Chapter V

IMAGES AND SUGGESTION

"...the learned men of yore have declared time and again that the soul of poetry is suggestion..."

Āṇandavardhana

"...to name is to destroy, to suggest is to create."

Hāllarāme

In the preceding three chapters, the images have been interpreted to find out their meanings and their significance. This chapter aims at finding out the various ways of conveying meanings through the images. As it has already been mentioned, here the Indian theory of meaning—the Dhvani theory—is applied to assess the abilities of the poet to create meanings.

A search for the devices of constituting meanings leads one beyond the denotative contour of the words used in a particular context since the literal meanings of those words in most cases, prove inadequate to reveal what a poet really intends to mean. A word has the potentiality of conveying several meanings other than its usual meaning attributed to it by convention. A poet explores this potentiality and in his exploration of the power of a word lies the beauty of poetry. In the process a poet suggests what he fails to state by literal meaning. Āṇandavardhana, the famous Indian rhetorician, defines such poetry as "Suggestive Poetry":

That kind of poetry, wherein the (conventional) meaning renders itself secondary or the (conventional) word
renders its meaning secondary and suggests the (intended or) implied meaning is designated by the learned as Dhvani or 'Suggestive Poetry'.

This dichotomy of statement and suggestion appears and reappears under various names. Some of them used in the present-day Western critical tradition are "signification in the code" and "value in the context" (Semiotics), "emotive" and "referential" meanings (I.A. Richards), "direct" and "oblique" meanings (Tillyard), "local texture" and "logical structure" (J.C. Ransom), "intensive" and "extensive" (Allen Tate), explicit and implicit, and so on. In the Indian critical tradition they are called vācyārtha and vyangyārtha. In fact, this dichotomization of discourse into statement and suggestion has become a key factor in the evaluation of literary texts.

The suggestive power of a poem is held to be the mark of its poetic excellence. The ancient Indian rhetoricians postulated that the quality of suggestion of a poem should determine its artistic quality:

If the critic feels that the beauty of the expressed element (vācyā) outshines the beauty of the suggested (vyangyā), it helps him to rate that passage as second-rate poetry. If on the other hand, he is convinced that the suggested beauty surpasses the beauty of the expressed, he will rate it as dhvani-kavya or first-rate poetry.

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poetry. If the suggested element is almost negligible in appeal, it will be third-rate poetry (citra-kavya).2

The Western critics have also repeatedly talked of suggestive poetry. For instance, F.W. Bateson affirms, "... poetry is not concerned with what words mean but with what they suggest. A good poem apparently should mean very little while suggesting a good deal."3 To put it in A.C. Bradley's words: "... all embracing perfection cannot be expressed in poetic words of any kind. ... but the suggestion of it is much poetry if not all ...."4 T.S. Eliot's theory of "objective correlative" is his affirmation of suggestive poetry. He propounds, "The poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate if necessary, language into meaning."5 W.B. Yeats asserts it subjectively: "I desire a mysterious art. ... doing its work by suggestion, not by direct statement."6 When Aristotle talks about the "riddle" in expression, or Horace talks about the "fresh meaning to familiar words," or Longinus talks about "what is out of ordinary," they all refer to suggestion and profess its indispensability in

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poetry. Suggestion, therefore, is the determining factor in the critical appreciation of any poetic excellence.

Now, what are the elements that help a poet sustain suggestion in his poetry? Ānandavardhana, "perhaps the greatest of all theorists of textual symbolism,"\(^7\) gives an exhaustive answer to it. He views that artha or meaning includes not only the literal meaning but also the emotive elements and the "socio-cultural" significance of utterances which are suggested with the help of contextual factors. To him, words and sentences are not the only indicators of meaning; the contextual factors, the intonation, stress, gestures and even the pure sounds used in the utterances as well as the literal sense are also the suggesters of meaning of an utterance. The chart,\(^8\) in the next page worked out by Dr. Kapil Kapoor from Dhvanyāloka, presents at a glance a comprehensive view about the structural typology of symbolic meanings. Prof. K. Kunjunni Raja has reduced these varieties and sub-varieties of Dhvani to two main varieties and four sub-varieties.\(^9\)

1. Literal sense not intended
   a) Literal sense completely set aside.
   b) Literal meaning shifted.

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9 Indian Theories of Meaning (Madras: The Adyar Library and Research Centre, 1963) 306.
II. Literal sense intended, but subserves the implied sense.

a) Stages of knowing the suggested sense imperceptible.
b) Stages of knowing the suggested sense perceptible.

Inasmuch as this study is confined to images—whether they are produced by words, or sentences, or figures of speech, or sound, or by entire poems—all the suggesters mentioned in Dhvanyāloka are beyond its scope. The following categories of suggesters based on the four varieties mentioned above cover almost all the devices of conveying suggestion through images, and thus, serve our purpose:

1) Suggestion with the unintended literal sense which is completely lost.

2) Suggestion with the intended literal sense which is merged with the other meaning.

3) Suggestion with the intended literal sense of a fact perceptible.

4) Suggestion with the intended literal sense of an image perceptible.

5) Suggestion with the intended and unintended literal senses of a mood/sentiment imperceptible.

According to the above criteria the images are examined here with a view to find out proportional differences in the use of these categories in each poet and then, among the selected poets.

In the first category of the suggester-image, metaphors are the constituting agents for meaning. Here literal meanings are completely suspended and new meanings are created by the
contextual exigency. In Razia Khan's poems, it is a major category. Here is an example:

So the blow fell on tender
Stems of half-grown
Jute . . .

("God in the Goblet," AUA, 1976, 8)

The literal meaning of "half-grown/Jute" is set aside; it really suggests the teenagers who were mercilessly crushed during the Liberation War of Bangladesh. The same device is used in the following image:

While you look out of the window
I see a pair—
Of stagnant pools that were
Once clear streams
In the mirror . . .

("Cruel April," CA, 1977, 17)

The context does not approve literal meaning of the "stagnant pools"; it suggests a pair of motionless, tearful eyes, and thus, the end of emotional flow in life.

Sometimes, her use of irony constitutes such images. For instance:

THE MURDERERS CAME
On the orders of a madman
Who had drowned his God in the goblet
To declare Holy War
Against a people of his own faith.

"God in the Goblet," *AUA*, 1976,8

God cannot be drunk nor a drunkard can declare a holy war. "God in goblet" suggests that Yahya Khan's display of his faith in Islam was caused by excessive drink. The "Holy War" that he declared against the then East Pakistanis, thus, suggests its opposite meaning.

Halima's poems contain many of these images but a few are suggestive. Here is one such:

I have given you the sea
with all its glory, beauty and appetite
to feast your ever searching eyes, and
the creative mind.


The accepted signification in the code of "sea" is useless in the context; it suggests the body of the persona. In using unintended literal import, she sometimes employs fixed symbols which attenuate the charm of the images. For example:

We were walking together,
my friend and I,
and at the end of the road
we saw eternity:

"We Saw Eternity," *SAS*, 1981,39

Both "walking" and "road" lose their literal import and suggest a known meaning—a journey towards death. Halima's poems are replete with these images in which the literal import is
completely lost but at the same time, the suggestions float almost at the superficial level. At times they turn to be aridly mechanical and uselessly decorative. For instance:

I had the stones of dreams
Faint straws, pebbles of multicoloured Emotions, and bricks of hope
Arrayed against the sky of time,
That canopies the river of life.


Among the poets from Pakistan, Daud Kamal displays remarkable skill in using this type of images. Creation of meaning at the cost of literal import seems to be an inherent part of his poetic faculty. For example:

Sandpaper tongue of tiger:
every syllable a fatal collision.
A new technique of writing . . .

("Windowsill," JELC, 1988, 40)

"Sandpaper" or "tiger's tongue" is incongruous to each other. The image suggests the sharpness of highly charged syllables—the small parts contributing to the total effect—that discharge powerful meaning. The poet, like the Imagists, maintains this device of poetic composition. His images are terse as well as vibrant with suggestions. The following lines exemplify precision as well as suspension of the literal meaning:
Anchor your dreams
neither in the stars nor the sea
but in the earth

("Anchor," JELC, 1988, 105)

Navigation, the literal meaning of the image, is not intended here. It suggests that one should be practical rather than being extremely optimistic or pessimistic.

Taufiq Rafat shows no less ingenuity in handling this category of images. For example:

I see a lake,
he continues. Its colour
and smell puzzles me.

("This Year's April," AM, 1985, 206)

The "lake" image disappears leaving behind it its vastness to suggest a huge pool of blood. The handkerchief-image in "From a Train Window," performs the same function:

My countryman . . .

. . . . . . .

. . . stubbornly tills
a handkerchief plot
between eroded hills,

(AM, 1985, 38)

In Alamgir Hashmi's poems, this device of suggestion is far from charming. For instance:

Then everyone came to pay homage
and carry you like a bride
where your husband lay
as if you would make a family there too.

("Grandmother," HSK, 1981, 53)
The "Bride" suggests a dead body, quite opposite to its literal meaning but it creates no "riddle" or wonder as the suggestion is at the surface level. Similarly, the primary meaning of "alluvial" in the following image is completely lost to suggest richness but lacks elegance.

Our alluvial fortunes keep hunger company.

("Around Panjnad," HSK, 1985, 80)
The land that makes its owners rich presents a sorry sight as crops are deluged during flood.

In total contrast to Hashmi, Mahapatra, like Daud Kamal, uses this kind of images with utmost precision. He suggests a lot often by using a word or a phrase which loses its literal meaning in the process. For example:

The wind was 1, and the days and nights before.

("Hunger," SP, 1987, 19)
Contextually, the "wind" suggests a hope for the fisherman and his daughter. The narrator in this poem turns into not only a customer for the flesh of the poor fisherman's destitute daughter but also a hope for them, a life-giving force to enable them to survive a few more days. A few more examples illustrate the point:
I look up at a father's face:
Its simple sky twisting with the stain of inheritance;
The dilemma of worlds peddled between those two,
making real the circle
which karma leaves behind, a halo after rain—
his eyes dry and stiffened as the toes of a toad.

("Thought of the Future," SP, 1987, 26)

The twisting sky, peddling dilemma and "halo after rain" are not literally used. They suggest a thoughtful face, conflict between hope and despair, and calmness after tension respectively. Mahapatra's suggested meanings are, as it is here, always fresh and charming.

Ezekiel's poems, written after 1960, are not as rich in images as in the case of Mahapatra's poems. But even the few images employed by him are elegantly suggestive and the effect is effortlessly achieved by the poet whatever the type of images may be. For instance,

The Roman Catholic Goan boys
Confessed their solitary joys
Confessed their games with high-heeled toys
And hastened to the prayers.

("In India," CP, 1989, 132)

The toy-image loses its literal import and suggests a different meaning—the modern girls on high-heels. Similarly, the "island" in the following lines becomes useless if taken literally:
Unsuitable for song as well as sense
the island flowers into slums
and skyscrapers,

("Island," CP, 1989, 182)

It suggests the isolated growth of Bombay-culture which has
developed of its own alienating itself from the tradition and
culture of the country.

Kamala Das' use of this device of suggesting meaning
also appears to be effortless and natural. For Example:

Who is loving who
Who is the husk who the kernel
Where is the body where is the soul

("Ghanshyam," CP, 1984, 94)
The primary meanings of "husk" and "kernel" are not intended.
The relationship between these two suggests the inextricable
bondage between the lover and the beloved. She repeatedly makes
use of this device as these lines exemplify:

His nature was then
Water, mine was fire.

("A Souvenir of Bone," CP, 1984, 33)

Instead of their literal meanings, "water" stands for cold
and passive attitude while "fire" implies desire, lust, greed,
etc. Kamala Das works out images of "sun" and "sea," among many
others, in the same manner. It may be noticed that the images
and their meanings are not altogether new, and therefore, the
suggestions are not as fresh as those of Mahapatra.

The second variety of images is also formed by unintended literal import but here the literal import is not completely suspended. The literal meaning here helps produce suggestion by a merger of its association with the context. Images in Razia's poems provide a good example:

A few thousand dead! Heil Adolf!

Eye-brows matching moustache!

("Argus Under Anaesthesia," AUA, 1976, 4)

Hitler's moustache and Yahya Khan's eye-brows are equated to suggest semblance of their genocide. Here "Heil Adolf" is unintended but all the qualities associated with Hitler's personality are merged with the suggested meaning. Razia refers to historical fact for this kind of images:

Like the one

Who drank from the cup of bitter Hemlock

I only knew that I Do Not Know

("Cruel April," CA, 1977, 29)

Socrates' drinking Hemlock with all its associations—such as, uncompromising struggle for truth and the greatness of confessing his limitation about infinite knowledge—is shifted to the suggested meaning of the context. She has also made use of legend for suggestion:
I will be her Jubal
And my loyal
Ladvenu the conchshell;

("St. Joan In Prison," AUA, 1976, 53)

Literal meaning of Jubal, the son of Laamech and Adah and the master of all those who handle harp, is shifted to her desire to indicate its nature.

In Razia's poems, such images are numerous. But in Halima's poems, they are rare; one of the few is—

Desire become the body,
and the moon fertile land
under the cool shade
of Bodhidroom.
Where he sat alone
for the dawning of Nirvana
on the forehead of
his burning lips.

("Confluence," SAS, 1981, 37)

Buddha's meditation under Bodhidroom till he could overcome worldly desires is merged with the suggested meaning.

Alamgir Hashmi has used numerous of these images. His suggesters are mainly geographical, such as—

And

The ababeels of Mecca
no more carry stones  
in their beaks.

("Harvest Homecoming," MSK, 1981, 27)

The literal meaning of this image—the flock of birds that fought at Mecca for the believers against the unbelievers in the battle of Owhood—is ignored in the context. It suggests the absence of the righteous for whom fighting against the evil doers of the society for the cause of truth is an act of natural instinct. For another example:

In Lahore

I have walked every street  
with a burning Sahara  
on the tip of my tongue.

("Harvest Homecoming," MSK, 1981, 26)

The literal meaning of burning Sahara is shifted to his thirst to indicate its intensity. He sometimes refers to mythology:

Indus raged,  
(as if it were machinery for a Mahabharata)


The awe-inspiring terrible war at Kurukshetra is used here to suggest the terrible appearance of the Indus during flood. Sometimes, he makes use of images used by other writers to bring in their associations in the context as in "The Final Draft of 'To His Coy Mistress':"

No less than Marvell,  
I loved you sweetheart.
I played no games,
for the Wordsworthians were
occupied with those by
that bridge on the Thames.

(MSK, 1981, 95)
The themes of "To His Coy Mistress" and "Westminster Bridge" are shifted to the context to suggest the intended meaning.

Taufiq Rafat handles these images more efficiently. The suggestive force by a shift is noteworthy in "This Year's April":

This Year's April
is, well, this year's April.
There was an August once,
a caesarean month,
and a December which halved us.

(AH, 1985, 202)

August and December are not used to mean any period of the year. August refers to the particular month in 1947 when Pakistan was created out of undivided India. December refers to the separation of Bangladesh in 1971. The first image—a caesarean month—suggests unnatural process while halving fruits suggests natural process. A similar shift of meaning is in "The Village":

These ravaged stumps will bear witness
to a civilisation just as surely
as the topless stupas
and mangled buddhas
that punctuate our northern valleys.

(AH, 1985, 31)

The qualities associated with armless icon of Buddha are shifted to the trees to imply the damage caused to them by war.

Nissim Ezekiel uses these images in a number of his poems. Some of them are called out from the old Testament. For example:

Then suddenly the mark of Cain
Began to show on her and me.

("Marriage," CP, 1989, 124)

Cain's fratricidal nature is brought here to suggest the quality of their mutual relationship. In the next image, he brings in all the associations of a prophet:

I ask the prophet in me
To say where I must go next.

("Edinburgh Interlude-XXVII," CP, 1989, 294)

The primary meaning of a prophet like Moses or Christ is not intended but their authority for the command of truth is transferred to the context to indicate the authority of his conscience. Images from Buddhism are also used in this variety. For instance:

... sent forth Zen-eyed
To bring her in...

("Nudes 1978," CP, 1989, 252)
Kamala Das does not frequently use these images. However, here is one—

It is then that your desires cease
And a homesickness begins
And you sit on the temple steps
A silent Devadasi, lovelorn
And aware of her destiny...

("Lines Addressed to a Devadasi," CP, 1984, 101)

Here Devadasi means not a woman serving in a temple but one who, in a particular condition, feels all the agonies of a real Devadasi.

Daud Kamal has not used this type of images. In India, Mahapatra also has not used them. We may note that in those who use these images, the proportion is not always the same. For example, Alamgir Hashmi has used these images more than any of the others. It is also noteworthy that except Hashmi all the other poets have used more of the images of the first category than the second.

The use of the third variety of images also differs in proportion from poet to poet. In this type of suggester-image, the suggestions are perceptible facts made by literal meanings intended but subordinated to the suggestions they convey. Razia Khan writes—

In the tense
Womb of these hours of intermittent
Monologues, dialogues and silence

The train is gone;

("Cruel April," CA, 1977, 30)

The image literally means that the train has left on time while the persons were engaged in talking. But it really means that the proper time of conjugal life has passed away in self-agony and quarrelsome relationship. Similarly, the following image suggests the oncoming death and destruction rather than its literal meaning:

The vultures shall come.

("Argus Under Anaesthesia," AUA, 1976, 4)

In Halima's poems, we have not come across this type of suggestions.

Hashmi's poems do not contain many of these images. Here is an example:

Rumour has it
that the photographs are all
of herself,
and she was married
too briefly to venture children.

("About An Honest Courtesan," NTT, 1964, 49)

The primary meaning is necessary to suggest that she had physical contact with some one before her marriage.
Daud Kamal uses this kind of suggesters more efficiently. For example:

The pine-tree blasted by last year's thunderbolt
and the burnt-out match-stick in my ash-tray
look so terribly alike.

("An Ode to Death," JELC, 1988, 106)

The literal size of the pine-tree and that of the match-stick are used to mean that there is no difference between the death of a rich or powerful man and that of an ordinary man. It may also suggest that natural death and unnatural death are alike.

The following lines are equally vibrant:

Vultures prosper now
and golden eagles languish
in their cages.

("Blood On The Barbed Wire," JELC, 1988, 92)

The difference between the vultures and the eagles leads to the fact that the righteous and the wise suffer while the evil elements of the society prosper.

Taufiq Rafat's poems like those of Halima do not contain these images.

In Ezekiel's poems, these images are not frequently used. Nevertheless, here is one example:

You may imagine the flowers
dancing in the breeze, etc.
That is only part
of the story. If you want
a fuller truth,
There is a case
for remembering
how soon the flowers die
after they have danced.

("Edinburgh Interlude," CP, 1989, 290)

The dancing flowers and the dying flowers give a literal
meaning but they also imply a more important fact that joy and
suffering are the two aspects of the whole truth of human life.

Kamala Das makes subtle use of this type of images. For
instance:

The snake shrine is dark with weeds

("Blood," CP, 1984, 3)

It has a literal meaning but at the deeper level it signifies
that the snake-god, due to abandonment, is covered with wild
weeds. The same fact is hinted at in "Blood":

I know the white ants have reached my home
And have raised on walls
Strange totems of burial.

(CP, 1984, 6)

While Kamala Das repeatedly employs these images, Jayant
Mahapatra rarely uses them. One can quote:

Sometimes a rain comes
slowly across the sky, that turns
upon its gray cloud, breaking away into light
before it reaches its objective.

("A Rain of Rites," SP, 1987, 7)

The literal meaning suggests that there are flashes of
happiness in life which vanishes in the long run without any
impact.

In the fourth category the suggestions are perceptible
but they are images instead of facts. The literal meanings
serve as clues to the image suggested. Here too, as in the
above varieties, poets differ from each other. In most of the
cases, the suggested images imply a deeper meaning. These
lines from Razia's "St. Joan in Prison," for instance, suggest a
bird:

I will rise to you
On the wings of this new
Strength, my citadel
Of pain.

(AUA, 1976, 53)

In addition, the bird implies freedom—the source of strength.

For another example:

Each minute now
Seemed an hour;
The crawling hours
Deadly eternity;

("The Anniversary," AUA, 1976, 45)
"Crawling" refers to an image of a slow moving animal like snail or tortoise or a soldier on his elbow in the battlefield. The suggested image, thus, further signifies the slow movement of time, and so the intensity of the agony of the narrator.

Time may have a quicker pace also as in these lines of Halima:

The moments come galloping through
the pages of history and of the trail
of granite and sweat of the thousand weary feet and the smile,

("Night By the Tamur River," SAS, 1981, 31)

The suggested image is that of a galloping horse which implies the quick pace of time. In the following lines, a bird-image stands for eternity.

Let that be ever softly
Reaching for Time
Whose wings cover
Life, separation, death
and deathlessness.

("Anguish of Hope," SAS, 1981, 16)

An image of a bird is also suggested in Hashmi's "Harvest Homecoming," to imply a different meaning:

The believing soul croons
on the possible bush, and the
vintage banyan root is not
its home;

(MSK, 1981, 27)
The literal meaning of "croons" indicates a small bird for which
bushes, and not banyan trees, are the proper habitat. The
bird-image, thus, implies that the "believing soul" is now
deprived of its proper place. For another example of the same
type:

No
I am not a statesman, frightened
By secrets mewing
In the pockets. 10

The tendency of the political secrets to become public is
implied by the cat-image. Like the proverbial cat-in-the-pocket,
sometimes our minds look around for an outlet. Taufiq writes:

The mind looked this way and that,
seeking the breach.

("Solitary," AM, 1985, 211)

The literal meaning suggests an image of a mass of water under
pressure but in this context it heightens the mental tension
that seeks an exit. To give one more example:

On bad roads automobiles
smelling each others' rears jostle their way
to the beach.

("Karachi 1968," AM, 1985, 56)

10 Alamgir Hashmi, "A Divagative Ditty for Ms. Poetry," The
The implied image is that of animals moving in a group; it further indicates the nature of the traffic flow.

In Daud Kamal's poems, these images are dense. Here, as in other types, his images are sharp and precise as shown by these lines:

Chart the flight of birds
On the night's migratory page.

("The Blue Wind," JELC, 1988, 54)

The literal meaning of "page" suggests a book; the turning of its pages implies the passage of time.

Kamala Das' poems also offer several examples of this variety of images. Here is one:

... to hold at monsoon time
The wounded wind in my arms, to lull it back to sleep.

("A Souvenir of Bone," CP, 1984, 32)

A baby in its mother's arm is obliquely delineated. In her childhood, the narrator saw wind helped the fire burn down houses. She wished she could tame it as a mother coaxes her baby into sleeping. A similar device is in operation in the following lines:

The fire was red blood that night, I remember the house
Burning down, the slow folding of its limbs . . .

("A Souvenir of Bone," CP, 1984, 32)

The fire image, suggestive of a collapsing man, heightens the effect of fire on the house.
Ezekiel who does not frequently resort to this type of images does it convincingly when he uses them. To cite an example:

Rare is the man whose fruit is in his season. Yet, his leaf must wither, and that which appears to prosper, is often dying at the root.


The literal meaning presents a tree which implies the human condition on earth. For another example:

Is the Lord my Shepherd?
Shall I not want?
I lie down in green pastures, beside the still waters.


An image of a sheep is suggested here to imply the speaker's dependence on God.

Jayanta Mahapatra very effectively handles such images by the use of precise intended literal import. For example, he writes:

the ends of a sacred verse flutter and disperse.

("Idyll," SP, 1987, 9)

The images refers to a dove like bird that flutters and then disappears. Thus, it implies the rise and fall of the priests' voice when they recite the holy verse. He depicts the image of a
pig in the following lines:

a priest's butting nose

explores the silent waste of fears.


The pig's image very clearly defines the nature of a priest's avocation.

The fifth category of suggestion is of great significance for successful poetry. It is an imperceptible mood that remains latent at the deepest core of both suggested and stated meanings. It is transitory as it just invokes readers' responses and vanishes. It may be any of the feelings: love, hate, despair, pride, sadness, sympathy, fear, jealousy etc. The suggesters may be images with intended or unintended literal meanings.

A sense of disgust caused by the eccentricity of individuals or by the maladjustment in the society dominates the moods of Razia's poems. The following lines make explicit a sense of contempt for the people of the higher stratum of the society.

... we thrive—

Thrive to whirl in rhythmic motions

As the band strikes.

The saxophone howls,

The flute whimpers; better-padded

Breasts and buttocks; wrists and torsos

Rotate like lost worlds
Unconnected to the concentric
Point; eager glances fish
For praise:

("Euphony of Eugenics," AUA, 1976, 12-13)

The literal meaning of these lines are intended to suggest contempt for those unconcerned with the suffering of the weaker section of the society (referred to earlier in the poem). In some of her poems, this mood is suggested by unintended literal meaning. The following image refers to a lady parliamentarian of the United Kingdom at the secondary level and implies contempt for her at the undiscernible level:

In a golden island far beyond
The reach of these
Marching millions, Eve in the shape
Of a voluptuous politico
Twitters in girlish glee—just returned
From the holy land:
Genocide? No! . . .

("Argus Under Anaesthesia," AUA, 1976, 3)

The poet's sympathy for the deprived people is implied in some of her poems by intended literal meanings. For instance.

... the wan faces
Peeping from the other side—
Withered skin on unsubstantial
Sticks, eyes dilated with want,
Premature lines erasing
The luminous, mobile fullness
From Renoiresque infant faces
And budding breasts.

("The School Wall," AUA, 1976, 21)

In "Cruel April" a sense of doubt is suggested from the beginning to the end. A couple, caught in the complexities of modern world, blame each other for destroying the peace and charm of conjugal life. The dialogues underscore both the intended and the unintended literal meanings, and the undiscernible fleeting mood of doubt runs with their arguments.

In Halima's poems, despair caused by the imminent death and anguish of love dominates the other moods at the undiscernible level conveyed by the unintended literal meanings. For example:

On the shore of life
We children play with the sands of time
The fragile gold of the body mixing
With the diamond dust of our mind
To illuminate the somber depth
Of the blue forest of our fate.
... ... ... ...
We live and die
With tears in eye

("Sand Play," SAS, 1981, 11-12)

In a few poems, she has also suggested love. The first half of the following poem suggests the mood of love through intended literal meaning but the latter half of it implies
through unintended literal meaning:

I care so much for you
To be with you is my prayer
Which I offer not only
Five times a day,
But fifty trillion times each moment,
... ... ...
My longing for you
Is like the craving of the rainbow
For the open sky,
Or the shore for the sea,
Or the leaves for the wind.


In Alamgir Hashmi's poems, this type of suggestion is not so effective. He attempts to suggest humour but hardly succeeds. For example:

Take this, my train. It leaves reverentially,
On back feet,
twitching
on each hairpin bend
to bite its own tail.

("Inland," IOP, 1988, 32)

The unintended literal meaning here suggests a dry humour. Such humour is also implied in "Notice Inviting Quotations". The poem gives the detail in intended literal meaning and then ends with a funny note:
Please submit these at the office gate of the local Hetterr Industrial Estate, for the Project Manager is usually late.

(IDP, 1988, 25)

Daud Kamal widely uses unintended literal meanings to suggest despair, the dominant mood in his poems. For instance:

A young mountain woman gathers dry twigs against the coming storm. One scorpion for each eyelid a layer of dust under the tongue. Stay away from the window. I draw the back of my hand across my forehead—but the lines remain.

("But The Lines Remain," JELC, 1988, 46)

The poem hints that a poor woman is compelled to go out in storm, but a lady from a well-to-do family is afraid even within her room. This distinction, like that of the lines on one's forehead, never changes. This realization of the hard reality produces a note of despair. "The Street Revisited" is another poem that, like most of his other poems, suggests disappointment at the difference between the privileged and the deprived of the society.
In some of his poems, Daud Kamal suggests a sense of wonder. As for example, the protagonist of the poem, "Water Carrier," a bare-footed, half-clad poor man, who does not even have a proper bed to sleep, carries water to a mosque, without expecting any reward but he himself never prays there. This attitude of selfless service implies the greatness of the poor man.

This mood of wonder is also there in Taufiq Rafat's poems. He simply narrates a story in a matter-of-fact literal language. The ending of the story, strikes the note of wonder, hidden deep under the intended literal meaning. For example, he narrates in "Picnic in the Sun," the story of a lady and her young son, enjoying dishes along with hilarious laughter in the late morning sun on the hospital lawn. Then the poet comes to know—

'The woman is cancerous, and knows it, and so does the boy, her son.'

(AH, 1985, 168)

The wonder is realized by the incompatibility between their enjoyments and their awareness of the impending death.

Taufiq also suggests disgust, despair, ignorance etc. through the intended literal import. For instance, "Gangrene" is the story of a villager who comes to the city for the treatment of his son's dislocated arm. The father and the son meet a doctor—
The mission surgeon, a greedy tactless butcher, took one perfunctory look.

*(AM, 1985, 138)*

It is too late and the surgeon suggests amputation. The father retorts:

What use

is a son with one arm only? I would rather he died.

*(AM, 1985, 139)*

They go back; consequently, the boy dies on the operation table of a local mender of fractured arms. The poet feels wounded:

... I felt ashamed of being so healthy.

*(AM, 1985, 139)*

In the first two lines quoted above, the hidden suggestion is of disgust; in the second, it is ignorance and, in the last instance, it is sheer despair for the failure to eliminate the distinction between the rural and urban life.

In some poems unintended literal meanings are used to impart the undiscernible mood. In the following image, for example, an erotic sense is indicated:

Away
to the right where the mountains are,
the latest cloud rests like a hand
on a peak, kneading it gently,
and the roused land moans in response.

Nissim Ezekiel, too, in many of his poems, conveys imperceptible suggestions through the intended literal meanings. As for example, in "Death of a Hen," "The Truth About Dhanya," "The Railway Clerk," and "Ganga," literal meanings are used to produce a mood of sympathy. "Night of the Scorpion" is another such poem of intended literal meanings but it suggests maternal love, especially of the Indian mother:

My mother only said:
Thank God the scorpion picked on me
and spared my children.

(CP, 1989, 131)

The first part of the poem, however, suggests disgust:
The peasants came like swarms of flies
and buzzed the Name of God a hundred times
to paralyse the Evil one.

(CP, 1989, 130)

The "swarms of flies" refer to the number of the people as well as to the contemptuous attitude of the poet towards their superstitions. His mood in dealing with the nauseating city life is more contemptuous.

Barbaric city sick with slums
Deprived of seasons, blessed with rains,
Its hawkers, beggars, iron-lunged,
Processions led by frantic drums,
A million purgatorial lanes,
And child-like masses, many-tongued,
Whose wages are in words and crumbs.

("A Morning Walk," CP, 1989, 119)

In fact, contempt is one of the important moods of his poetry. The causes are complex city life, superstition, poverty etc. He confesses:

This is not a time for satisfaction:
the shock, scandal, outrage of the world
become a fever in my room.

("Happening," CP, 1989, 164)

Humour is another equally repeated mood in his poetry. It is enlaced with intended literal import as in—

A poet-rascal-clown was born,
The frightened child who would not eat
Or sleep, a baby of meagre bone.

("Background, Casually," CP, 1989, 179)

Yet another example of humour conveyed by anti-climax can be cited:

Friends, Romans, Countrymen, I am saying
(to myself)
Lend me the ears.
Everything coming—
Regeneration, Remuneration, Contraception
Be patiently, brothers and sisters

("The Patriot," CP, 1989, 237)
In many of his poems, eroticism and humour are suggested by the same device of intended literal import. For instance:

The struggle had been hard
And not altogether successful.
Certainly the blouse
Would not be used again.

("In India," CP, 1989, 134)

Ezekiel, thus, conveys a variety of moods by the intended literal meanings.

In Kamala Das' poems, the pathos, caused by personal anguish and death in the family, dominates over other moods. It pervades through many of her poems, such as, "Blood," "My Grandmother's House," "Rain," "Nani," "A Requiem for My Father," "I Shall Not Forget," to cite a few examples. The narratives of these poems are wrought out mainly by intended literal meanings, which are, at times, supported by unintended literal meanings. For example:

When they burnt my great grandmother
Over logs of the mango tree
I looked once at the house
And then again and again
For I thought I saw the windows close
Like the closing of the eyes
I thought I heard the pillars groan
And the dark rooms heave a sigh.

("Blood," CP, 1984, 6)
The feeling of loss is inextricable from the implied meanings of the images.

A sense of despair runs in some of her poems. It results from a sense of unfulfillment in life that passes "in a half-dusk, half-dawn and/Half-dream, half-real trance." For instance:

Nothing but nothing
Inside or outside
the nothing that resides
as an ache within
the only content
the human cask can contain.

("A Cask of Nothing," CP, 1984, 82)

The futility of human life, the secondary meaning, implied in this image, suggests despair since none can avoid it. "Lines Addressed to a Devadashi" is another poem suggesting similar mood. For one more example of despair:

I want to be simple
I want to be loved
And
If love is not to be had,
I want to be dead, just dead.

("The Suicide," CP, 1984, 72)

Her failure to love and to be loved resulted in inner affliction:
for years I have run from one
gossamer lane to another, I am
now my own captive.

("Captive," CP, 1984, 81)

This despair generates a sense of disgust for her husband who
fails to fulfill her expectations. She has a similar disgust for
the sun. The equation between the "burning sun" and her
husband's lust in the following image indicates her contempt
for sensuality.

Of what does the burning mouth
Of sun, burning in today's
Sky remind me ... oh, yes, his
Mouth ... 

("In Love," CP, 1984, 76)

The sun, in "The Dance of the Eunuchs," suggests lust at the
secondary level and contempt at the imperceptible level.

In Jayanta Mahapatra's poems the imperceptible
suggestions are conveyed mainly through unintended literal
sense. The dominant mood is despair caused by uncertainty,
failure in life and poverty. The shadow of despair coils and
recoils in his poems to such an extent that there remains
no hope in life. The images of rain, cloud, river are always
shadowed by dejection. For example, in "A Rain of Rites," rain,
at the undiscernible level, suggests despair. In "River," the
images are entwined with a mood of sadness:

Dawn's bone-white light, and in it
the shut, iron palanquin of the river;
the cracked stone embankment sprawled
on the chest of this ruined town.
A lonely pigeon floats past
like a spirit
over twenty-four docile sheep being herded
to the municipal slaughter house.

(SP, 1987, 71)
The images of "bone," "iron," "cracked stone", "ruined town," "spirit" and "slaughter house" contribute to the melancholic mood.

The sense of depression is inherent in some other images of his poems. For example:

Did you hear the young tamarind leaves rustle
in the cold mean nights of your belly? Did you see your own death? Watch it tear at your cries,
break them into fits of hard unnatural laughter?

("Grandfather," SP, 1987, 67)

Poverty and hunger are the painful causes for his despair. The images, in "Hunger," refer to the miserable condition of the people of Orissa which is highly suggestive of a sense of despair. For instance:

I heard him say: My daughter, she's just turned fifteen . .
Feel her. I'll be back soon, your bus leaves at nine.
The sky fell on me, and a father's exhausted wile.
Long and lean, her years were cold as rubber.
She opened her wormy legs wide.

("Hunger," SP, 1987, 19)
A sombre melancholic tone runs through these images along with their oblique meanings. The repeated use of funeral pyre, crematory, leper, lame etc. is intended to convey the feeling of depression and deep despair.

Another important mood found in the poems of Mahaputra is that of disgust. He is not happy with the priests. For example:

And cautiously the crocodile
pushes its long snout from the deep water
like the fearsome Brahmin priest in the temple,

("Total Solar Eclipse," SP, 1987, 54)

The comparison of priests to pigs ("A Country Festival," SP, 1987, 27) also suggests a similar sense of disgust.

In the above discussion it is found that each of the selected poets significantly differs from the others in using the art of suggestion. Though, in Razia Khan's poems the first category of suggester-images is a major one, they are not as enigmatic as those of Jayanta Mahaputra and Daud Kamal. Mahaputra's equation between wind and hope or wound and door ("In the flickering dark his lean-to opened like a wound": "Hunger," SP, 1987, 19) and Daud's equation between tiger's tongue and syllable, or torn banner and hope, etc. are new creations bearing mark of genius. While hard looks are generally compared with stones to indicate grief and fear, Mahaputra compares it with the toes of a toad. This art of connecting heterogeneous objects so far unconnected to convey a particular meaning, is possible only by the inspired talents.
The first category of images of other poets are not characterized by this quality. No doubt, this has made their poems complex but this also imparts an enduring charm to them.

In using the second variety of suggesters, Alamgir Hashmi outnumbers others. He has mainly used his geographical knowledge of Europe and America. Next to him is Razia Khan who employs her knowledge of history and English literature. Nissim Ezekiel has made use of even fewer than them. He has used figures from the Old Testament. The other poets' occasional use of these images is not so significant. It is not because they do not know but because they are not interested in displaying their learning. They are rather interested in the simple things around them. Thus, this type of images, where unintended literal meanings are merged with the suggestions, signify the poet's interest in different disciplines of knowledge rather than his or her acumen.

With the third type of suggesters, where facts are meant by intended literal meaning, Daud Kamal, Halima and Mahapatra are inefficient. On the contrary, Ezekiel, Taufiq and Kamala Das are highly successful. This type of images imparts simplicity and yet an air of novelty to the poems of these poets. These also indicate that these poets have a better grip on connotative use of language.

As in the case of the first category, Mahapatra and Daud Kamal continue to excel even in the fourth type of suggesters where layers of suggestions are conveyed by intended literal
meanings. Mahapatra, in his use of the image of a priest's butting nose in waste, first suggests an image of a pig, then, the nature of a priest's earning and at the deepest level a mood of disgust. With the use of the wind's claws, Daud Kamal first suggests a cruel animal, then exploitation by the rulers and at last a mood of despair. Kamala Das also has used these images efficiently but not as frequently as Mahapatra and Daud Kamal. This variety of suggesters are also the creation of genius as they bear riddling effect as well as incessant vibration of suggestion simultaneously.

It is noticed that Ezekiel and Taufiq utilize larger space to create images; consequently, their images are not poignant and so they create no complexity like that of Mahapatra or Daud Kamal. Though both of them mostly use intended literal meanings, they differ in their respective sentiments. Ezekiel laughs at the odds of life while Taufiq is found to be gloomy.

It is remarkable that despair and disgust are the dominant sentiments in the English Poetry of this sub-continent. All of them, like most of the other poets of the world, are attracted by the grim, grave and ugly aspects of the realities. Though sometimes they laugh at the follies around them, most of the time they share the sufferings of the people.