In fact, Williams was writing a type of poetry which could be marked as imagistic before imagism actually flourished as a worldwide movement, in the early decades of the twentieth century, fathered by Ezra Pound and T.E. Hulme. Paul Rosenfeld, a critic, gives the details of Williams' imagism.

Technically, a poet Williams appears to stem from imagism. He has the nudity of vision, the strict, intense observation, the direct impressions of the poetic aspect of the object characteristic of the band headed by Pound; and its manner of seizing the image, the fusion of reality in expression, with the most concise means of the language and, as it were, with but a single swoop. He shares these poets' almost deliberate non-melodiousness, indifference to the beauty of sound and periodic arrangement, preference for mute and verbal harmonies. His cadences tend to be prose cadences; his line-lengths to be arbitrary. The catilena and the singing voice infrequently sustain themselves in his poetry. The emotion too, while forceful, is often latent and dissimulated: from the first, Williams must have been among the least native of men. Yet his sensibility differs from that of Pound, Hilda Doolittle, and other representative American imagists. It not only is more realistic and with more sardonic and warmer than theirs, and more acridly sensuous; it is deeply rooted in the soil. Both as a man and a poet William is more profoundly related to American life.... the fierce, nervous, and emotional tension of American Life; its fitfulness, spasmodic motion, burst of fragrance from black branches'—itself the consequence of the abruptness with which American earth passes from the bitterness of winter.... and its coldness, cruelty and power of endurance.
Williams introduced a kind of imagism which is very much different from that of other imagist poets. It is almost like the photo-­graphic technique in which he seems to be deft of bringing the events in a flash-­forward and flash-­back way which he employs for his imagistic patterns. In an interview, Williams explains the term. "In telling the incidents that occured to people, the story of the lives of the people naturally unfolds. Without didactically telling what happened you make things happen on the page, and from that you see what kind of people they were—what they suffered and what they aspired to. And that's what I hoped to do. I couldn't write—well. I really didn't want to write a didactic account of this, that happened to that, and that to another. I made the thing in so far as possible happen on the page. The imagistic method comes in there. You can't tell what a particular thing signifies, but if you see the thing happening before you, you infer that, that is the kind of thing that happens in the area. This is the imagistic method."4

A close analysis of his poetry shows a profound relationship between the modern painting and his poems. Williams defines the poem in his Autobiography. "The poem is a capsule where we wrap up our punishable secrets. And as they confine in themselves the only life,"the ability to sprout at a more favourable time, to come true in their secret structure to the very minutest details
of our thoughts, so they get their specific virtue."  

Philip Horton writes in one of his essays "then along comes Dr. Williams with a definition of his own: 'A poem is a whole, an object in itself, a "word" with a particular meaning old or new. The whole poem image and form, that is, constitutes a single meaning."  

While being asked in an interview about his interest in imagism, he replied, "because of my interest in painting, the imagists appealed to me. It was an image that I was seeking, and when Pound came along with his drive for the image it appealed to me very strongly. Poetry and the image were linked in my mind. And it was very natural for me to speak of poetry as an image and write down a poem as an image and to leave it to the natural intelligence of man.... If an image were set down on a canvas, it was both a poem and picture at the same time, and it was a very fertile thing to me to deal with.... when I found Pound talking of image I accepted it as a poem,... I've always admired painters: my best friends, and when I went to Philadelphia to study medicine. I ate in the same boarding house that he did.... The image of a painting identified a man as a poet to me."  

It is interesting to note here that one of Williams' poems entitled 'Tree' is a kind of picture. The words are so placed by the poet that the whole body of the poem looks like a tree on paper.
In order to impart full meaning to the word image in the title, it is necessary to know what actually image and imagery mean. A considerable definition of "imagery" is supplied by Princeton Encyclopedia of Poetry and Poetics:

An image is the reproduction in the mind of a sensation produced by a physical perception. Thus, 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 color itself. The mind may also produce images when not reflecting direct physical perception, 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 combination 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 the sense-impressions themselves. 8

While reducing the various definitions of imagery to essentially three—(1) mental imagery, (2) imagery of figures of speech, and (3) imagery and image patterns as the embodiment of symbolic vision— it is to be kept in mind that none of these categories "is entirely separate from any of the others." 9 The concept of mental imagery has an advantage in the sense that it has been "realized that not all poets have the same sort of sensory capacities, "thus providing" a valuable index to the type of imagination with which any given poet is gifted." 10 After referring to the elaborate systems of classification
for figures of speech, the PEPP states that the placing "of two different kinds of things in significant ratio is the central characteristic of these figures, "in which subject and analogue may be "related with respect to physical resemblance, "although" many figures relate two different things "in other ways' however, it is im­portant to note that modern criticism has developed what it views as a radically 'functional' theory of imagery on the assumption that figures are the differentiae of the poetic art." The study of figurative imagery "anticipates and overlaps" the subsequently developed study of symbolic imagery; here the essential question is "how the pattern of imagery-- whether literal, figurative or both-- in a work reveal things about the author and/ or his poem," and it is assumed that recurrence of images and word patterns are in themselves significant." After discussing the relative merits and demerits of all the approaches to the study of imagery, the PEPP points out: "The importance..., of these approaches to imagery in a work is that they did indeed refocus critical concern on the work itself, and its parts and devices, at a time when attention was wandering down the bypaths of literature rather than the main highway." The role of imagery in a poem is regarded as "a special poetic device": "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—what is being represented or how—rather than form. Moreover, as the PEPP concludes:

Imagery... 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, externalize the speaker's thought, direct the reader's attitudes, or guide his expectations. Although these categories are merely suggestive, an interpretation of imagery in a given poem would do well to examine it, at least to begin with, strictly in relation to the particular context and in terms of such distinctions.

In his study on poetic imagery, Richard Harter Fogle uses the term broadly to signify the principle of "figurativeness" based on the related principle of "comparison," and he states: "Comparison is a bringing-together of objects, concepts, or states of mind from different planes of consciousness or being in such a manner that the things so placed in contact with each other shall be seen to possess an inner and essential similarity, as the whale from the depths of the ocean is similar to the elephant of the jungle, or as the shark is signi-
ficantly termed 'the tiger of the sea.' Comparison, however, is not only a putting-together of object and object, or concept and concept, illuminates the abstract by means of the concrete, explains the material by an abstraction and an abstraction by a concept still more abstract."¹⁶ Fogle examines some verses of Verlaine, Keats, Baudelaire, Shakespeare, and Browning, to illustrate that comparison "realizes and objectifies a feeling or mood by placing it beside a natural phenomenon... just as it works in a precisely opposite manner, by attributing human qualities and emotions to natural objects, that it "Fuses and confuses the perceptions of the senses, finding analogie between their different modes of action," and that though a "universal principle of language," yet "it is pecu­liarily prevalent in poetry, which for the most part avoids direct statement."¹⁷ In his argument on imagery the critic opposes, at first, the "disparity element" advocated by I.A.Richards; however, on a second thought, he seems to mollify his attack: "complexity in itself... is not a value; it is the ordering of complexity which is impor­tant. The forcible juxtaposition of diverse elements does not constitute good imagery, as some modern critics have appeared to suppose. The ideal image will present the most complete reconciliation of unity and diversity; it will express the fuller sense of life in its rich contingent materiality' controlled most consummately by the intellectual and imaginative power of the poet."¹⁸
The redeeming factor to note here is that diversity of elements need not be pushed out of the scope of a good imagery: "Good imagery is richly evocative, various in the implications of its meaning. It is complex, broad of scope. Other things being equal, the best imagery will give us the most ideas, the most complex relationships, the widest span of experience."¹⁹

Fogle too points out: "To the psychologist and to many critics imagery in poetry is the expression of sense-experience, channelled through sight, hearing, smell, touch and taste though these channels impressed upon the mind and set forth in verse in such a fashion as to recall as vividly and faithfully as possible the original sensations."²⁰ The "subjective" and "introspective" method involved in the study of imagery of sensation may be concerned with certain problems:

The student is certain to have physical and psychic peculiarities, imaginal idiosyncrasies. Which color his findings; it is highly improbable that any two persons could obtain identical results from examining the same passage of verse. To one the predominant sensory response from an image will be visual; to another tactual or organic. Readers are likely to be considered the variation within the individual reader himself. His reading will differ according to the time, the place, and his physical and mental state. If he is tired or distracted his response will vary from his response when he is fresh and alert. His general state of mind will also affect his reading; and this will obviously
not be constant upon all occasions. Since a full examination of a given work cannot be carried out at one sitting, these considerations are important. Furthermore the sensory content of images is frequently not simple but complex. In many instances a single image contains two or more sensory suggestions... and it is a nice question which aspect should be emphasized. The problem of effective literary suggestion is another complication. The poet may conceivably attempt to express sensuous impressions and fail to convey them to the reader.... The study of sense-imagery, then, has only a provisional reliability, bounded by the subjective limitations of the student. 21

In spite of all the limitations pointed out above, the study of sense-imagery, as a method of analyzing poetry, has certain advantages; "Although admittedly subjective, the simple and definite process of classifying images according to their sensory content probably allows as little margin for individual variation as any method which could be devised, and where disagreement is possible the grounds for it are in plain sight. Although readers are likely to differ at first over the sensuous characteristics of an image, close examination will generally bring about rapprochement, in the absence of eccentric interpretations. If, for example, one reader classifies an image as tactual while another considers it visual, it is probable that both elements are present and that further consideration will reveal this fact to both readers." 22

Our focus here is on the point that imagery of sensation will be of importance, in analysis of poetry,
if the images concerned are considerably affected by the system of emotions which may be "varying in range and intensity" in the "normally functioning individual"--the poet, or the persona, or even the reader himself. The sensation clusters in an image under examination may convey some appropriate meaning, in consonance with the real spirit of the text, if the analysis of the emotion/emotions participating in the complexity concerned is given a central position, whenever necessary, in the general corpus of our argument.

In fact, in modern terminology, "sensation" is often equated with "emotion" or "feeling" which vary in range and intensity. Our use of the word "sensation" may generally conform to one or more of the three general definitions given in the Oxford English Dictionary:

1. An operation of any of the senses; a Psychical affection or state of consciousness consequent on and related to a particular condition of some portion of the bodily organism, or a particular impression received by one of the organs of sense.

2. A mental feeling, an emotion.

3. An excited or violent feeling.... An exciting experience; a strong emotion (e.g., of terror, hope, curiosity, etc.) aroused by some particular occurrence or situation.

Any analysis of sensations is incomplete without a scrutiny of the emotive elements associated with the imagery concerned seems to be of primordial interest to several critics and psychologists referred to already. However, our reference to Hartley needs to be emphasized again.
In the nineteenth century Hartley's ideas were current in England. Hazlitt was influenced with his ideas.

"Wordsworth's vocabulary was essentially Hartleian. Keats must certainly have been relatively familiar with Hartley's ideas. Many of Hartley's general concern were to become Keats's concern also. Keats talks in his letters about many of the same topics—imagination, ambition, disinterestedness, the idea of a moral force in the world—all of these, as well as sensation, Hartley and Keats had in common. Even in Keats's famous idea that happiness of this world is to be repeated in a finer tone, we find a parallel to the Hartleian analogy between the pleasures and pains of the imagination and those of the moral sense, the two—being seen as similar, merely existing as different planes of consciousness. Hartley held that the pleasures of the imagination could thus teach a love of truth through analogy."23

It is necessary in the context of our present discussion to study the influences of the romantic British poet John Keats on William Carlos Williams. The primary element of their compatibility with each other lies in the fact that both were physicians with an accurate knowledge of the physiology of sensation that has so much to do with their respective poetic imagery. According to Walter Wells, "Keats actually spent a greater part of the few years of his adult life in the pursuit of medicine than he did in the pursuit of poetry."24 For full four years he served as an apprentice. He was a student at Guy's Hospital for a year and a half. With this long medical orientation and learning for five and a half years, Keats
"was far better equipped for practice than most who entered upon it in that age, and from the testimony of some of his friends, he displayed a remarkable knowledge and skill in the healing art when the occasion demanded it." However, as Keats considered poets as superior beings there are only "scant allusions to medical topics or observations derived from medical experience" in his poetry. He "himself was strangely reticent about the subject."

Williams writes in his Autobiography, "that is why as a writer I have never felt that medicine interfered with me but rather that it was my very food and drink, the very thing which made it possible for me to write. Was I not interested in man? there the thing was, right in front of me. I could touch it, smell it. It was myself, naked, just as it was, without a lie telling itself to me in its own terms. Oh, I knew it wasn't for the most part giving me anything very profound, but it was giving me terms, basic terms with which I could spell out matters as profound as I cared to think of." Lawrence Ferlinghetti states in a review that Williams "is happiest when hard at his medical practice, letting the poetry germinate when he works, finding the resolution of medicine and poetry in the final, limitless search for poetic essence in the life he is able, because of his profession, intimately to touch." Some of his own natural gifts of character are highlighted by Matthew Josephson in another review: "Williams is an excellent physician by reason of the same
qualities that have made him a good poet: imagination, independence of mind, quickness of eye and hand. Though he turned out poetry in gushes from boyhood on, he vowed that he would never seek to earn money with his pen, but would live by some other calling rather than by the low shifts of professional and 'commercial' writers. Some of his best lines were written in the hours of waiting for an accouchement. Thus Dr. Williams has embodied in literature what we used to call the 'amateur' spirit, which is now so rare."

Williams confesses in his Autobiography:

The really curious thing to me is that from complete occupation with either a poem or the delivery of a child, I come away, not fatigued, but rested. That's the secret. I suppose its the same with an athletic team that has gone stale, when the coach advises them to go out and drink a pail of suds. That lets them down. The same for me. I don't admire work for work's sake. I believe heartily what Dallam Simpson has said or quoted that: "The whole aim of the gang that runs Russia, U.S.A., Britain and France, is to destroy the contemplative life altogether, to its last vestige, and to create 'WORK' until no one shall be left with time to think about anything." But for me the work is the interim when I think best—relieved of all tensions. In fact, it is only then that I am blissfully happy."

It is fascinating to note how Williams hero-worshipped Keats: "Keats, during the years at medical school, was my God. Endymion really woke me up— I copied Keats's style religiously starting my magnum opus of those days on the pattern of Endymion." Williams, in fact, composed his first poem, a long one, fully modelling Keats's Endymion.
There is no denying the fact that during those months devoted to his own poetic germination, doctor Williams, in the style of Keats, considered poets as superior beings. However, this prolific effort on his part never saw the light of day in print because a well known teacher of literature, Professor Arlo Bate helped in stunting the initiative style of the young poet. Professor Bate's advice to Williams is noteworthy: "I can see that you have a sensitive appreciation of the work of John Keats's line and form... you have done some creditable imitations of his work. Not bad. Perhaps in twenty years, yes, in perhaps twenty years you may succeed in attracting some attention to yourself."  

Regarding the Keatsian influences on Williams, adequate information is supplied by J. Hillis Miller: "It is appropriate that Keats should have been the poet who most influenced Williams in his youth, for Williams might be said to begin where Keats ends." Williams' own adoration of Keats is quite evident with reference to another instance: "The leap into things which Keats accomplishes by the most extreme reach of the sympathetic imagination is achieved by Williams at the beginning and attained also is that perpetual present which is expressed in the epigraph adapted from the 'Ode on a Grecian Urn' which the poet puts on the title page of his first book: 'Happy melodist forever piping songs forever new.' Miller refers to some more Keatsian influences on Williams: "Keats's poetry reaches its climax with Apollo's
attainment of immortal knowledge. With that climax it melts into the silence beyond poetry. On the other hand, Williams' work begins with a muteness of what he calls in *Spring and All* an 'approximate co-extension' with the universe.  

Although Williams gave up any imitation of Keats in general, several Keatsian impressions and images may very well be traced in his poetry. Here it is not our central concern to search for the Keatsian impressions, at the very outset, in the poetry of William Carlos Williams. Our argument is on the focus that as an admirer of Keats, Williams had never underestimated the nuances of the fine sensory phenomena in the poetic imagery of the former. According to Williams "poetry is language charged with emotion. It's words, rhythmically organized...A poem is a complete little universe. It exists separately. Any poem that has worth expresses the whole life of the poet. It gives a view of what the poet is."  

Williams' own understanding of the role of sensations in poetic imagery might have been more modern than that of Keats as the science of physiology had advanced considerably during more than fifteen decades after the death of Keats in his early youth. Williams' appreciable orientation to sensations has been observed by M.L. Rosenthal:"He is remarkably alert to the subtler life of the senses: how it feels to be a growing thing of any kind, or to come into birth; how the freshness of the morning or the feel of a particular moment in a particular season impresses
itself upon us; what impact the people glimpsed in myriad transitory situations... at the moment of the event. This alertness is intimately related to his faith in the power of art to reveal the experienced reality, and even as he says, 'to right all wrongs.' 38 It may be noted here that his experience of delivering thousands of babies (so much concerned intimately with his woman imagery at times) and the visibly perceptible growth of the babies concerned, are intimately connected with his alertness to the "subtler life of the senses." Although the situation mentioned above are "transitory" the poetic creations concerned are of immense value. Though at the end of the passage quoted above there is an apparent didactic tone, yet the argument of the critic is not disoriented from the primary focus of Williams in visualizing imagery of sensations as revealed in reality, and in subsequent art. "The artist is not by any means a frustrated man, never has been. Don't blush to write a poem, stand up to it, provided it is a structure, a structure built upon your own ground to assert it, your ground where you stand on your own feet, in every man's despite." 39

Williams' meaningful orientation to the perception of the sensory phenomena, as revealed in his poetic imagery, has been noted and cited by many a critic. However, his sense of exhilaration as related to his acuity of perception becomes clear in a review by Gorham Munson:
This feeling of exhilaration at the fact that our senses register vividly, occasional with us, appears to be frequent with Williams, and it saves his composition from flatness and prosaic demeanor, conferring on them the potentiality of flight. Restraint is beautiful only when the potentiality of escape is present. ... Given his aesthetic of exhilaration induced by sharp and strong perceptions and given his geographical environment as a determinant, he can include every thing that affects his sensory equipment: whether it will be harebells or children leaping about a dead dog or the winter wind or rusty chicken wire in a backyard. The one gauge is the intensity of perception and since the unpleasant has great power of impact upon nostrils, ears, eyes, and so on, it follows that the unpleasant is generously included in Williams' lines, where however it is redeemed by the same exhilaration that a vivid register of the pleasing objects also creates.

Richard Wilbur, an American poet and translator, endorses the same view in 'Sewanee Review,' "Life is more than art for Dr. Williams, as the object is prior to the word. He is no goldsmith making timeless birds. Part of the exhilaration in reading his poetry comes of its formal and logical incompleteness (this is at the same time its greatest drawback). Many of his poems seem notes to a text— to the dense and fluid text of reality; they seem gestures and exclamation in appreciation of something beyond the poem, insistences that we use our sense, that we be alive to things."41

The phenomena relating to the imagery in the poetry of Williams may be analyzed meaningfully with reference to his acute sense of observing different objects in the juxtaposition with each other. With reference to a passage
in Paterson, Miller comments: "Words as things incarnating their meanings become a set of fluid energies whose life exists only in the present. Such words, isolated and cleaned, can be put down on the page like splashes of paint on a canvas and allowed to explode into the multitude of meanings which emerge from their juxtaposition." This observation is meaningful in the sense that in the sensory art of Williams, words "as things" incarnate their meaning and become obvious in imagistic expressions. The discriminating mind of the poet is revealed by his words which are meticulously "isolated and cleaned." The picturesqueness of such art is hinted at with reference to the poet's sense of art of painting as utilized in poetry. The obvious relationship between the sky and the astronomical elements belonging to the extra-terrestrial space and the terrestrial geophysical materials in the poem 'Winter Sunset' (CEP, 127) is underscored by the use of several appropriate words to highlight the juxtapositional technique concerned. Taken in order of presentation the words, mostly prepositions, are "out over," "to," "of," "with," "on," "in," "and," "above," "of," "on," "and," "and above," and, finally, "then." The emotional complexity is signalized at the end by the mark of exclamation "icy blue sky"! "For Williams such components in juxtaposition are important. These materials should be noticed by the eyes that have the power of utmost concentration.... The image is emotionalized by a final exclamation mark, even after the sentence period. The structure of a haiku makes the poem imagistic."
William Carlos Williams uses innumerable patterns of juxtapositions—between different inanimate object, between the animate and the inanimate, among several animate objects, between reality and imagination that includes dreams and some permutations and combinations of greater complexities including emotional phenomena significantly underscored.

In the whole corpus of Williams' poetry, the images of winter in nature seem to have a considerable representation. The winter has been observed by the poet in minutest details, mostly objectively, yet subjective phenomena can often be traced with reference to certain personal elements that are of either biographical or autobiographical importance. In the course of research, it is not always possible to scrutinize the characteristics of Williams' winter imagery in strict isolation because of occasional juxtaposition of the autumn and the spring in the seasonal descriptions concerned. In several instances, the winter and its values are ascertained in a relative study of the autumn that precedes it. On the other hand, the negative phenomena associated with winter in New Jersey are considerably diluted in intensity with the hope of certainty of the spring to follow. Critics have sometimes referred to the imagistic qualities of the winter season in Williams' poetry, however, its juxtaposition against other seasons has not been taken up for any meaningful detailed study so far. This study includes a significant analysis of Williams' winter imagery from this specific point of view.
because the aim will be to cut a window into the mind of the poet to view the optimistic pattern of his vision in spite of the dark sensations often associated with the American winter. Such a vivid description of X-mas time is keenly felt and described in his autobiography. "It was a cold, slightly overcast December day, one of those windless pearl-gray days that you see at that season of the year before there is any snow, the shortest days of the year. The scene never gets high enough to give any warmth, just an even cold, gray day. Hardly anyone was about as I headed for the city along Paterson Avenue. No trucks were out, and the whole region seemed deserted. It was just the feeling I wanted, to be alone, unmolested."  

The snow often adds a striking dimension to the winter imagery. In 'Paterson' (CEP, 235), "snow" is a "cheap carpet" for the children, "stamping the snow/stamping the snow and screaming drunkenly/ The actual, florid detail of cheap carpet/amazingly upon the floor..." In the poem 'Winter' (CEP, 89) the repetition of the word "winter" signifies the repeated snowfalls, layer after layer. The wind on the snowy day makes nature reel under its savage attack, the dark aspect of cold winter snow, as in "Blizzard" (CEP, 198). "Snow:/years of anger following/hours that float idly down-/the blizzard."  

In the plant kingdom of nature Williams is more concerned about the trees, as in 'Approach of Winter' (CEP, 197) where trees struggle against the cold wind,
"The half-stripped trees/struck by a wind together,/bending all,/the leaves flutter drily/... and fall," Likewise, most of the botanical objects of nature have been noted by Williams in the Winter season. Flowers, buds, newly germinated seedlings small saplings, cracked bark of trees, branches and trunks affected by the shivering cold are all described by the poet in significant details. Often all these elements of nature seem to prepare themselves for braving the onslaught of winter.

Death and destruction in winter are often associated with animals as in "Complete Destruction" (CEP, 207) "We buried the cat/...died by the cold." Similarly, several other quadrupeds, birds, rodents, reptiles, and insects occur in the imagery of Williams. The thermo-tactile perception concerned leads to pain, hibernation or even destruction of these living beings. However, several types of fishes seem to flourish in winter. In spite of death and destruction in winter. Mariani comments, "But there were other poems closer to Williams' older lucidities, like the opening one which commented directly on Williams' call for a new world. That was Nuero Mundo but also the new world of spring: March in New Jersey, death giving way to the stirrings of new life, this wasteland not dead but teeming with promise. As in bringing an infant screaming into life itself:

By the road to the contagious hospital
under the surge of the blue
mottled clouds driven from the
northeast—a cold wind. Beyond, the
waste of broad, muddy fields
brown with dried weeds, standing and fallen

patches of standing water
the scattering of tall trees....

A world to all appearances still leafless, lifeless (that
assonance striking in itself), except that already the
new plants

...enter the new world naked
cold, uncertain of all
save that they enter. All about them
the cold, familiar wind--

Now the grass, tomorrow
the stiff curl of wild carrot leaf

One by one, objects are defined--
It quickens: clarity, outline of leaf....

Intensely poetic last two lines, point off-handedly to
Williams' way of dealing with images which seem to unfold
themselves revealing their inner-most meanings and the
images move from a state of stasis into flux

But now the stark dignity of
entrance-- still, the profound change

has come upon them: rooted they grip down and begin to awaken."45

Commenting upon the structural approach, with respect
to this poem, a critic comments, "'Williams' metrical
effects have an extraordinary power to bring each word
out in its "thinness," to make the reader pause over it and savor its tang before going on to the next word. Like the bushes, small trees, and weeds in "By the road to the Contagious hospital," each word stands on its own, though sprung from the same ground as the others. The independence of the words in the poem matches the independence of the things they suggest. The short lines and brief monosyllables of Williams' verse have exactly the opposite effect from the long rapidly rolling blurred periods of Whitman's line, with its tendency to absorb all particulars into one sonorous whole. In the stately slow flow of Williams' cadence things and words retain their integrity:

All along the road the reddish purplish, forked, upstanding, twiggy stuff of bushes and small trees with dead, brown leaves under them leafless vines---(CEP, 241)

The poets' characteristic rhythm separates words from one another, or combines several, gently but firmly, into a unit which does not obliterate the outlines of even the most insignificant word."46

Winter is often cruel and full of dark sensations even when it is at its fag end. The ensuing advent of spring does not dilute the trecherous strength of winter. A reptile shedding off its old skin is imaged with reference to the month of march in 'A Celebration' (CEP, 188),
"the old skin of wind clear scales dropping/upon the mold."
The imagery of seasons here is designed so as to give
the impression of two different identities of the month
of march. The cold blizzard is vividly described. A meaning-
ful empathy is portrayed in "a slow hand lifted a tide,/
it moves." The "second march" is evidently personified.

In addition to the art of personifications, Williams
often utilizes his powerful artistry of humanization with
reference to winter imagery as in the second poem of
'Three Sonnets' (CLP, 30). Several such geophysical
elements as "The silent and snowy mountains," the sun,
the birds, and the "ice-strewn/ rivers" are juxtaposed
in this large-limbed image of winter. The first person
articulation in the second part of the poem helps in the
composition of humanization.

The dark sensation of winter is handled in the back-
ground of war too, as in the poem 'These' (CEP, 433).
"... the desolate, dark weeks/when nature in its barren-
ness" affects the human psyche adversely. This barren-
ness due to snowy winter results in depression of human
mind. Mariani, recollects such moments of depression in
the old poet's life due to winter. "In December he had
written several poems out of his despair and one in parti-
cular which he wanted Cole to know about, a poem he'd
written." For Eleanora and Bill Monahan," He'd dedicated
it to "The Mother of God" and was particularly interested to know what Cole as a Catholic thought about it, "what right has Williams," he asked, "a non-believer, to write such a Poem? But there it is and I would like you to read it," especially since he'd written it "under the greatest difficulties." "That which we have suffered/ was for us/to suffer, he wrote, and now,

in the winter of the year,
the birds who know how
to escape suffering

by flight
are gone. Man alone
is that creature who

cannot escape suffering
by flight." 47

As we move from chapter of Winter to the next chapter describing Old age Williams, makes us see the depression, the uselessness and corrosion of old age; but with a relief and an essential fact of senility— for the old too have a history, an intellectual recognition of the phase. Such helplessness and discomfiture associated with old age is pointed out in several poems, as in 'The Descent of Winter' (CEP, 300) "What chance have the old? There are no duties for them." The poem 'All the Fancy things' (CEP, 321) gives distinction in "the image of the woman, once a girl in Puerto Rico in the Old Spanish days, now solitary and growing old, not knowing what to
do with herself, remembering— she doesn't know what
to do/ with herself alone/ and growing old up here. Even
Williams could not help himself in his old age. He writes
in one of his letters to Pearson "living forever is an
awful job, one wishes sometimes that one didn't have an
immortal soul, writing would be so much more a pleasure.
Now that I find it impossible to write, my mind is fast
winding itself into knots of despair... What are we to
do? Where shall we turn for relief? I don't know." The
comparison and sensitivity of the old man goes back to
his young age as in 'Pastoral' (CEP, 121). However Old
man as a separate and distinct entity is often described
in the poems, as in 'The Old Men' (CEP, 158). Williams
is often full of criticism towards the young man who tries
to hurt the feelings of old age. In the poem 'To An Elder
Poet' (CEP, 383), flower imagery has been humanized to
stress on the ability of the old age. "To be able/ and
not to do it/ Still as a flower." 'Sunflowers' (CLP, 258),
too juxtapose old age against flower imagery. Generation—
gap creates an impression of young men and women often
selfishly edging out their older counterparts, in Williams'
poems. Juxtapositions of winter and Old age make it even more
suggestive in 'Fire Spirit' (CEP, 24). Here the old man
is helpless and shocked at the selfishness of the younger
generation. Such experiences, may lead to the flashback
technique which is important in this particular context.
A peculiar portrayal of an old black man dancing to the
tune of the Canthara music is glorified in the poem
'Canthara' (CEP, 143). Even Black community has not escaped
Williams' attention. A good sample can be illustrated from 'Time the Hangman' (CEP, 204). The present helplessness of "Poor Old Abner," the "nigger" is pathetic indeed. But Williams always never provokes the old age. Old age, undoubtedly is associated with the wisdom of vision as can be observed by a discerning reader in 'A Morning Imagination of Russia' (CEP, 306). Here the thirst for the knowledge of medicinal plants is clearly indicated when the persona is interested to seek knowledge not from any youth but from an "old woman." Williams the doctor-poet is deeply concerned with the poverty, unprivileged patients and other suppressed sections of the society. His poems are rich in proletarian imagery as a result of his deeper sympathy towards the proletariat class. Paul Mariani has well said in his book in relation to proletariat sector. "Williams dedicated this new book to John Coffey and placed "An Early Martyr" first in the form of a dedication poem. But he might just as well have called the book 'Proletarian Portraits.' For the most characteristic pieces were in fact portraits of the times, like 'Proletarian Portrait,' 'Item,' 'The Raper from Parsenack,' 'Late for Summer Weather,' 'To a Poor Old Woman,' 'The Catholic Bells,' and 'The Yachts'.... or... finally-yet another woman Williams had seen in the newspapers: an old woman "with a face/like a mashed blood orange" still clutching her old coat and "stumbling for dread/ at the young men/who with their gun-butts/shove her/sprawling." Such physical portrait of an old beggar
woman is drawn in the Introductory Poem 'The Wanderer' (CEP,6). Several images of old age are associated with the personal elements of the poet specially with the English grandmother, Emily Dickinson Wellcome, she is referred as the "marvelos old queen" in 'The Wanderer' (CEP,6). The relationship between the two seems to be very close one. Her sickness in the old age is faithfully recorded by the physician poet in an autobiographical form as in 'The Last Words of My English Grandmother' (CEP, 443-44). The second old woman often portrayed is Elena, his own mother. Her superstitious visions are recollected by her son in 'The Horse Show' (CLP, 185-86). "Visions possess her" in old age as clear with the "Tragic Outlines" of the horses in 'The Clouds' (CLP, 205-06). Thomas Parkinson, a poet and critic comments:

"So she spoke without self consciousness of what, in her very old age, remained wonderful—remarkable— in her past. She quotes proverbs. 'El Que Se hace de miel, se lo comen las hormigas: He who makes himself honey will be eaten by the ants.' She considers children: 'I think the older I get the more I enjoy little children. They're like little birds, jumping around that way, They are so light and springy you know.' As a child, a colored maid tells her of the Devil: 'I was listening with my very eyes.' Out of all this comes a revelation, but it is exposure of sensibility— a hard core of apprehension, accumulating precise memory of event, never crusted over or dulled by experience. There was, as Dr. Williams notes in summarizing her motives, little softness in her. And as his father warned him on his death bed, she was strange and difficult."
Thus her idiosyncrasies constitute an interesting subject for research. However full portrayal of Elena's old age in great details is in the poem entitled 'Elena' (CLP,220-29). Even Williams, the genius, couldn't remain untouched with the pathos of old age. "In midwinter 1956 Williams, then seventy-two, had written Louis Zukofsky to say that he had a picture postcard sitting on his desk-sent to me by a friend, a woman living in Brasil now, whom I met in the nut house when I was there. It shows four old musicians walking poorly clad in the snow from left to right between- or approaching a village no doubt somewhere in Europe. They are all scrunched together their instruments in their hands trudging along. I mean to keep the card there a long time as a reminder of our probable fate as artists, I know just what is going on in the minds of those white haired musicians." For Williams old age is a bliss which takes everyone into its folds and at times seems as certain and inevitable as death.

In Williams' poetry, winter and old age march forward as a prelude to the dark, dreary and definitely destined end which is death. There are innumerable direct or indirect references to death in his poems. The images of dry leaves, leafless vines, dry flowers, bare trees, dry mountains, dry cataracts due to winter, make the reader think of death in botanical terms. The images such
as grave, funeral, pyre, coffin are directly associated with death while sorrow, grief, breavement, mourning, killing, burning, murder refer to death but distantly. Paul Mariani exemplifies Williams' acceptance of the inevitability of death: "Williams, wounded physician that he was, who had watched his one parent die and now watched the other, knew all too painfully his human limitations."53 Death is an ultimate refuge and friend to Williams. His consciousness of death as a conqueror similar to John Donne's views is revealed in a number of poems throughout his poetry. To support the present discussion it is worthwhile to take the help of views supplied in the Dictionary of the History of Ideas:

It is a matter of debate whether animals have an awareness of mortality, but it is certain that man alone among all living creatures knows that he has to die.... More recently some philosophers, notably Max Scheler, asserted that man possesses an intuitive awareness of his mortality, and Paul Landsberg suggested that it is not through experience in the usual meaning of the term but by way of a particular 'experience of death' that one realizes one's own finitude. There is undoubtedly some truth in his view but as numerous anthropological studies have shown, primitive man is totally unaware of the inevitability as well as the possible finality of death. For him it is neither a natural event nor a radical change: death occurs only as a result of violence or of a disease brought on by magic and those who die merely enter into another mode of living in which the need for food, drink, and clothing does not cease.54
Williams' belief in the inevitability of death is projected in a poem entitled 'Two Pendants: for the Ears' (CLP, 214). The poetic rendering of Williams' personal sorrow and grief find a clue in a rich nexus of condensed images which often acquire a great significance. Williams sees, hears and feels the death of the objects of nature, both animate and inanimate, with great sympathy. Randall Jarrell comments on his poems about nature: "Williams' poetry is more remarkable for its empathy, sympathy, its muscular and emotional identification with its subjects..., Williams' knowledge of plants and animals, our brothers and sisters in the world, is surprising for its range and intensity; and he sets them down in the midst of the real weather of the world, so that the reader is full of an innocent lyric pleasure just in being out in the open, in feeling the wind tickling his skin. The poems are full of 'Nature'... In these poems emotions ideals, whole attitudes are implicit in a tone of voice, in the feel of his own overheard speech; or are expressed in terms of plants, animals, the landscape, the weather." The images of death recur in his poems which deal with botanical realm of nature. 'The Bare Tree' stands as a "skeleton" with "no fruit on it." Therefore, "chop it down/and use the wood/against this biting cold." (CLP, 51). In 'Spring and All,' we find the "dead brown leaves" feel brittle under the feet making the trees look "lifeless in appearance" (CEP, 241). Williams has successfully juxtaposed the
sorrow of nature with the joy of man and the joy of nature with the sorrow of man. The poem 'The Widow's Lament in Springtime' depicts the sorrow of Williams' mother in the spring time when the trees are loaded with "masses of flowers," she says, "grief in my heart/ is stronger than they/ for though they were my joy/ formerly, today I notice them/ and turned away for-getting" (CEP, 223). 'These' "are the desolate, dark weeks/when nature in its barrenness/equal the stupidity of man" (CEP, 443) clearly notices the barrenness in nature.

Even animal world does not remain untouched with the cruelty of death. "The Old horse dies slow" (CLP, 79) in 'When Structure Fails Rhyme Attempts to Come to the Rescue.' After the death of a black cat named Lesbia in 'St. Francis Einstein of the 'Daffodils,' the poet "buried" it during "an icy day" (CEP, 207) in 'Complete Destruction.' "Having in the mind thought/ to have died" (CLP, 82) is the best example of death consciousness in animal imagery which the poet has illustrated in 'The Goat.' Another poem 'The Rat' evokes the images of widespread death "in the ubiquity of his/deformity: plague" (CLP, 145). In 'Fish,' we see at a glance "thousands of barrells/packed with the fish on the shore" (CEP, 177). "From a height we fall, innocent/ to our death" (CLP, 122), the poet says on behalf of 'The Woodpecker.' Thus Williams enters the dying bodies of objects and feels sting
of death personally. In 'The Wanderer' the image of
the death of the river is perceived with the tone of words.
"Live, river, Live" (CEP, 12) makes the reader think
as if the river is dying or is dead. Wagner rightly
observes: "Williams combined images of nature with images
from one or the other subject categories... Most often
nature 'was coupled with man.' 56 Death is also a re-
current phenomenon in the poems which deal with the human
beings. Being a physician, the subject of death
before birth does not escape in the form of abortions
and miscarriages in many of his poems. In 'The Cold
Front,' doctor Williams says, "This woman with a dead
face/has seven foster children/ and a new baby of
her own in/spite of that/she wants pills/ for an abortion"
(CL, 57). The poems associated with the proletarian
class results in death as a result of exploitation,
injustice, poverty, sickness, aggression, corruption,
greed and falsehood. In 'The Descent of Winter,' the
poor patients who have already "paid heavily" (CEP, 308)
are dying with cancer. Similarly the sick woman
in 'Portrait of a Woman in Bed,' speaks of her lack
of money, "I've got no cash,' what are you going to
do about it?— and no jewellery (CEP, 151)." In 'A
Vision of Labor: 1931,' and 'The Hard Listener' the social
and political anarchy causes death of innocent people.
In 'East CooCoo' the proletariat cannot help declaring,
"And we tooshall die/ among the rest" (CL, 259).
Being a physician Dr. Williams was everytime worried
about the sickness. One such incidence he has written to Bill, in his letter, "This is a sore bunch on this boat. Half the Southerness have heavy colds. Many of them are down of H.Deck, imagine! And they hope to die. Really, some are desperately sick." Poet is often moved with accidental deaths as in 'Romance Modern' he says, "All threads cut/Death! Black. The end. The very end" (CEP, 182) in a car accident. Williams discusses such touching things with his friends as the impression is given in one of letters to Nathanael West. "Let me know if Friday will be convenient for you. I have a long thing by Sherry Mangan which we may run in two issues. Its' censorable tho, I'm afraid. A terrific story of death and perversion." Some of the poems project the death in imagination. In 'Death the Barber,' the persona says "we die/every night" (CEP, 265). Similarly, The Yachtsmen during their expedition are "Broken/beaten, desolate and rise "from the dead" (CEP, 107), before reaching the shore. Death of one's vitality is a sort of death in life. In the poem 'The Cure,' the persona writes, "For when I cannot write I'm a sick man/ and want to die" (CLP, 23). Similarly the "burden" of life in 'Rumba|Rumba!' caused a "wish to die" (CLP, 34). Like wise 'In Sisterly Fashion' depicts an "Ugly woman" "Knowing her lack of beauty/likes the sting of death—" (CLP, 19). William Carlos Williams was shocked to see the depressions, aversions and death as a result of the world wars. His poetry during this depression period
was filled with war and death as in 'The Lion' (CLP,180). Similar war imagery is vividly presented in the poem 'The Apparition,' "Is this the war--that spawned you? Or/did you make the war? Whichever, there you are,' (CLP,68).

Mariani recollects the war-moments which result in weak human psyche due to deaths and depressions: "February: Still in the midst of that hard winter, William had walked outdoors on the night of the tenth to watch the aurora borealls, as he had so often done in the past, as Stevens too had so often done. It was quite a sight, Williams had to admit, and it forced man's "puny sputniks and missiles," first hurled into the heavens by the Russians the previous fall, to "return to size." Even poets were vulnerable against that vast dark backdrop. So, when he heard that Lowell had entered McLean's in Boston for psychiatric care, Williams wrote him a word of consolation. And other sons and daughter clamoring."^59 'The Clouds' (CLP, 124) tells of not only the expression of the poet's personal grief at the death of his father, but it also represents the ultimate issue of human predicament. The poem appeared in the last year of the Second World War and the poet felt deeply involved by the death of thousands of men and women all over the world. The poet transmutes the personal grief into impersonal sorrow in order to achieve universal appeal in the poem. The experience of death
is a recurrent phenomenon in Williams' life. Apart from the death of his parents, he had to accept the death of his wife's mother, grandmother, other relatives, friends and patients. Death seemed to be an ultimate refuge and friend to Williams. Williams even predicted his own death in 'The Shadow' wishing to die in spring, which comes out true on March 4, 1963, in Rutherford. "Spring Closes me in/with her blossomy hair/brings dark to my eyes," (CEP, 120).

In fact death is a very over-powering and critical issue in his poems. Though the poems are dominating in the death of a physical self as an end of human life but sometimes with the death of close person, his near and dear ones, Williams takes consolation in those depressing moments from the religion speaking of life's continuity after death. Alan Ostrom records his views on death. "... only possible unconventional aspect in Williams' poems derives from his disbelief in life after death. Death becomes, in his work, no means to a higher glory: '... at heart I'm a nonbeliever; nothing makes any difference to me. Death is too real for me to want to become 'dramatic' about it. It clasps you between its hands like a flying moth, and you are done: only those who hope find that tragic. I find it simply leaden. Only life in here and now is imaginable." There is no doubt that Williams has a scientific eye and a rational mind. So a further enquiry is required to be
made why the poet Williams represents the view of the continuity of life in his poems if he rejects it as an individual. For this, a psychological analysis of his conscious and unconscious mind is necessary. Conscious is essentially a state of mind which is concerned with the immediate awareness of things happening around. Unconscious is interpreted as a great reservoir which records the experience not only of present life but the experiences of previous lives also. He is least concerned with the philosophical and metaphysical enquiries because both philosophical and metaphysical enquiries teach us by abstracts. In relation to this, Leonard Unger comments: "Philosophy and metaphysics to Williams had no place and no meaning apart from the structures by which they were expressed or could be deduced. 'No ideas but in things,' he said, and he believed that the poet's business is 'not to talk in vague categories but to write particularly, as a physician works, upon a patient, upon the thing before him, in the particular to discover the universal.' Thus his conscious mind rejects the view of life after death. It urges him to believe that one dies once and forever. On the contrary, his unconscious mind accepts both concrete and abstract, body and soul. Thus it becomes clear that in those poems which depict the immortality of soul, life's continuity may be said to have derived their material from his unconscious mind. In 'An Eternity' he says, "the soul, dear, is paramount,/ the soul of things/ that makes
the dead moon shine" (CLP, 183). Williams writes emo-
tionally, "come back, Mother, come back from/ the dead-
-not to 'Syria,' not there/but hither- to this place/
you are old, Mother, old/ and almost cold, come back
from/ the dead" (CLP, 182). In 'The Horse Show,' Williams
writes with the conscious mind, "Life, a/continuing
life's impossible-- and it is all/ we have. There is
no other life, only the one" (CLP, 185).

Certainly, one can admit that the poems are an
acknowledgement of reality, and a confrontation as well,
with no feelings spared. We can loudly and lovingly
call William Carlos Williams a courageous man who required
neither escape nor mystification. His poems will be
our bulwark: committed to our life, our reality, and
our enigma where consciousness permeates the world,
and the world has entered into Williams' mind as nature
of winter imagery, a helpless stage in old age and the
ultimate truth of life which is Death.
NOTES


9. Ibid. The PEPP points out that the interest in the first definition is "on what Happens in the reader's mind (effect)," while in the second and third the focus is "on the imagery-bearing language itself and its signification (cause)." The concept of symbolic vision is also equated with "non discursive truth."
10. Ibid., pp.364-65.

11. Ibid., p.366.

12. Ibid., p.367.


15. Ibid., p.370.


17. Ibid., pp.11-12.

18. Ibid., p.25. (See pp.10-16 for more information on Prof.Richards' theory and Prof.Fogle's rejection of the same.)


20. Ibid., p.3.


22. Ibid., pp.28-29.


25. Ibid., p.100.


27. Ibid.


32. Ibid., p.53.

33. Ibid.


35. Ibid.

36. Ibid.


42. Miller, p.304. Miller refers to the following lines from Williams' Paterson (New York: New Directions, 1963):

Jostled as are the waters approaching the brink, his thoughts interlace, repel and cut under, rise rock- thwarted and turn aside but forever, strain forward ... (p.16)


47. Mariani, pp.655-56.


52. Paul Mariani. p.770. (WCW to LZ, 30 Jan. 1956 (T).) (Here LZ is Louis Zukofsky)

53. Ibid., p.594.


57. The Selected Letters of William Carlos Williams, p.86.

58. Ibid., p.128.
