Chapter II
POETRY
Different Theories on Poetics:

People have no clear definition of poetry. None, even Aristotle could define a poetry satisfactorily. It is so complex and delicate a problem to define poetry. It is a sentence or word with a meaning that can please us. It may be full of sentiment (Rasa), suggestive (full of Dhvani) or of unique style (Riti). Poetry is a great art. The basis of this is not only some words. It is more than that.

'Comparative theorists of the day considered poetry to be the highest art, because it could say things. Painting was second Music, third.' ¹

Innumerable definitions which from time to time have been offered by critics of poetry and by poets themselves are:

'Poetry, says Johnson, is 'metrical composition,' It is 'the art of uniting pleasure with truth by calling imagination to the help of reason', and its essence is invention." "What is poetry," asks Mill, "but the thought and words in which emotion spontaneously embodies itself?" "By poetry", says Macaulay, "we mean the art of employing words in such a manner as to produce an illusion on the imagination, the art of doing by means of words what the painter does by means of colours." "Poetry, declares Carlyle, 'we will call Musical Thought.'"

¹ Wimsatt & Brooks: Literary Criticism, p. 275.
Poetry, says Shelley, "in a general sense may be defined as the expression of imagination;" it is says Hazlitt, the language of the imagination and passions; "says Leigh Hunt, 'the utterance of passion for truth, beauty and power, embodying and illustrating its conceptions by imagination and fancy, and moulding its language on the principle of variety in unity." In Coleridge's view, poetry is the antithesis of science, having for its immediate object pleasure, not truth; in Wordsworth's phrase, it is breath and finer spirit of all knowledge, and 'the impassioned expression which is in the countenance of all science." According to Matthew Arnold, it "is simply the most delightful and perfect form of utterance that human words can reach;" it is 'nothing less than the most perfect speech of man that in which he comes nearest to being able to utter the truth;" it is 'a criticism of life under the conditions fixed for such a criticism by laws of poetic truth and poetic beauty." According to Edgar Allen Poe, it is the 'the rhythmic creation of beauty;" according to Keble, "a vent for over charged feeling or a full imagination." It expresses, says Doyle, our 'dissatisfaction with what is present and close at hand." Ruskin defines it as "the suggestion, by the imagination, of noble grounds for the noble emotions;" Prof. Courthope as 'the art of producing pleasure by the just expression of imaginative thought and feeling in metrical language;" Mr. Watts - Dunton, as "the concrete and artistic
expression of the human mind in emotional and rhythmical language.¹

Those definitions from different angles of vision indicate the characteristics of poetry but it is not possible to get all of them so easily. Human beings have the long desire for beauty and it is instinctive or intuitive. On perfection of the very instinct we may be able to know the true characteristic of poetry. It has close relation with the real life and its experiences. It has some realities as its ingredients but the definition of poetry is devoid of such reality. So it is not possible to know poetry only through a definition.

In our Sanskrit poetics we get so many theories to make it an earnest attempt and find the suitable definition. They too hardly compromise each other as the theorists differ in respective views of their own. Viswanatha defined a poem as 'Rasatmakam Vakyam', the word of sentence full of sentiment or Rasa, in his Sahitya Darpana. It is the sentiment or rasa that is the soul of poetry. Pandit Jagannatha defined it in his Rasagangadhara as 'Ramanivarthapratinipadakah sahdam kavyam' or words that procreate pleasant meaning is a poetry. Here the pleasant meaning means the eternal pleasure that is not accessible in the material world. It is divine. Nearly a thousand years earlier to Jagannatha, Bhamaha in the 6th or 7th century defined poetry as 'Sabdartha Sahitau Kavyam' i.e. poetry is the union of words and their meaning (in his Kavyalankara Ch.I).

Acharya Rudrata also supported his definition as he said 'nanu Sabdarthau Kavyam' or really the words and their meaning is poetry. In the 10th or 11th century Rajasekhara explained it in his Kavyamimansa. And Mammata Bhatta, Kuntaka etc. also defined poetry according to their sweet will but in none we get the particular thing so new. Critics of the Sanskrit poetry viewed poetry from different angles of vision. They are mainly Alamkarakab (Theory of ornament) Guna-riti-bad (theory of property and style), Rasa-Vhvanibad (theory of sentiment and suggestion), then the Vakroktibad and Auchityabad (theory of equivoke and propriety). The theorists are Dandin, Rudrata, Udbhata in the first, Yamana in the second, Anandabhandana, Abhinavgupta, Mammata Bhatta, Viswanatha, Jagannatha in the third, and Kuntaka in the fourth and Kshemendra in the last.

In the western world criticism of poetry grew in Greece for the first time. Plato defined it as mimesis. Aristotle, the disciple of Plato defined it in his famous 'Poetics' that art is imitation. He explained that in literature the imitation does not correspond to its complete picture. An artist may point a picture with the special attention to its general properties. A poet creates something with a view to the universal ideal. So it cannot be a trifling matter. Plato thinks that poetry can turn man inactive and reflective, as he adopts to cultivate emotions. As an emotional man a poet cannot seek truth. But Aristotle defends poets as emotions and passions.
expressed by poets can create some bliss or pleasure in the mind.

A.C. Bradley, Tolstoy, Groce, Bergson, F.A. Richards, and T.S. Eliot etc. have also their own views on poetry in modern period.

To compare the views of the critics of the Sanskrit poetics with that of the westerners one is to see that they have the same principle to arrive at the conclusion - the life embellished with sentiment, though their approaches differ, is same for all. Indians are subjective in view while the Westerners are objective. Some critics blamed Sanskrit poetics for not giving any value to imaginative power of the poet. Only Kuntaka says that without imaginative faculty the idea of the subject matter and its expression cannot be united.

Subject matter of poetry:

A poet is a creator. He is influenced by the external world. But the beautiful world around us so variegated in colour is not the image of the inner world of the poet. We have, as the poets, so many hopes and desires, pleasure and plain mixed with the images of the outer-world and they are intimately connected with our attitudes and propensities. So our inner world is also flowery and full of pleasure. Poets create their works from that very world of his own inner mind.
It is really an expression of individual entity. There lies his taste. The outside world can influence him in so many diverse ways to create new ideas and unique imaginations. And he depicts them with his pen. Ideas are embodied as live picture through the power of his imagination. It is an onerous job to express systematically all the diverse ways of thinking and feeling, emotions and passions. But to the poet it is an easy task no doubt.

The poet is beyond the smaller circle of the world and the limited boundary of a certain nation. The mind of an artists is full of all sentiments (rasa) in literature. Spiritually, his existence as the selfless universal being, can find due expression in his creation.

Literature is the product of heart and its emotions are approached by knowledge, not by expression in language. Sometimes these emotions are wide and fickle, everchanging like electricity. The success of literature depends upon the true expressions of those emotions in appropriate language. The more wide and deep the feelings and experiences of emotions are the more the heart of the poet be wide and large in view or universal, the more worthy the creation of his will be. Along with this his technique, style and all the skills of craftsmanship lie. Any idea or emotion in a poet may be embodied as the powerful words, a poem—as artist can express his feelings in a picture or painting, a musician in a song. All
these are the media to communicate his feelings.

The changeless eternal subjects of poetry are love, death and nature. The world is full of many wants, necessities, short comings, dissatisfactions, unfulfilments, inconsistencies, and audacities, despair, hopes and desires, ambitions and failures, victories and defeats, beauty and ugliness, light and darkness etc. And the man of great knowledge sees this world in such a way that it is beautiful and consistent to him. The angle of vision is responsible for the two faces of the Nataraj, the king of dances - One is dreadful in his Tandava Nyayya, the dance to destroy and finish all, the other is to show his supreme beauty and the rhythm full of cadences. A river can erode one side and lay alluvial soil on the other side to grow anew some vegetation or habitation. And nature and the seasons at times turn so pleasing and beautiful while they may cause distresses too. We laugh to such promising life and its future prospects like the union of a young boy with a young girl in a marriage - tie but weep to see one haste away so soon, in the prime of life. But 'if winter comes can spring be far behind' is the law of life. And that is the law of Nature. None can fight against it. And a man of knowledge can synthesise for his experience and the attitude to sentiments (rasa) by dint of his power of knowledge. He can attain pleasure for this particular view which is not for worldly enjoyment or the delight enjoyed by an artist is not to him. Yet the synthesis by the man of knowledge satisfies for the solution of all the
doubts, fears, hesitations or incongruities. And there is the survival of the fittest in this mundane world full of vicissitudes. So literature is concerned with life as Matthew Arnold defined poetry as the criticism of life. The mind of man is not only wonder of wonder but it is also like the vast ocean unbounded by any particular boundary and the very depth engraving some reefs or jewels, pearls in the form of conches or sands. It is beyond the imaginary world to think of the limitless vast ocean to the deeps so mysterious to us. It is another subject matter for poetry. Imaginary world is so excellent that it pleases us like the Arabian Nights.

Any creation by a poet includes - Character, form of beauty, situation environments and action etc. None of these alone can be the sole subject matter. All should be considered. Poetics of Aristotle has such things as plot, character, spectacle. His tragedy is synonymous with poetry. And to create something beautiful is the sole aim of creation by a poet. Then, beauty is the only idea to be related to poetry. Our satisfaction in the presence of the beautiful is a feeling of unification, a harmonious interplay of sense and mind. It is something higher than accidental and private sense of pleasure. It is the symbol of morally good.

"Kant's idea of beauty was severe; it related (so far as human making was concerned) almost exclusively to the formal, decorative, and abstract, to Greek designs, foliation on wall
paper, arabesques (things which 'mean nothing in themselves')
music without words. The charms of direct sensuous pleasure
might fuse with beauty and beauty might be combined with
perfect natural forms and purposive human artifacts (the good,
the ideal), but in neither of these cases was beauty pure."\(^1\)

And Santayana argued in The Sense of Beauty (1896), on
the objectification of our emotions. It is the beauty we
attribute to object. We insist upon beauty as the quality of
a thing 'but really it is a pleasure within us and in our
normal, commonsense view of the world it never occurs to
include in our concept of reality' emotional or passionate
elements.' The objectification of our feeling in the 'sense
of beauty' is a survival of an animistic and mythological
habit of thought.\(^1\) I.A. Richards and his colleagues C.V.
Ogden and James Wood list sixteen meanings of the term beauty,
the last seven of which they label "Psychological views".
'The simplest of these defines the beautiful as anything'
which excites emotions'.\(^2\) Anything is beautiful which causes
pleasure. That is pleasurable emotions specified by their view.
'A thing of beauty is a joy forever'. It is the marking - time,
the stationary vibration, the feigned ecstasy of an arrested
impulse unable to react its natural end as Hulme said, a vi-
vine idea, a beautiful face, a charming pose, a sweet voice,

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an enticing smile - all are the good resources to the way of life. Once lost, they are hardly regained through Milton wrote 'Paradise Lost' and then 'Paradise Regained'. Love can be immortalised as Dante did in his 'Divine Comedy'. We can see ourselves so well depicted as if the mirror is held towards us by the poet. Laughter and painful cry, misery and happiness, emotion and passion, hopes and desires, anxieties, fear and respect, love and hatred are closely related to men and women. That is eternal. And all these eternal things are the subject matter of poetry. Written for the human world all branches of literature are, so mainly concerned with that very world. It is like a 'Kalpataru', a divine tree bestowing upon, if approached in true faith, all the boons, blessings because of the fact that the tree is laden with all the flowers and fruits like the apple to Eve. And for the aesthetic pleasure, it is eternal and universal like our attitudes, moods and propensities.

Regarding the subject-matter of poetry Hazlitt spoke thus "Fear is poetry, hope is poetry, love is poetry, hatred is poetry, contempt, jealousy, remorse, admiration, wonder, pity despair or madness are all poetry. Poetry is that fine particle within us, that expands, rarefies, refines, raises our whole being: without it man's life is poor as beasts."1

We know that during the Renaissance poets were so curious to know the Nature and mankind, and they had been inspired and

O.U.P. 1952.
encouraged by these subjects. Such trend was seen in Periclean Athens two thousand years ago. Then came the period of darkness just after the fall of Graeco-Roman civilization in Europe. In the medieval period a different trend was so prominent that they forgot nature and man. They only thought about something beyond this world or God. In our literature too we see the same trend and subject-matter for our neo-Vaisnavite poets like Sankardev and Madhavdev. But the love of humanity and nature once more revived in the XIXth century and the Romantic Revival was established. But they hardly depicted the darkside of human beings or their distresses, their sins, jealousy etc. caused no animism. But in the middle of the XIXth century following Charles Darwin's theory of Evolution we see animality and animalism so expressive in art and literature and then after Karl Marx, the socio-economic trend depicting the eternal strife between labour and capital, economic depression or in other words the picture of class-struggle. Most of the poets became disinterested with humanity and they neglected nature. Actually nature was explored by the Scientists and the world of imagination by poets as well as their subject-matter were thought to be false. But Bandelaire and his followers hold that poetry is the only truth, all other are false, inferior futile and avoidable.

But above all things and considering the escapists and pessimists with their empty void and pessimism, we must see the
inner-world of the poet so mysterious, full of mysteries and mys-

Different Kinds of Poetry:

In a broad way, poetry may be divided into two classes. There is the poetry in which the poet goes down into himself and finds his inspiration and his subjects in his own experiences, thoughts and feelings. There is poetry in which the poet goes out of himself, mingles with the action and passion of the world without, and deals with what he discovers there with little reference to his own individuality. The former class we may call personal or subjective poetry or the poetry of self-delineation and self-expression. The latter we may call impersonal or objective poetry, or the poetry of representation or creation. The boundary lines between these two
diversions cannot of course, be drawn with absolute precision, and in much poetry, especially in our extremely composite modern poetry personal and impersonal elements continually combine."  

Personal poetry may be lyrical. A lyric is the poetry composed to be sung to the accompaniment of a lyre or harp. The lyrics deal with the lighter things of life. The lyric of love in all its phases is woven with all the hopes and longings, joys and sorrow. The lyric may be periodic, religious and such other type as it may be impassioned with such emotions. Lyric may be meditative or philosophic. They may be Ode, Dirge, Elegy. The objective poetry may be mainly of two types—narrative and dramatic. Study of narrative poetry finds the ballads and short stories. It is so old in the literatures of the world. The epic is much the same as that of the ballad of traditional form. But its theme and style is sublime and the form is a vast one. Sublimity is the echo of the great soul. So the epics are everlasting. Popular ballad or short-story in verse is a form that appears in almost all literatures of the world. It is really the earliest stage of poetic art.

"Their themes are commonly furnished by the more elementary aspects of life; large space is given to them to tales of adventure, fighting, deeds of powers and valour, they have frequently a strong infusion of super-naturalism, while love,

hatred, pity and the simpler interests of the domestic lot, receive a full share of attention. In method and style they are characterised by straightforwardness and rapidity of narration, and a certain childlike naivete; often crude, they are often, too astonishingly energetic, and while habitually garrulous in matters of detail, they seldom linger over description or concern themselves about motives and passions, save as these translate themselves immediately into action, many of these ballads have immense dramatic power and wonderful metrical beauty, and for this reason they must be assigned to a distinct place among the great imperishable things of our literature.¹

Modern ballad is a literary development of the traditional form. It presents a romantic theme, impersonally treated, and is characterised by the simplicity of the language, the repetition of epithets and phrases, the causal handling of rhyme, the liberties allowed by stress-prosody according to S. Deutsch. The literary ballad is a skilled craftsman's imitation of the anonymous popular form. The poet may develop a different structure, retaining only some elements of the older verse narrative.

¹From the ballad, or story poem we pass to the longer narrative in verse. Of this large species a number of fairly well marked varieties may be distinguished, the first place

among which must be given to the epic. For purposes of historical study this again has to be sub-divided into primitive epic and later epic. The former of these has also been called the 'epic of growth' to mark the fact that, unlike the 'epic of art' with which it is thus contrasted, it is not in its entirety the work of a single author, but to some extent the result of a process of evolution and consolidation, and that a large amount of pre-existing material, in the shape of floating legends and earlier folk-poems and sagas, is gathered up into its composition.

Dr.astic monologue is defined as the faithful self-potrayal, without ulterior purpose, of personality of the supposed speaker and in practice it is often used by the poet as a medium for his own philosophy or "vision opines."

Form And Content of Poetry:

A poet is not just a seeing eye. The angle of his vision is conditioned by his own experience and temperament, by the primary attitudes or modes of perception that colour his outlook. The poet ascends into the world of pure vision on the wings of the attitude. Some remain as pure perception as those attitudes lose to be coloured e.g. beauty, sublimity or peace. Other attitudes become more radiant veat, an effective medium of expression. It is diluted at this stage. It is really a

1. Ibid., pp. 105-6.
diminution of glory from the poet's standpoint if he imitates more than seek inspiration. Inspiration is of higher level yet this diminution is inevitable for the vision to be embodied, translated into a poetry. This diminution is a splitting of the sunrays into VIBGYOR, the component colours. We get the form of poetry.

"In a successful work of art, the materials are completely assimilated into the form: what was 'world has become' language'. The 'materials' of a literary work of art are, on one level, words, on another level, human behaviour, experience, and on another, human ideas and attitudes."¹

Herbert Read mentioned of two kinds of forms in his 'Essays in Literary Criticism'. One is organic the other abstract. He says "In the early Scythian animal style, the form is single, integral, and organic. In the later style, the form is divorced from the original impulse and made to serve as a unit in an arrangement which is not related to the original impulse, but is an abstract or intellectual arrangement of given units."²

Again he said, "The correspondence of organic and abstract forms with romantic and classical periods in the history of the elastic art is obvious enough. The transition from the organic type to the abstract always coincides with the transition from a period of stress and energy to a period of

². Herbert Read : Collected Essays in Literary Criticism, p. 19.
satiety and solidity: and that is the historical distinction between romantic and classical periods. "Wilde and W. B. Yeats say that the magical symbols express the sense, the truth or content. "Like Aristotle, like Goethe after he had read Kant, we desire the concrete, and nothing but the concrete can satisfy us." In these intuitive concrete inventions there is no trace of mechanical pattern, of what Blake might have called 'mathematical form'. Forms and matter are coterminous, inseparable; of a detachable meaning there is no trace. In Art, as in dance, 'the body is the soul.'  

Form and content are so related as the body is to the soul. None can exist without the other. It is futile to search after a soul of some insignificant nothing. The Greatest Nothing is formless. Infinite, Eternal, changeless, true. So is the soul. It is indestructible. But mortals are transient beings changing its forms as the transmigration of souls prove. But the form or body must ensue the soul. And the Gita says that we change just like the old costumes replaced by new ones and the soul enters into a new body which perishes at the end. No shadow or image without a body can there be. So form and content are inseparable.

Though the most insoluble problem is there in the Upanishadas regarding the existence of some Eternal Truth or

Ibid., p. 19.

1. [Author] [Title], [Publication], p. [Page].
Being, yet there lies some truth behind it. Eternal truth is there though no sound proof is accepted by all. And the existence of the Universe proves something most powerful energy that is not visible to the eye, voice. Even the stars and the moons cannot be so bright to help us see the Light as conceived by the arguments. It is at the root of the Universe, the creation. No creation is possible without an almighty, a creator. So behind every work of art we see the divine creative power in a poet, artist, and the creation is the form no doubt. The content is the whole universe of theme, subject matter, idea, thought and feeling, emotions and passions, metre and rhythm, the meaning, effect and above all the very imagination which is the stuff of the image of the mind in the poet.

**IMAGERY : Its application in Poetry :**

"Like metre, imagery is one component structure of a poem. In terms of our scheme, it is a part of the syntactical or stylistic stratum. It must be studied, finally, not in isolation from the other strata but as an element in the totality, the integrity, of the literary work."

We have figures of rhythm, figures of meaning and figures of speech. Alliteration, assonance, consonance etc. fall under the figures of rhythm. There is a distinction between the

figures of speech and the figures of meaning. With the former we have the source of poetic effect and the latter is important for the meaning that generates poetic effect. Actually there is no clear distinction as both the figures of speech and the figures of meaning merge into speech with some meaning thereof. Figurative quality of words which gain suggestiveness through their feeling-tones, imaginative overtones for their etymological meaning. It is the figures of speech and thought that create the image through which a poet conveys his vision, moods and attitudes. And in most of the poetic images there is always the emotional precision. And image always expresses the mood and attitude vividly. So it is accountable to its association with various figures of speech and meaning.

Every work of art is a series of sounds and meaning arises out of it. So there is sound-effects and also sound-figures. Sound-figures vary from language to language as every language has its own system of phonemes. Sound-effects cannot be divorced from the meaning-tone of a poem. "The rhetoric and symbolistic attempt to identify poetry with song and music is little more than a metaphor, since poetry cannot compete with music in the variety, clarity and patterning of pure sound." In Sanskrit literature we see use of simile and metaphor like other figures. Figurative quality of these classics is unique.

1. Ibid., p. 160.
Simile: The appropriate critical estimate in the sloka says: "Upama Kalidasasya Bharavarthagauravam Naishadhe padalalityam Maghe santi trayo gunah" (the upama, simile in the poetry of Kalidasa, appropriate meaning in that of Bharavi, lucidity in Naishadha-charit or character of Naishadha by Sri-Harsha and all these three qualities in Magha's Sisupalbadha) and this leads us to think that it is not only the simile in a poem that was used profusely but there must be the meaningful things or words, lucid style for the choice of word. And so Magha was the best among the four poets mentioned above. Actually it will be wrong to say so. The forte of Kalidasa was simile, that of Bharavi the meaning while that of Sri-Harsha the lucidity and Magha used all the three in his poem. But the grand style and sublimity in the epic Ramayana, its ornaments, metaphors of beauty abound in it and side by side with those of strained taste.

Metaphor:

And Metaphor appears as the instinctive and necessary act of the mind exploring reality and ordering experience according to J.M. Murry. Explanation of the tenor and vehicle of metaphor can be seen through lines of poetry. Let us take Yeats' lines on the old man who is 'A tattered coat upon a stick, unless/soul clap its hands and sing, and louder sing/For every tatter in its mortal dress.' 'The aged man is the tenor, his 'soul ... in its mortal dress' is the vehicle.
There is subordinate metaphors here. The body is the tenor of which the 'tattered coat upon a stick' and the 'mortal dress' are the vehicles. The body is flesh and bone, so that the 'tattered coat' is the vehicle of the flesh and 'stick' the vehicle of the skeleton. A more detailed study of these lines would show the contributory meanings that emerge from the right use of 'the greatest thing by far'.

When the vehicle of one metaphor becomes the tenor of another intimately related to it, the result is a telescope or complex metaphor. An instance may be taken from Antony and Cleopatra where Caesar says to Antony:

Let not the peace of virtue which is set betwixt us, as the Cyment of our love to keep it builded, be the ramme to batter the Fortune of it ......

The woman who is Caesar's sister and Antony's wife is the tenor of which 'the peace of virtue' set betwixt them is the vehicle. The cement of their love that may become the ram to batter it down is the vehicle of that 'peace of virtue'. A subdued metaphor is one that is merely implied. In these lines love as a structure whether palace or fortress, that can be built or destroyed by human effort, is such a metaphor.

Metaphor is the queen of figures, the chief rhetorical concern of Aristotle and Horace subdued the theory of poetic words to a decorum of urbanity, conversation, idiom and

 satire, Longinus heightened it to a decorum of transport. Later critics found the magic and rhetoric in ancient Greek poets. First came the magic of words. Atticism aimed at purity that is elegant but Asianism revealed an obstinate longing toward something that had been lost for several centuries under the weight of over intellectual methods. As soon as language itself seemed to command all forms of expression, new rhetoric came into being. Linguistic theories helped it to grow and take shape. Classical rhetoric is now treated as obsolete. It is as obsolete as faith in the very transparence and objectivity of language.

The list of ornaments in Vinsauf's Poetica includes sixty-three, divided into difficult ornaments or tropes and easy ornaments or 'colors'. Colors (or figures) are in turn divided into speech (figure verborum) and those of thought (figure sentetiarum). The distinctive features of the system are the formal definition of the figures, the prescription of the contexts in which each is at home, and the practical illustration. For example 'Apostrophe' is a turning toward, or address to, some absent thing or person or some abstraction personified. It is good for amplifying a theme.

Edmund Spenser was a child of Renaissance. He was poets' poet. His poetic world is a land of beauty and enchantment. He applied the allegorical method of composition. The idea of allegorising the romance of The Faerie Queene is significant. His Shepherds Calendar is pastoral in tone. Spenser proclaimed
allegory to be symbolical. The mixture of Christian and pagan imagery was blended with classical mythology with local references. His landscapes present some concrete images. We have also the sonnet-sequence 'Amoretti'. In the Spenserian stanza we have rimes ab ab bc bc. It has beauty of music.

The Romantic school, outwardly a pathological hospital, had gloriously concerned itself with the heart which had remained neglected since the Restoration invasion by the neo-classic wit. And Romanticism was a reaction to the rationalism. The rationalism had its heretics too.

What the romantics then insisted upon was an element of mystery enveloping both the locale and the character. It is the search for a legendary Ruth listening to Wordsworth's 'Solitary Reaper's song or Keats' Nightingale 'in saery Ian's forlorn' through 'magic casements opening and the prilous foam.'

The Odes, Sonnets and other lyrics of Burns, Blake, Wordsworth, Keats, Shelley etc. gradually laid aside the epithets, personifications, and heavy imagery of the XVIIIth century that had persisted with Collins and Gray.

Coleridge's Christabel, The Ancient Mariner and Kubla Khan are concerned with the supernatural. The triumph of the 'Ancient Mariner' is that it presents a series of incredible events through a method of narration. There are thrills of horror. He uses the atmosphere of dreams to familiarise us
to his special world. To Wordsworth man and nature are one and the world of eye and ear was also the world of the soul: The anchor of my purest thoughts, the nurse/ The guide, the guardian of my heart, and soul/ Of all my moral being.

Earth, Cloud or West Wind are all symbols of some mysterious agency in Shelley's poetry. A peculiar sense of inspiration informs his nature-studies.

Of no romantic poet can be said as truly as of Shelley that his poetry is made up of images and pictures. His poetry is rich in images. He thinks and gives his poetic thought an expression through the medium of images. His images are replete with all spheres of life as he is particularly fascinated with the cloud, wind, lightning, ocean, streams, caverns, caves, chasms, gulfs, ghosts, birds, ships and boat journeys. His ethereal visions are tinged with restless imagery. The cloud is represented in figurative expression as — the daughter of the Earth and water/And the nursing of the sky ....

The imagery of sun's rays colouring the cloud eg.

The sanguine sunrise, with his meteor eyes,
And his burning plumes outspread
Leaps on the back of my sailing rack
When the morning star shines dead ....

There is imagery of star, rock and the frail bark in

Thouwert as a lonestar whose light did shine
On some frail bark in winter's midnight roar
Thou hast like a rock-built refuge stood
Above the blind and bating multitude.
Compact imagery can be seen in 'To the Skylark':

Like a poet hidden
In the light of thought
Singing hymns unbidden
Till the world is wrought.

Again, Like a glow-worm golden
In a dale of dew
Scattering unhealden
Its floral hue
Among the flowers and grass, which screen it from the view.

His poetic style is musical and also rhythmical. They appeal to the ears.

Keats has in his great Odes the negative capability. The Odes identify and exemplify par excellence the principle of intensity which feels thought on the pulse and one cries, "O for a world of sensations rather than of thoughts!" In his 'Ode to Psyche' there is marked intensity. The 'Ode to a Nightingale' is full of thought and style. Some interpret it as escapism for:

"Now more than ever seems it rich to die,
To cease upon the midnight with no pain.
While thou art pouring forth thy soul abroad,
In such an ecstasy." but others find the triumph of death in them. His 'Ode on Melancholy' is not a poem of despair. The interpretation of 'Beauty is Truth, Truth Beauty' in the 'Ode on a Grecian Urn' as an escapist and comforting thought of the supremacy of art over nature or life is misleading. There is no question of transitory or permanent state as life and love are valid when we recognise them as Beauty.

His 'Ode to Autumn' is riper than other odes. It is allegory...
in 'Endymion'; the symbolic expression in 'La Belle Dame Sans Merci', the beautiful world in the 'Ode to Psyche', magical and the metaphysical meaning in the 'Ode to a Nightingale' are most mentionable. Evolution of Keatsian stanza can be seen in 'On the Sonnet.' He is free from Petrarchan rhymes and the elegiac quatrains and the unpleasant couplet of Shakespearean sonnet form. He marched from subjectivity towards Objectivity. Unusual images in the 'Lamia' and technique raised it a masterpiece.

On the whole the Romantic spirit comprised the exalted passion of Shelley, the meditative simplicity of Wordsworth, the sumptuous description of Keats and the golden note of Coleridge. It is the golden age of lyric. The best works of Coleridge and Shelley are marked by the greatest simplicity but Keats is too fond of golden diction to resist the temptation to be ornate.

Now a few words on the formal and technical aspects will suffice to close this chapter. As there is the vital connection between feeling or the poetic emotions and rhythmical expression we must consider also the problem of metre too. "By metre we understand that ordered rhythm which results from a regulated alteration of syllables of different characters or values. In Greek and Latin languages this difference in character or value depends upon what is called quantity, or the length of time taken in pronunciation; and the metrical 'foot', or group of syllables forming the basis of the line.
or verse, was composed of short and long syllables arranged according to certain schemes. Thus the iambic foot was made of a short syllable followed by a long one \(\text{-} /-/,\) the dactylic, of a long syllable followed by two short ones \(\text{-} /-/,\) or \(-/\text{-}-\) the spondaic, of two long syllable \(\text{-} /-/,\) and so on. In English, the basis of metre is not quantity but accent, and ordered rhythm arises from a regulated alteration of syllables which are stressed, or heavy, and unstressed, or light.\(^1\)

Metres have been based on diverse principles in different ages and, of course, have been largely governed by the character of the language and poets are at their liberty to follow any principle. Anglo-Saxon prosody organised verse on the principles of stress, or intensity of emphasis, and alliteration. Since accept is another word for stress, such verse may be called an accentual verse. It is the basis of sprung rhythm.

We may cite examples for the feet and metre used in verse or likely to be used by most poets e.g. Iambic

Iambic: The brain is wider than the sky

Trochaic: Earth, receive an honoured guest. William Yeats is laid to rest.

Dactylic: After the pangs of a desperate lover, When a day and night I have signed all in vain.

Spondaic: Rocks, Caves, Lakes, Fens, Dens and Shades of Death.

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Monometre: Thus I/Passed by/And die/As One, Un/know, and for.

Pimetre: When I/descend/Towards/their brink/I stand, and look,

Trimetre: Alone/he rides, alone,
The fair/and fa/talking.
Dark night/is all/His own,
That strange/and so/lemn thing.

The language of poet is complex, elastic, and flexible as any living organism. So a poet can write with more or less conformity to the verse pattern. The growth of more discriminating studies complemented by recent work in linguistics, is now enlarging the view of prosodic strategics. And there is a conflict between speech rhythms and formal metrics and it animates the meanings of the poem according to Arnold Stein. So the exploration of metre is begun now.

"While metre is an essential concomitant of poetry, rime is to be regarded as only an accessory; yet it is so common an accessory in English verse, and in most of its forms, indeed, so nearly constant a feature, that its importance can hardly be overstated. It adds much to the beauty of poetry as 'musical speech', and therefore to the pleasure which poetry affords. It has also frequently been pointed out that by marking distinctly the close of lines and stanzas, it helps to emphasize rhythm.

Rime is the correspondence in sound between syllable and syllable; the conditions being identity of vowel sound and if the words end in a consonant or consonants, in these also; as
in see, me, mark, mark; difference in the consonant or conso-
nants, if any, preceding the vowel, as in ray, stray; simi-
rity of accent, as in ringing, singing, beautiful,iful;
identity in the syllable or syllables, if any, which follow
the accent, as in the illustrations just given'.

Again, "A stanza (commonly, though incorrectly, called
a verse) is a group of lines forming within itself a unit of
organisation."2

It will cover a large space to mention all about the
myths, archetypes, symbols etc used in the ancient Indian or
regional literatures for this chapter. Traditional myths or
figures of speech and meaning along with the requisite stanz-
aic forms like the Anustubh, Mandakranta etc. to beautify the
respective works by the poets can be seen. To mention the
long lyric Meghaduta by Kalidas as one of the old romantics
may satisfy many for its fine pictures and the heart-rending
cries for the beloved the Ya'sha had to personify the cloud,
the messenger and many other natural aspects like the river,
hills etc. But the best romantic drama is his 'untale excel-
line all other works as 'the young year's blossoms and the
fruits of its decline' according to Goethe.

1. W.H. Hudson: An Introduction to the Study of
Literature, pp. 120-1.
2. Ibid., p. 121.