CHAPTER I

POETRY, IMAGE, POETIC IMAGE
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POETRY :

The question 'What is poetry?' is so much discussed in literary theory that every body has a ready made definition of poetry. Even the illiterates say with ease, "The poem is a metrical composition." Whatelay also confirms this view when he says, "Any composition in verse, and none that is not, is always called, whether good or bad, a poem, by all who have no favourite hypothesis to maintain."¹ Almost everyone who starts the study of literature starts from poetry; every one who is in a mood to test the power of his pen, composes a poem; he who starts performing the duty of a horse fly² engages himself at first in the criticism of Poetry.

As to the definitions, we find 'poetry-like' definition of poetry. "Poetry is the morning dream of sweet minds."³ Rene Wellek quotes the Horatian formula - 'poetry is dulce' and 'utile'.⁴ Scholars like the ancient Indian Sanskrit critics

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1. Whatelay, Elements of Rhetoric, III - (iii) 3.
2. Pushkin, "Selected Prose"... 'Critics are like horse flies; they hinder us in our work.'
Bhamah, Dandin, Rudretta and Vishwan strongly emphasise upon the element of beauty in poetry. Edgar Allan Poe and Shelly thought of poetry as the creation of poetic beauty which satisfies our aesthetic hunger. Even Holmes whose stress is on imagery and imagination wants the poet to be guided by his aesthetic sense. Courthope defines poetry as the art of producing pleasure, and Coleridge wants pleasure to be the sole object of poetry. But, while discussing fanciful and imaginative poetry, Coleridge himself says that poetry which merely gives pleasure is fanciful and poetry which continues the giving of pleasure with the discovery of truth is imaginative. Dr. Johnson considers poetry the art of combining pleasure with truth. One thing is very important about his definition and that is giving the first place to reason whose handmaid is imagination.

5. The Poetic Principle, "The rhythmical creation of beauty",
6. Defence of Poetry, "Poetry makes immortal all that is best and beautiful in the world.
7. Holmes quoted by Pritchard, Criticism in America, p.124 : "The poet links the most remote objects together by the slender filament of wit, the flowery chain of fancy, or the living pulsating cord of imagination, always guided by his instinct for the beautiful."
8. Courthope, The liberal Movement in English Literature, "The art of producing pleasure by the just expression of imaginative thought and feeling in metrical language.
9. Coleridge, Biographia Literaria, Chapter xiv, "Poetry is the antithesis of science, having for its immediate object pleasure, not truth."
10. Dr. Johnson, Life of Milton, "The art of uniting pleasure with truth by calling imagination to the help of reason."
What do we mean by the truth as expressed in poetry?

"By poetic truth we mean fidelity to our emotional apprehension of facts, to the impression which they make upon us, to the feelings of pleasure or pain, hope or fear, wonder or religious reverence, which they arouse." Supplementing this view E.A. Greening Lamborn says, "Art has nothing to do with absolute truth; it shows truth coloured by the artist's mood seen through the medium of artist's mind." 12

Some critics are inclined towards the element of music in poetry. In poetry music is produced by the rhythm, the rhyme-scheme and the metre. Hudson thinks of metre as a powerful agent in the emotionalisation of thought - the process which brings the whole knowledge of the objective reality and the philosophical speculations of the Divine affairs, into the field of poetry. 13 Carlyle, considers poetry as musical thought, 14 and Dryden thinks of poetry as the music produced by words which are meaningfully arranged. 15 Chatfield defines it as the music of thought conveyed through the medium of musical language. 16

13. Hudson, An Introduction to the Study of Literature, "Metre is a powerful aid in the emotionalisation of thought.... Metre, like music, makes in itself a profound appeal to the feeling."
14. Carlyle, Hero and Hero-worship, lecture - iii, "Poetry - we will call musical thought."
15. Dryden, "Poetry is articulate music."
16. Chatfield, "Poetry is the music of thought conveyed to us in the music of language."
the use of 'regularly rhythmical language or metre' which
is the source of producing a musical effect. Carlyle
defines poetry as harmony created by man and nature
becoming one by merging in each other. Because nature is
a continuous and spontaneous influence on the poetic sensibility
of the artist, almost all the poets aspire to create intense
and intimate relationship with it.

Pritchard lays more emphasis on emotions. Wordsworth
considers that 'emotions recollected in tranquility' become
the mother of the baby-poetry. For Mill poetry is
emotionalised thought. Watts Dunton is of the view that
in poetry we use emotional and rhythmical language for the
expression of the poetic imagery. Even Milton thinks of
poetry as the expression of imagery and passion and poetry,
for Leigh Hunt, is the expression of passions.

17. Hudson, An Introduction to the Study of Literature,
"Poetry is a particular kind of art that arises only
when the poetic qualities of imagination and feeling
are embodied in a certain form of expression. That
form is, of course, regularly rhythmical language or
metre."

18. Carlyle, "Poetry is the harmonious union of man with nature".

19. Pritchard, Criticism in America,"Poetry, as a rule, is
the expression of the emotions at their highest pitch."

20. Wordsworth, "Poetry is the spontaneous overflow of
powerful feelings. It takes it birth from emotions
recollected in tranquility."

21. Mill, "What is poetry? but the thought and words in which
emotion spontaneously embodies itself(Thoughts on Poetry
and its variety - in Dissertations and discussions, Vol. I).

22. Watts Dunton, Encyclopedia Britannica, "The concrete and
artistic expression of the human mind in emotional and
rhythmical language."

23. Leigh Hunt, Imagination and Fancy, Chapter I,"The
Utterance of a passion for truth, beauty, and power
contd..
considers it as the language of passion and imagination. Shelley and Ruskin define it as the expression of imagination alone.

In short, we can say that poetry is the emotionalised, imaginative and spontaneous expression of the multi-dimensional and varied experiences of the poet - his own inner tensions and struggles and the eternal striving of the man to achieve his ideals. All these are stored up in the memory of the poet like the frozen snow on a mountain. The hot sun of inspiration becomes the cause of the melting process and the comforting and consoling cool water of verse starts its rhythmical and melodious flow.

The Poem as Heteroeagam:

According to M.H. Abrams, "a poem is a disguised self revelation in which its creator 'visibly invisible', at the same time expresses and conceals himself." 27

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23 contd...

e embodying and illustrating its conceptions by imagination and fancy and modulating its language on the principles of variety in unity."

24. Hazlitt, Lectures on English Poets, Chapter I, "Poetry is the language of the imagination and passions."

25. Shelley, Defence of Poetry, "Poetry .... the expression of the imagination."


Victor Hugo and W.R. Reeches with their views add to the beauty of the above statement. But after giving this definition, Abrams wants to show that the poet is God. God creates the universe and the poet creates the poem. There is a parallel between God's relation to His world and the poet's to his poem. From this he concludes that poetic statement and poetic truth are utterly diverse from scientific statement and scientific truth. A poem is an object in itself, a self-contained universe of discourse, of which we cannot demand that it be true to nature, but only that it be true to itself. In order to cement his hypothesis, he quotes Christoforo Landino, a Florentine writer of fifteenth century, Scaliger, a Latin writer of sixteenth century and Tasso.

28. Victor Hugo, "Like God, the true poet is present in all parts of his work at once."

29. W.R. Reeches, "Every writer writes his own autobiography."

30. Christoforo Landino, "God is the Supreme Poet, and the world is His Poem."

31. Scaliger, "The poet represents another nature and varied fortunes, and in so doing makes himself, as it were, another God. Because the poetic art fashions images more beautiful than reality of those things which are as well as images of things which are not."

32. Tasso, "The operations of art - 'appear to us to be almost divine, and to imitate the first Artificer'... 'The poet of excellence... is able to form a poem' - which is like a little world."
He bases his hypothesis on a good ground that the artist is always striving for the seemingly impossible. He says that poetry is an imitation of the whole creation not only in the real, but also in the possible and further quotes Bodmer, a Swiss scholar, that the task of the poet is not merely to imitate real nature, but to imitate the power of nature in transferring the possible into the conditions of reality. So, the poet finds his materials of its imitations from the possible and not from the existing world. The poet, also, has a supernatural world to range in. In so doing he tries to create a poetic world which is a world quite different from our world that is full of chaos. Goethe says, "The artist, grateful to the nature which produced him, gives back to her a second nature, but one which has been felt, thought out, and humanly perfected."

We differ from the following conclusions of Abram:-(i) The real and poetic worlds alike become self-originating, autonomous, and self propelling, and both lend to grow out into their organic forms.(ii) Every poem is a microcosmos, a discrete and independent universe with its laws provided by the poet; his decision is absolute."

33. George Thomson, Marxism and Poetry, p.70.
34. Goethe, quoted by Henry Hallam, Introduction to the Literature of Europe (15th to 17th Century).
36. Ibid.
These are two misleading statements. We admit that the poet is the God of his poem. But there is a world of difference between the God of the World and a god in the world. The poetic world of the poet is dependent upon the objective reality around him. It can never be autonomous. The structure of a poem is always created on the ground of the accumulated experiences of the poet concerned. The creator himself is a social being with his own limitations. Ruskin says, "One cannot go on singing in a burning house." The poet like God, cannot claim to be an isolated and independent being. And these 'possible','seemingly impossible', 'the ideal' - are not airy nothings. The ideal is nothing else than the material world reflected by the human mind and translated into human thought. Hudson says, "All art grows out of life; it is fed by life; it reacts upon life."37

Ben Jonson and Doyle39 also confirm our view that the poet is a responsible citizen of his state and being a conscious and conscientious human being has certain duties to perform. Rene Wellek and Austin Warren say, "The poet himself, is a member of society, possessed of a special social status; he receives some degree of social recognition and reward; he addresses an audience, however, hypothetical." 40


38. Ben Jonson, "Poetry is a dulcet and gentle philosophy which leads on and guides us by the hand to action with a ravishing delight and incredible sweetness."

39. Doyle, Lectures on Poetry, "It is the expression of dissatisfaction with what is present and close at hand."

40. Rene Wellek and Austin Warren, Theory of Literature, p.89.
The poet has to create identification with the objective world around him. He expresses through the medium of language which is a social creation. So in order to give a definite aesthetic ideal, he cannot free himself from the bondage of the objective reality around him.

So we agree with Mathew Arnold :

(i) "... poetry is at bottom a criticism of life; that the greatness of a poet lies in his powerful and beautiful application of ideas to life, to the question: - How to live?"

(ii) It is, "a criticism of life under the conditions fixed for such a criticism by the laws of poetic truth and poetic beauty."

Dr. V. Raghvan sums up this whole discussion in a very beautiful and simple definition of poetry, "Poetry is neither pure emotion and thought nor mere manner. A beautiful idea must appropriately incarnate itself in a beautiful expression."

Image:

Hudson admits the importance of imagery in poetry when he, while discussing the revealing power of poetry


42. Dr. V. Raghvan, Some Concepts of Alankara Shastra.
which is one of its chief elements, says, "It opens our eyes to sensuous beauties and spiritual meanings in the world of human experience and of nature to which otherwise we should remain blind." ¹³

To become the subject of poetry every object, event and experience is to be transformed from its dull and monotonous existence into the blooming, shining and sweet scented image. This change occurs when it is dyed in the life-giving elixir - imagination. After passing through this process, "the truth shapes itself into living images which kindle the passion and affections, and stimulates the whole man," says Hudson. ¹⁴ It reveals the importance of imagery in the process of poetic creation. It is a confirmed view of all the known critics of the world that 'the poet in all ages and cultures, prefers images to abstractions, the sensational to the conceptual.' ¹⁵

The word 'image' covers the whole field of human life and everything related to it. William Blake goes to the extent of saying: "Everything possible to be believed is an image of truth." ¹⁶ "Images are representation of likeness.

¹³ Hudson, An Introduction to the Study of Literature, p. 90.
¹⁴ Ibid.
¹⁶ William Blake, quoted by C. Day Lewis, The Poetic Image, p. 27.
In the realm of psychology the term 'image' is defined in many different ways and from many different angles. As the human mind is divided into three parts viz. conscious, sub-conscious and unconscious, the psychologists of various schools of psychology explain this concept in various ways. Let us start from a simple definition by Mary Stuatt: "Image is a mental experience." It is a mental picture perceived by the human mind through the five senses, as the word 'experience' means the sensuous empirical reflection of the external world by a particular man. In the words of William Macdougall: "The faint experience of sensory qualities are what commonly called as images." "Images as the term is used by Psychologists, are representations of sensations."49

In the absence of the object, in question, our minds form a picture. But we are not conscious of it because of the very presence of the object. So the image is "a mental picture of something not actually present". Elaborating this concept, Thorndike says, "Images are feelings of things, qualities and conditions of all sorts as not present."52

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48. Mary Stuatt, Modern Psychology of Education.
49. William Macdougall, An Outline of Psychology.
50. Norman Callan, 'Poetry in Practice', p.128.
51. Webster's Seventh New Collegiate Dictionary.
52. Thorndike, Elements of Psychology.
C.W. Bray defines images as, "Images are conscious memories which reproduce a previous perception in whole or in part in the absence of the original stimulus to the perceptions." G. W. Valentine's definition is very simple and one can easily understand it: "When I close my eyes and form a mental picture of an absent friend, I get a visual image. When I get a mental replica of his voice, that is an auditory image." Defining primary-memory-image, Dr. J.B. Singh observes, "Such a representation of the object by an effort of the will, when the stimuli ceased to act on the senses and when the excitation too no longer exist, is called a primary memory image .... It may be noted that the image in this sense refers to the revival, however, partial or imperfect of a perceptual experience."  

There is another dark but mysterious source of images, i.e. personal unconscious and collective unconscious. "In addition to our immediate consciousness, which is of a thoroughly personal nature and which we believe to be the only empirical psyche (even if we tack on the personal unconscious as an appendix, there exists a second psychic

55. Dr. J.B. Singh, A Critical Study of Shelley's Imagery and Revaluation of his poetic Art, p.3.
system of a collective, universal and impersonal nature which is identical in all individuals. This collective unconscious does not develop individually but is inherited. It consists of pre-existent forms, the archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents."56 Explaining the dichotomy in imagery, Harold Hugg writes: "We have noted how our conscious non-conscious continuum projects a corresponding dichotomy in imagery - the reality imagery of conscious perceptual experiences contrasted with autistic imagery based on earlier perceptual experience which has been reconstructed in the unconscious. ... All human experience is lived not on a dual conscious non-conscious continuum, but that three regions are not distinguished upon it ... two end sections, the conscious and the unconscious, connected by a dynamic transliminal ante-chamber in which the creative flash occurs.57

Before proceeding to the discussion of premordial images, we try to understand the dream-images or compensatory images as they are sometimes called. Harold Hugg says, "By far the most important form of autistic imagery involved in creative work is the dream-image.... Second to the dream

57. Harold Hugg, Imagination, p.293.
as a rich resource for creative work we must recognise the hypnoidal (hypnagogic and hypnopomnic) imagery which includes hallucination, eidetic images, crystal images and such images of distortion as synaesthesia, diagram forms and body schema. In dreams, the bewildering sequence of the images thrown up by the sleeping mind is due to the processes of interaction between emotional disposition lacking the customary control. Herbert Read quotes Freud as saying that the dreams as remembered are always fragments. If we try to bridge the gap between the experience of the dream and its expression by translating immediately the dreams into their verbal equivalents, the possibility only lies in doing it in a trance or automatism, e.g. the composition of the poem 'Kubla Khan' by Coleridge. In such a state the images of the dream draws words from the memory very much as a magnet might draw needles from the haystack.

In dream (even in day-dreaming) compensatory images are created. According to Jung, 'if, within the conscious life, in relation to a parent, only reaction of admiration and affection are recognized, while other reactions, of hostile character, excited within the brain are repressed, these latter that tend to present in dreams a parent figure as object of violence or contempt (the figure of the hated father was fashioned from the energy of the repressed hostility.

Maud Bodkin defines pre-mordial images, or archetypes following in the footsteps of Dr. C.G. Jung. According to her: "Dr. C.G. Jung discusses the significance to the stirring in the reader's mind, within or beneath his conscious response, of unconscious force which he terms 'Pre-mordial Images' or archetypes.... These archetypes, he (C.G. Jung) describes as ....'Psychic residue of numberless experiences of the same type, experiences which have happened, not to the individual, but to his ancestors, and of which the results are inherited in the structure of the brain, 'a priori' determinants of individual experiences." C.G. Jung, himself, defines these archetypes or premordial images as the unconscious images of the instincts. He says, "There are as many archetypes as there are typical situations in life. Endless repetition has engraved these experiences into our psychic constitution, not in the form of images filled with content, but at first only as forms without content, representing merely the possibility of a certain type of perception and action. When a situation occurs which corresponds to a given archetype, that archetype becomes activated and a compulsiveness appears, which, like an instinctual drive, gains its way against all reason and will, ".....Yet instincts are impersonal, universally distributed, hereditary factors of a dynamic or motivating 59.

59. Maud Bodkin, Archetypal Patterns in Poetry.
character, which often fail so completely to reach consciousness that modern psychotherapy is faced with the task of helping the patient to become conscious of them .... they form very close analogies to the archetypes, so close in fact, that there is a good reason for supposing that the archetypes are the unconscious images of the instincts themselves, in other words, that they are patterns of instinctual behaviour."

Image in Art and Literature:

During the last fifty years, we see a decline in the discussion of the concept of imagery. The followers of Socialist Realism in literature, no doubt, are struggling hard to get the artistic image back its lost ground. They understand and propagate that image determines the nature of art and giving way to the dangerous and fatal tendencies of modernism, is leading to the deterioration of art.

The Western aestheticians know it well that considering imagery as an essential characteristic of art would lead them to discuss the ideological significance of art and with it the problem of the commitment in art and literature. In an effort to justify the dehumanisation of art, they are somersaulting in a vain effort to play tricks in the field of art and literature. In the words of Mikhail Ovysannikov: "... there has been a tendency in bourgeois

60. C.G. Jung, Collected Works, Vol. 9th, Part I pp. 43-44.
aesthetics to renounce the analysis of this concept (the artistic image) on the grounds that thinking in terms of artistic images is not a specific characteristic of art. The existence of non-figurative, i.e., abstract or, more precisely, non-objective art is quoted in support of this argument. Instead of the analysis of the artistic image, bourgeois aestheticians put forward the problems of the structure of a work of art (phenomenology, existentialism), artistic or aesthetic language (neo-positivism, semantics) or the creation and preception of artistic works (neofreudism and the modern forms of experimental psychological aesthetics influenced by information theory).  

Harold Hugg also admits that imagery is ignored by the western critics and the psychologist of the twentieth century: "... nineteenth century students of psychology paid close attention to the indispensable role of the image. During the first half of the twentieth century, however, under the mechanistic influence of Pavlov and Thorndike and the parallel positivistic climate in Philosophy the concern about imagery and other constituents of the imagination sharply declined."  

C. Day Lewis establishes the supremacy of image: "...the image is the constant in all poetry, and every poem is itself an image. Trends come and go, diction alters, metrical

fashions change, even the elemental subject-matter may change almost out of recognition, but metaphor remains the life-principle of poetry."63

The problem of the artistic image as the central concept in art and literature has become very obscure, confusing and controversial. A world war in the realm of art and literature is going on. We find that truth is on the side of Sidney, P. Gurry, George Whalley, A. Lunacharsky, Belinsky, Chernyshevsky, E.L. Mascall, Mikhail Ovsyannikov and C. Day Lewis. Mikhail Ovsyannikov observes: "Art is incapable of renouncing imagery because imagery is its very soul, its essence and its main characteristic. Art loses its essence to the extent to which it ceases to constitute the comprehension of the real world through artistic images. True art capable of reflecting the infinitely complex changing patterns of the modern world, must be figurative. The process of thinking in terms of images has developed over many centuries and its cultural achievements are indestructible no matter what form of attack may be launched against them."64

Sidney says, "It is not rhyming and versing that maketh a poet... but it is that feigning notable images of virtue, vices or what else."65

63. C. Day Lewis, The Poetic Image, p. 11.
It does not matter that Sidney thought of the poetic image as an instrument only, as an allegorical device or, as he himself writes that image is a speaking picture, with this end, to teach and delight. Using the words 'to teach' reveals that there is a purpose behind the use of images. The image is not a distorted reality but a selective, chiselled and created slice of life with a view to propagate this or that ideology—though it is not naked but and is carefully veiled. C. Day Lewis says that the poetic image conveys to our imagination something more that the accurate reflection of an external reality and it looks out from a mirror in which life perceives not so much of its face as some truth about its face. "... the image ceases to be artistic when it fails to pronounce a verdict on reality." 66

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P. Gurry discusses the importance of imagery in poetic creation and its contribution to poetry. He is of the opinion that this quality of precision, of clarity, of definition, is one of the vital contributions which imagery makes to poetry. Without imagery, poetry would be abstract and it would lack those qualities which raise it above clear and logical expression. It is imagery which vitalizes such expression, infusing it with copious suggestions of weights, buoyances, textures, sounds, movements, shapes and colours. But there is, too, an awakening of emotion, without which an experience would be dead, and also a

directing of emotion, without which the experience would be warped, confused and unshapely. A. Lunacharsky, considers that the flow of thought and emotions in literature is always in the form of images or it is linked with them: "It is especially evident in literature that it is the artistic content ... the flow of thoughts and emotions in the form of images or connected with images ... which is the decisive element of the work as a whole." He goes to the extent of saying that 'literature is the art of images.' George Whalley is of the opinion that it is the welling up of the images from the memory of a poet which makes him a poet. But when this flow is checked, the poet fails to write even a single line. In his words, "When a poet breaks down as a poet and ceases to write .. it is because the images cease to constellate and to well up from memory, the imagination has failed at its primitive and secret source." Belinsky and Cheryshevsky agree with A. Lunacharsky when he declares that an artist talking about things is explaining them not as concepts but as images. E.L. Mascall also confirms their view that the typical instrument of communication in literature is not the concept but the image.

69. Ibid., p. 19.
Makhail Ovsyannikov has very beautifully tried to analyse this essential question regarding the importance of imagery in art and literature. While assessing the tricks of these shrewd western jugglers in the arena of art and literature, he questions, "Can one really accept the view that modern art has made a radical break with imagery and it should be based on new principles? The experience of the last fifty years provides the answer to this question. How many different versions of "non-figurative" art we have been offered: expressionism, symbolism, tachisme, optical art, kinetic art and so on and so forth. But all these "isms" have burst into nothing like soap bubbles."72 "...The artistic image is an integral quality of true art and that the decline of art is first and foremost the disintegration of the artistic image,"73 he concludes.

Imagist School of Poetry:

Every literary movement is a reaction and a revolt against some worn-out literary movement which fails to answer the social, political, economical and cultural questions posed by the given society. Every society is in a continuous process of change and every change is, in some way, for the betterment of the particular society.

73. Ibid., p.226.
During such a transitional period, literary dogmas and traditions fail to check the awakened consciousness of the people. Thus a new movement in the field of literature, takes birth. The Romantic Movement in English literature was a revolt against the Neo-classical literary tradition of Dryden, Pope and Dr. Johnson. It stood for the liberation of the individual spirit from the shackles of social authority. Under the influence of German Romantic Movement and the Progressive doctrine of the French Revolution, the Romantics (Wordsworth, Coleridge, Byron, Shelley, Keats, Crabbe, Shenstone, Elliot, Clare and others) made the poetry of the period replete with the love of liberty, the worship of nature, the hatred of tyranny and the idealisation of the life of the 'Solitary Reapers'. As 'Romanticism is an escape from realism',

Medievalism, Hellenism and Supernaturalism found expression in the poetry of this period. In short, it was the poetry of the airy flights on the wings of imagination. Because of its being over-enthusiastic about the extravagance in feeling, thought and taste, its feet only occasionally touched our earth.

The poetry of the Victorian Era shows its increased interest in the scientific and the socialistic ideas and also in the rapid growth of the democratic spirit. The spirit of human sympathy inspired some poets to plead

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74. Tolstoy, What is Art?
the cause of the down-trodden. For example, Thomas Hood's 'Song of the Shirt', Elizabeth Barrett Browning's 'The Cry of the Children', Tennyson's 'Locke's Hall,' etc. The discoveries of science and its influence on the life of the people started to colour the poetry of the period.

In the words of Crompton Rickett: "Tennyson treats Nature as an imaginative man of science; Robert Browning is often more like an analytic chemist than an artist; Matthew Arnold and Arthur Hugh Clough are largely occupied with the discrepancies between scientific and religious faith."75

As a protest against intellectualism, Pre-Raphaelites raised their heads. They brought pictorialism, symbolism, medievalism, archaic diction and sensuousness in poetry.

In the words of Saintsbury: "Coleridge's supernaturalism, Keats's sensuousness, Shelley's mysticism, Wordsworth's concern for "the meanest flower that blows" ... all merge into the poetry of the Pre-Raphaelites."76 Dante Gabriel Rossetti, his sister Christina Rossetti and William Morris are some of the poets of this movement.

The last years of the nineteenth century were the years of confusion. Many forces were at work to pull down the edifice of Victorianism. The most prominent poets of this period are Stephen Spender and Robert Bridges.

75. Crompton Rickett, A History of English Literature.
76. Saintsbury, A History of Nineteenth Century Literature.
(Traditionalists), Francis Thompson and Alice Meynell (Roman Catholic Poets), Rudyard Kipling and W.H. Kenley (imperialists) and Thomas Hardy, John Davidson, Ernest Dowson and A.E. Houseman (Pessimists). There was a civil war in the field of poetry. In these chaotic conditions prevailing in the English society, no literary tradition was respected. It was a ripe time for experimentation. Two Satanic figures of the early years of the Twentieth century, Ezra Pound and T.S. Eliot, had a tremendous shaping influence on the poetry of this period. So Imagism, Surrealism, Vorticism and the so-called 'Apocalypse' school of poetry appeared.

Imagism (an Anglo-American school of Poetry) was started by T.E. Hulme, the theoretician and the first Imagist poet, through his lectures and talks in the meetings of his 1908 & 1909 clubs. Among others, these meetings were attended by Ezra Pound, who propagated and developed Imagism in England and America. "Imagism, an anti-romantic movement in English and American poetry, had a brief but extensive vogue among advance-guard writers of the period 1910-17. Its doctrine was developed by the American poet Ezra Pound from the aesthetic theories of T.E. Hulme ...."

T.E. Hulme was opposed to the Symbolists's transcendental view of external reality and wanted to restrict the

77. The American Peoples Encyclopaedia, p.10-951.
materials of art to the objective world and to reproduce, without metaphysical implications, its impact upon the readers by using vivid, hard, chiselled and concrete imagery. T.E. Hulme says, "It is the physical analogies that hold me... not the vain decorative and verbal images of the ordinary poets.... The process of invention is that of gradually making solid the castles in the air.

About the contribution of Mr. Ezra Pound in propagating imagism, Coffman writes: "In the summer of 1912, he had first referred to a poem an 'Imagiste' and in November he published his 'Ripostes' with the appendix containing Hulme's five poems and the prefatory note which introduced 'Les Imagistes' as descendants of Hulme's 1909 club. In the Spring of 1913, he presented the first Imagiste Manifesto."

78. Stanley, K. Coffman, Imagism, p.82: "Hulme denied to poetry the right to use in any way with the absolute or the unknown, insisting that the poet confines his vision to the revelation of new analogies between objects of ordinary perception. His analogies were based upon the physical because that is what man can easily apprehend avoiding the search for the unknown and seeking instead freshness of individual feeling, he employed imagery which had no symbolic value and argued for a poetry that would not attempt to transcend reality but place it in new and original perspective."

79. T.E. Hulme, Speculations, p.134: "Images in a poem 'endeavour to arrest you, and to make you continuously see a thing, to prevent you gliding through an abstract process."

80. T.E. Hulme, Notes on Language and Style, p.276.

Ezra Pound formed a group of Imagist poets which included Aldington, Hilda Doolittle, Flint, Amy Lowell, Cornell, Williams, Upward, Cournos and James Joyce. He wrote that the principles of this literary movement were mainly the following:

1. Direct treatment of the "Thing" whether subjective or objective.

2. To use absolutely no word that did not contribute to the presentation.

3. Regarding rhythm: to compose in sequence of the musical phrase, not in sequence of a metronome.

The next phase of the Imagist Movement (1914-17) was under the leadership of Amy Lowell, who got the three Imagist Anthologies (Some Imagist Poets 1915, 16, 17) published. The other contributors to these anthologies were: Aldington, Hilda Doolittle, Flint, Fletcher and D.H. Lawrence. These six Englishmen and Americans, formulated six tenets of their creed. These were:


84. Stanley K. Coffman, Imagism, p.31: "The anthologies testifying for the first time to the existence of a specific body of Imagist doctrine as well as to a group of at least six members whose work attempted to illustrate the doctrine, were made possible by the tactful, yet capable and efficient leadership of Miss Lowell."

85. Adventures in American Literature, p.280.
1. To use the language of common speech; to employ always the 'exact' word, not the merely decorative word.

2. To create new rhythms as the expression of new moods.

3. To allow absolute freedom in the choice of subject.

4. To present an image and not to deal in vague generalities.

5. To produce poetry that is hard and clear, never blurred or indefinite.

6. Finally, most of them believed that concentration is the very essence of poetry.

This movement had a widespread influence upon modern poetry. Even the American painters tried in their paintings to express the soul of any one or all the tenets of the Imagists. For example, Morgan Russell's "Elides 23", Man Ray's "Mime", Georgia O'Keeffe's "White Barn", Charles Shearer's "Church Street El" and Thomas Benton's "Ghilmark".

After the publication of the last anthology 'Some Imagist Poets' (1917), Amy Lowell, Fletcher and Hilda Doolittle were of the opinion that they should not publish any more anthology. 86

86. Amy Lowell, Tendencies in Modern American Poetry, p.255. "These little books are the germ, the nucleus of the school; its spreading out, its amplification must be sought in the published work of the individual members of the group."
Concludingly, it can be said that 'the immediate beginning of the Imagist movement came from the English poet and critic T. E. Hulme. In America the movement was given publicity by Ezra Pound, and was supported by the purse and prowess of Amy Lowell'.

What is Poetic Image?

"Life is a heap of broken images.\(^8\) These broken images are transformed by selection and creation in the hands of a genuine poet with his intellectual and imaginative faculties into poetic images, which one can sensuously perceive. These poetic images become units in the creation of a poem which, itself, is an image - a pattern which emerges from the whole structure of the poem. Emotionally arousing our human sympathies and feelings, the Image appeals to our aesthetic sensibility and by suggestion pronounce a veiled verdict on reality with the purpose of making our world better to live in. So imagery is not only the soul but the whole of a poem.

To prove this statement, we are again to start from the world of art. What is Art? "Art, a specific form of social consciousness and human activity which reflects reality in artistic images and is one of the most important means of aesthetical comprehension and portrayal of the world".\(^9\)

88. T. S. Eliot, Selected Prose.
87. John Paul Pritchard, Criticism In America, p. 212.
Human labour, in all its forms, is the basis of the artistic creation and it shapes man's aesthetic sentiments. The subject-matter of all art is man's aesthetical relations to the objective world around him and its development is conditioned by the development in the socio-economic structure of the society. In the primitive society, poetry (in the form of a song) grew spontaneously with dance and music. Christopher Caudwell explains it very beautifully: "Poetry is characteristically song and song is characteristically something which, because of its rhythm, is sung in unison, is capable of being the expression of a collective emotion...this collective emotion organised by art at the tribal festival, because it sweatens work and is generated by the needs of labour, goes out again into labour to lighten it. The primitive conducts such collective tasks as hoeing, paddling, ploughing, reaping and hauling to a rhythmic chant which has an artistic content related to the needs of the task, and expressing the collective emotion behind the task.... These emotions, generated collectively, persist in solitude so that one man, alone singing a song, still feels his emotion stirred by collective images." These collective images were the source of aesthetic pleasure for all the members of the society. So through a spontaneous process, images were created by the primitive poet by imposing his wish on the process of production and the changing moods of Nature.

90. Christopher Caudwell, Illusion and Reality, pp. 15-16,
The western critics also share this view to the extent of saying: "The poet, in all ages and culture, prefers images to abstractions, the sensational to the conceptual." Bliss Parrey has also confirmed this view: "Poetry is imagery and imagery is sensation." Stephen Spender gives his opinion that the image is the basic unit of poetry. "Absolute poetry is the concrete and artistic expression of the human mind in the emotional and rhythmical language." As poetry is the artistic expression of the human mind, we are to see what is lying in the dark recesses of the human mind. "The human mind is not, as philosophers would have you think, a debating hall, but a picture gallery." Our sensation, our consciousness is only an image of the external world and its expression is best possible only through images. "Artistic Image, a specific method employed in art for reproducing objective reality, in a living concrete, sensuous, directly perceivable form in terms of a definite aesthetic ideal... It represents an inseverable, interconnected unity of the sensuous and

91. N. Frye (ed), Romanticism Reconsidered, p.9.
logical, concrete and abstract, immediate and mediate, individual and universal, accidental and necessary, external and internal, part and whole, appearance and essence, form and content. The dialectical unity of these opposite aspects, effected by methods proper to each art, produces images of characters, events and circumstances expressing lofty ideas and emotions. 97

C. Day Lewis, agreeing with the above statement, admits that the romantic image is a mode of exploring reality just as art - romantic, realistic and naturalistic - is a specific form of the reflection of reality. "The romantic image is a mode of exploring reality by which the poet is in effect asking imagery to reveal to him the meaning of his own experience." 98 Discussing the scope of image, Henry E. Garrett is of the opinion that it covers all the fields of knowledge: "Images are mind pictures difficult to define precisely but familiar to all of us. An image is a personal experience of an object, person, or scene once actually seen, heard or felt. Memory - images are conditioned responses evoked by a name, a picture, a virtual account, or a description. Visual images are most common, though many people report vivid auditory images.

Ideas - that is, concept and other abstract verbal and mathematical formulations (for example, government, mankind, $x^n$ and $\sqrt{2}$) - are images from which the sensory associates have been as completely eliminated as possible."

Neal Frank Doubleday accepts allusions as complex types of images: "... allusion is closely connected with imagery; indeed, a literary allusion may be a complex kind of image." And he also establishes that rhythms are also a kind of imagery: He says that it is often convenient and proper to think and speak of rhythms as a kind of imagery when they are representational and there is an easily describable response to them. Dancing rhythms, galloping rhythms and marching rhythms are of this kind.

(a) Galloping Rhythm. Example: - Robert Browning's 'When They Brought the Good News' and Walt Whitman's 'O Pioneers!'! 

(b) In Sidney Laniers - 'Song of the Chattahoochee' the rapidity of the rhythm is the sound image of the hurrying river.

(c) In Tennyson's - 'Break, break, break
On thy cold gray stones, 0 Sea,
And I would that my tongue could utter
The thoughts that arise in me.'

100. Neal Frank Doubleday, Studies in Poetry, p.73.
Here the rhythm is an image of the sound of the sea, and combines with a visual image.

From the above discussion we conclude that 'Imagery is not only the soul but the whole of a poem.

Literature, a social institution using language, a social creation, as its medium, is itself an expression of society. "The poet, himself, is a member of society, possessed of a special social status: he receives some degree of social recognition and reward; he addresses an audience, however, hypothetical. 101 The poet creates identification with the objective world around him. In order to give a definite aesthetic ideal, he by cheselling, selecting and creating to heighten for the reader his understanding of the reality, presents his sensory perception in images. "The identification of the poet with objects which appeal to his senses is the initial steps in image making." 102

"Properly speaking, an image is a word which arises ideas of sensory perception." 103 Prescott calls the images the eye of the mind, the mental or ideal counterpart of the bodily eye. 104 Ronald Pecowk, writing on the importance of imagery in drama, says "Image is a revival, a reproduction by memory in the mind, of some sensual experience, undergone

104. Prescott, Poetic Mind, p.188.
in part including, in visual, auditive, tactile and other impetition associated with it."105 "To psychologists and to any critic imagery in poetry is expression of sense-experience channelled through sight, hearing, smell, touch and taste, impressed upon the mind and set forth inverse in such fashion as to recall as vividly and faithfully as possible as the original sensation."106

From all these definitions, we find that image is a sensuous word picture. But the definition of an image is not that simple. During the centuries, the structure of our society has become so complex. With the change in economic relations, the whole superstructure also changes. As a result of it, the complexity of emotional associations common to all, has been increased. With it the poetic image, which expresses our emotional complexity, also undergoes some change. We do not now think of images as ornaments which are studded over the surface of a poem. The image is the gene which is the basis of the birth and growth of the organism of the poem. C. Day Lewis, himself, does not limit his definition of image to 'a sensuous word picture. It is his starting point. He says, "Have we perfected the definition if we say that the poetic image is a picture in words touched with some sensuous quality?

105. Ronald Peacock, Art of Drama.
106. Fogle, The Imagery of Keats and Shelley, p.3.
Quite clearly, not. The journalist and the advertising copy-writer often create sensuous word-pictures. "On the other side, it does not mean that we can do without the element of sensuousness. John Press combines the intellectual element with sensuousness. "Often the imagery is neither wholly visual nor entirely symbolic but a fusion of pictorial images with sensuous and intellectual associations." We have to be cautious of the other extreme of considering image as the product of intellect alone. "The literary image is not a product of intellect except in so far as intellect is involved in that creative operation of the whole mind which is imagination." 

Imagery in poetry is an appeal to the senses through words. Through the senses the emotions and intellect of the reader can be swiftly stirred. "Too much importance has always been given to the sensory qualities of the images. What gives an image efficacy is less its vividness as an image than its character as a mental event peculiarly connected with sensation." Imagery may be defined as words or phrases devoting a sense perceptible object.... but some other object of thought belonging to a different order and category of being. The sense perceptible object or image in question becomes a medium for conveying to the mind some notion regarding that other object of thought.

110. IA-Richards, Principles of Literary Criticism, Chap.xvi.
The image is momentarily a substitute for the object. This substitution may involve a comparison or it may not. 111

From the above definitions, we find a hint that imagery also deals with 'some other object of thought' or 'an idea'. In a Dictionary of Philosophy, thought is defined as 'the highest product of the brain as specially organised matter; the active process through which the objective universe is reflected in concepts, judgements, theories etc. Thought does not exist in the life of each individual as a purely intellectual process, but is inseparably linked with other psychological processes. It has no existence isolated from man's consciousness which is the highest form of reflection of objective reality inherent only in man. It is through consciousness that man realises his relationship to the objective world around him and exerts a purposeful action on the untamed forces of nature with the aim of subordinating them to the needs of the man. As the sensory images of objects form a part of the human consciousness, thought can not exist as a purely intellectual process by transcending the objective reality as it has no existence isolated from man's consciousness. Any sensory image of an object, any sensation

is part of consciousness in as much as it possesses definite meaning in the system of knowledge acquired through social activity. So the thought is not free from the sensory images of the objective reality.

An idea is a sensory image that arises in the mind as a reflection of sensory objects. The Advanced Learner's Dictionary of Current English defines idea as a 'thought or a picture in the mind.' So sense perceptible expression which appeals to the emotional, intellectual and aesthetical side of the man forms a poetic image. Caroline Spurgeon helps us to reach its exact definition: "... the little word-picture used by a poet or prose writer to illustrate, illuminate and embellish his thought. It is a description or an idea which by comparison or analogy, stated or understood, with some thing else, transmits to us through the emotions and associations it arouses, something of the 'Wholeness', the depth and richness of the way the writer views, conceives or has felt what he is telling us." "The image thus gives quality, creates atmosphere and conveys emotion in a way no precise description, however, clear and accurate, can possibly do," 113

From the above discussion we reach the conclusion that a poetic image is the aesthetically chiselled, sharpened and imaginatively particularised artistic expression, in rhythmical and heightened language, of the sense perceptible word-picture concerning a perfect fragment of an experience charged with emotions or passions, concerning some lofty idea advocating some aspect of the poetic truth in order to pronounce, however, tiny, a veiled verdict on reality.

The Image and 'Image':

The greatest contribution of Ezra Pound to the philosophy of Imagism is his differentiating the concept 'Image' from the image. In order to make it more clear for us we take the example of "To the Autumn" by John Keats. This poem is rich in sustained and purposeful imagery. The whole poem is divided into three parts. But we find a structural unity in the poem. If it starts from the morning of the autumn season, it passes through the noon and completes the whole circle of the day. It gives, in images, life in action and thus creates a pattern, a design, a complete whole - 'the Image' from its constituent parts - the images. S.H. Burton has very beautifully summed up the way in which imagery is used in this poem, in a few lines. "The images in verse 'one' describe the fruit and flowers of autumn; in verse 'two' the occupations of
autumn are the theme; verse 'three' is full of autumnal sounds. Underlying this image-pattern, there is a time movement also conveyed by the imagery. Verse 'one' with its mists is morning; verse 'two' is hushed with the heat of early afternoon; verse 'three' has moved on to evening with the sound of gnats, lambs, and the crickets, and gathering swallows to provide "music at the close". Thus the imagery sustains the poet's purpose which was to give in his comparatively short poem, the quintessence of the season. 114

Now, imagery is a collective term for all the images of the poem. We can compare imagery to a chain. The different images (metal-rings) are connected to one another and this series of metal rings fitted into one another, is called a chain - 'An Image'. This chain served many purposes which a single metal ring cannot. If these rings are scattered on the floor and are not linked together, they can serve no purpose. It is their linking together into a chain that makes them all a power to chain someone or fasten something. Thus from the group of small images in a poem, emerges a pattern, a structure, 'An Image'. The imagery in a poem has the collective power of all the images taken together and some more. This 'some more' is that which helps it in transcending

by becoming a new power apart from the collective strength of the group of images and thus immortalising it. Scientific theories may be replaced by a more advanced theory or they may become outmoded, but "the Image" cannot become outmoded. It exists in the given form as an unrepeatable whole. It does not mean that the Image frees itself from the complex of images, its component parts. If we want to revert it into its constituent units (the images), we can again delink this chain of imagery into the metal-rings. No doubt it will require much mental labour as the Image, for its existence, has to depend on the complex of images, its small and basic units. In the words of Mikhail Ovsyannikov, "Each individual artistic image is valid only in the given complex of images." 115

Let us now try to prove it from the artistic world of sculpture. What is the difference between a photograph and a piece of sculpture. The photograph is true to the reality because it is the undistorted image of the objective world. But a piece of sculpture is a subjective image of the objective reality. "A photographer or reporter can also depict certain aspects of life and convey them through the medium of the senses, but here the product will not be an artistic Image because we are dealing with a photograph of reality, and the artistic Image is a subjective

image of the objective world. In the artistic Image objectively real objects and phenomena, seen in their typical environment and at the same time individualised, embody certain essential, important ideas, feelings, aspirations and aims of the given class, society and age."

This subjective element in the "Image", which is a complex (emotional and intellectual) of images, vitalises and immortalises the "Image". For example, 'Pieta' of Michelangelo. This masterpiece expresses Michelangelo's Neoplatonic belief that physical beauty is the manifestation of a noble spirit. It is daring for its naturalism and the deliberate distortions of visual effect. Michelangelo disregarded conventional reality and substituted for it strange and compelling paradoxes that build it into a super-reality. He does not call it an image but "The Heart's Image". This "The Heart's Image" is an Image of Mary taking into her lap dead Christ plus the subjectivity of immortal sculpture Michelangelo. The subjective element in 'Pieta' is that Christ, though dead, is still alive. His veins are shown distended by the pulse of life. His body seems lacking in strength and firmness as if with sleep. Traditional representation of The Virgin Mary is as a woman disfigured by grief and some irreparable loss. But here 'The Virgin' is represented bigger than life (Were she to stand she would be seven feet tall) and much younger than her son, Christ. Christ is life-sized and quite

well proportioned. Youthfulness of the face of Mary is the personification of perpetual purity. Like the rather bigger thumb of the hand of "The Blessed Widow" of Bernini (an Image of life, of death and of immortality expressed through this piece of sculpture) pressed against her breast betraying her heart-felt agony, Mary betrays her sorrow with a single gesture - an outstretched hand. Through the rather bigger thumb of the widow pressed against her breast and the shadowy, angular turbulence of her robes, Bernini projected both physical and spiritual stress in his sculpture "Blessed Lodovica Albertone - popularly known as 'The Blessed Widow'.

The beauty is that these deliberate distortions in no way disturb the viewer. "It is necessary to keep one's compass in one's eyes," said Michelangelo, "and not in the hand, for the hands execute, but the eye judges."

To the illiterate critics who found faults with the youthfulness of his Virgin, the sculpture's only reply was; "Do you know that chaste women maintain their freshness longer than those who are not?" Without this subjective element, the "Image" does not exist. "New features may be added to the object in question only to the extent that they facilitate a more correct, profound reflection of the world, and a more convincing exposure of the essential features of reality in all its complexity, contradictions and constant development," says Mikhail Ovsyannikov. 117

Thus we find that the poet or any other artist creates the "Image" by distorting reality here in this small image and exaggerating there in the other; chiselling this and selecting that and ultimately creates an over-all pattern, an organic structure. This is the process of transforming the objective reality into the "Image".

Stanley K. Coffman says, "The images are so arranged that the pattern becomes an Image, an organic structure giving a force and a pleasure that are greater than and different from the images alone."¹¹⁸ "An isolated image, an image viewed outside of its context, is only half the image. Every image, every metaphor gains full life and significance from its context."¹¹⁹ Eredell Jenkins shows that these isolated images, when merged into larger images, lose their individual character and the 'Image' emerges. "When a number of images are there in a poem, a closer and more purposeful acquaintance proves that these isolated images merge into larger images, their individual character is modified - we find an overall pattern that contains these images as details."¹²⁰

This process shows how the images get transformed into the Image. The Imagists pleaded that the poem should be an Image, a Taj Mahal made of the images.

¹¹⁹. W.H. Clemen, Development of Shakespeare's Imagery, p.3.
From the above, we conclude that for Ezra Pound, the image was different from the Image. He wanted the poets to create an Image with the small images in the various stanzas of a poem. The definition of the "Image" by Ezra Pound is as under: "An 'Image' is that which presents an intellectual and emotional complex in an instant of time. I use the term 'complex' rather in the technical sense employed by the newer psychologists, such as Hart, though we might not agree absolutely in our application. ..." "It is better to present one Image in a lifetime than to produce voluminous works." 121

T.E. Hulme makes the difference between the image and Image more clear when he says, "The complexity with which poetry deals is not mechanical but organic. Each "part" of a poem is "modified by the other's presence" and each to a certain extent is the whole." 122

The Making of An Image

All art and literature is the fruit of man's aesthetically exploring the whole universe in order to satisfy the man's hunger - emotional, spiritual, economic, social, political - and to feed one's curiosity by aspiring to know the unknown and to achieve the desired ideal by

121. T.S. Eliot (ed.), Ezra Pound's Collected Works,
122. T.E. Hulme, Speculations, p.135.
creating fantastic worlds of perceptible figures. In the words of Vladimir Shcherbin, this process involves the process of aesthetically exploring the world - in other words, the process of artistic creativity - is an extremely complex one, and far from being confined to ideological selection, evaluation and rational perception, it involves intuition, imagination, emotions and subconscious impulses. The whole of the artist's spiritual being is engaged in the work of creation, and he displays his personal sentiments, inclinations and tastes in the way he handles the material he takes from real life. His imagination, or fantasy, is the creative force that arranges the raw material artistically, shapes it into a single whole, and lends it the form into which he pours his stream of impressions.⁴¹

In order to understand this problem from the correct angle and to escape the philosophical confusions, Maxim Gorky's views about intuition and imagination are very useful. Intuition means "complementing experience with those components which the writer lacked in order to produce a perfectly finished image." And about imagination, "to imagine means to give shape, an image to chaos."⁴²

William Cowper considers the mind of a poet, a miser's money bag. Shirley A. Barlow quotes him saying: "Arrest the fleeting images that fill the mirror of the

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123. Vladimir Shcherbin, Lenin and Problems of Literature, p.75.
mind and hold them fast and force them sit, till he has pencilled off a faithful likeness of the forms he views."^{125}

It is as if the poet is to produce the exact copy of the objective reality around him or to depict a still life as if he himself is the uncoloured lens of a photographic camera. Wallace Stevens reaches the other extreme, when he says, "The genuine artist is never true to the life."^{126}

The poet does not produce a retinal impression of the objects around him. He gives us the subjective image of the objective world by transforming the distorted picture of reality. Defining realism, Howard Fast says, "... realism being that literary synthesis which through selection and creation heightens for the reader his understanding of reality."^{127} David Daiches tries to make it more clear. He says that a work of art may rather embody the 'dream' of an author than his actual life, or it may be the 'mask', the 'anti-self' behind which his real person is hiding, or it may be a picture of the life from which the author wants to escape. Furthermore, we must not forget that the artist may 'experience' life differently in terms of his art: actual experiences are seen with a view to their use in literature and they come to him already partially shaped by artistic traditions and pre-conceptions.

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128. David Daiches, Critical Approaches to Literature, p.325.
Harold Hugg discusses the image forming process which is the synthesis of inner and outer forces or we should say the dialectical process. Thinking on the lines of well-known psychologists - Claude Bernard and Cannon - Harold Hugg says, "... all the contents of the mind-perception, imagery, memory, thinking, feeling and imagination - all are powered by a fusion of outer-inner drives; stimuli from the real world culture of moving people and things, integrated with stimuli from the inner flex of remembered imagery, motor tendencies, and unconsciously produced metaphor-images, symbols and concepts. The forming process is controlled by what the bipolar situation (outer scene and inner need) demands. In most stimulus-situations it is a flash of "meaning" - either a directive "sign" to act (a pointer) or an interpretive symbol of imagined conceiving. The latter is either definitional or relational. Under special conditions, the forming process is an auto-symbolizing process, occurring through the transformation of fantasy-images into metaphor images."\(^{129}\) Schiller says that the perception with the poet is at first without a clear and definite object, this forms itself later, and Lewis wants the poet to create identification with objects which appeal to his senses and it is the initial step in image making. Then starts the organizing and chiselling work.

of the imagination which helps creating a pattern, a design out of the irregular mass of dim, shapeless figures. Here we use imagination as it is defined by Gorky when he says, "To imagine means to give shape, an image to chaos. When the inspiration is there, intuition comes to its help in the process of creation because intuition means complementing experience with those components which the writer lacked in order to produce a perfectly finished image." 

Schiller, Lewis, Gorky have discussed here the conscious process of the making of an image. It would be unwise if we fail to value the role played by memory. George Whalley says, "Memory is the central factor in the process of image-making; without memory there can be no poetic creation." There is no kind of mental activity in which memory does not intervene. We are most familiar with it in the case of images ... 'fugitive elusive copies of sensation', adds I.A. Richards. Stephen Spender clarifies this point: "If the art of concentrating in a particular way is the discipline necessary for poetry to reveal itself, memory exercised in a particular way the natural gift of poetic genius. The poet, above all else, is the person

133. George Whalley, Poetic Process, p. 76.
134. I.A. Richards, Principles of Literary Criticism, p. 106.
who never forgets certain sense-impressions which he has experienced and which he can re-live again and again as though with all their original freshness."

Now let us deal with the process of the emergence of images from the unconscious and the subconscious. Lewis has explained it in 'The Poetic Image'. He quotes Dryden: "The creative process up to the emergence of formed images from the unconscious, is described by Dryden in his introduction to 'The Rival Ladies', where he speaks of the time when the play was only "a confused mass of thoughts, tumbling over one another in the dark.... moving the sleeping images of things towards light, there to be distinguished and then either chosen or rejected by the judgement." 136 E.S. Dalle 137 believed that imagination should be considered, not as a separate faculty from thought, but as thought in its 'automatic' or 'Unconscious operation. He imaged our consciousness as a lighted ring of sense girdled by an oceanos of darkness. Lewis himself, creating an image of a fisherman sitting on the sea-shore in search of a fish with his line baited, simplified the working of this process of image-making: "What emerges from the unconscious, when the line goes deep, is an image;

136. C.Day Lewis, Poetic Image, p. 69.
137. Ibid. p. 70.
for it is a property of this sea to turn every experience into images - to bring out its emotional significance by steeping it in the medium of imagination. An image is a fact which has suffered this sea-change."\textsuperscript{138} Rilke creates an image to explain the birth of an image: "Everything is gestation and then bringing forth. To let each impression and each germ of feeling come to completion quite in itself, in the dark, in the inexpressible the unconscious, beyond the reach of one's own understanding... with deep humility and patience the birth-hour of a new clarity."\textsuperscript{139} Thus is born a poetic image. They are linked with each other in a chain and comes continuously without break. With the break, the poet is braked. George Whalley\textsuperscript{140} makes this point more clear when he says that when a poet breaks down as a poet and ceases to write, it is because the images cease to constellate and to well up from memory; the imagination has failed at its primitive and secret source.

\textbf{Qualities of a Poetic Image :}

Every poet is not like the fascist poet Ezra Pound or the royalist T.S. Eliot who would be insincere not only to the masses but to himself also. Let us laugh at those imagists who thought it better to remain mum about the subject-matter and applied their whole strength on aimlessly piling bricks. Who is a poet? The 'singing suffering' of...
"And when man in his agony is dumb,
I have God's gift to utter what I suffer."

Goethe.

Sometimes Shelley transcends his ordinary human existence and ends his 'Ode to the West Wind' like this:

'O Wind! If winter comes, can spring be far behind." And thus instils optimism in his readers and inspired them to face the adverse circumstances like a hero. The poet is the tongue of the dumb people. And his readers interpret him as they are evoked and inspired. "The poet creates and the reader recreates. The poet transmutes his experience into a rhythmic verbal pattern of sensuous images and dynamic characters and the reader, in his turn, translates the pattern into a relishable experience which fuses all the sensuous, emotional and intellectual content of the pattern." 141

Christopher Caudwell gives his opinion about the poet who is inspired and is in a mood to compose some stanzas of poetry. He says, ".... when we speak of a poet as inspired, we mean that he is more at home than any other man in this artistic world of fantasy. He possesses in a high degree the faculty of penetrating beneath the surface to the essence of things and of expressing what he perceives in images. These images are eagerly accepted, because they express what his fellows feel but cannot express for themselves." 142

In Indian Poetics, the concept of 'Sadharnikarna' (Transpersonalisation) is considered applied when the poet hypnotises the readers and transports them to a higher state in which, with the 'Suspension of disbelief', the reader also transcends his narrow selfishness. G.B.,Mohan observes: "..."Sadharnikarna (Transpersonalisation) which is a pivotal concept in the theory of rasa. The concept of Sadharnikarna encompasses the processes of objectification, concretisation and universalisation. To embody his vision in a verbal complex of images and symbols, the poet snaps its connections with his practical egoistic interests and elevates it to the level of collective human experience. Poetry reconciles the apparent opposition between the individual and the collective by enabling the reader to transcend the narrow confines of his egoistic interests and to realise his unity with the collective human sensibility."

Now to judge the qualities of a poetic image, we are to focus our lens of critical approach from two opposite poles - the subjective and the objective tests. A successful poetic image has the following qualities in it:

1. Evocativeness,
2. Intensity,
3. Novelty and Freshness,
4. Familiarity,
5. Fertility,
6. Congruity.

Evocativeness: for evocative power in an image, there is only the individual, subjective test, whereas the qualities of freshness and intensity can be gauged by objective critical standards as well. For example, let us feel the emotional impact of the image of Shelley:

'O, lift me like a wave, a leaf, a cloud,
I fall upon the thorns of life, I bleed.'

This image stirs us with its beauty of expression of poetic emotion and thus appeals to our aesthetic sense and consequently gets a response from us and we start sharing the grief of the poet. Such rich images with the undercurrent of tragic thoughts not only get a response by stirring our emotional world, but also have a cathartic effect on us. "Evocativeness is the power of an image to evoke from us a response to the poetic passion. An image need not be novel to do this; there are well-worn words such as moon, rose, hills, west - consecrated images, Mr. Rylands calls them, which always tend to create this response... there seems to be a connection between the sensuous element in images and their evocative power."\(^{144}\)

Agreeing with Lewis, we feel that the real test of evoking a response in the reader is whether the poet in his composition has succeeded in transforming his individual feeling, emotions and passions into the poetic passions and aesthetic emotions and the feelings after erasing the dust of subjectivity, have emerged true human feelings.

\(^{144}\) C. Day Lewis, The Poetic Image, pp. 40-41.
C. Day Lewis gives a beautiful example:

'He came all so stille
Where his moder was
As Dew in April
That falleth on grass ...'

This carol gives us a series of images remarkable for their audacity and for the emotional precision which more than any other factor, makes for evocativeness.

**Intensity**: "By 'intensity' we mean the concentration of the greatest possible amount of significance into a small space; it is, noticeable how, in modern verse, metaphor holds the field over simile; intensity is achieved not only in the separate images, but through the closeness of the pattern within which a poem's images are related." The retreat of simile and the advance of the metaphor in the field is simply for the reason that simile is not a helpful device as compared to metaphor. W.H. Cleman is of the opinion that the particles "as" and "like" not only make the image stand out from the text and isolate it in a certain way; they also show that the object to be compared and the comparisons are felt as being something different and separate, the image and the object are not viewed as an identity, but that the act of comparing intervenes. The Imagists have gone to the extent of excluding simile.

146. Ibid. p. 40
altogether. In an unpublished letter to Amy Lowell (dated 10.11.1917), Aldington, while writing about T.E.Hulme's concept of poetic image says, "We wanted to write hard, clear patterns of words interpreting modds by 'images', i.e. by pictures, not similes."

Intensity of images in a line proves harmful in lyrics and poems composed for music. C.Day Lewis is of the opinion that bold, intense or closely-wrought images are inappropriate to verse written for music, since they tend to destroy the balance between the word pattern and the melodic line. Whereas, for the evocativeness, the image has to depend upon the element of sensuousness, for in intensity the image needs a blend of intellectual and sensuous appeal.

Novelty and Freshness: C.Day Lewis, who has worked a lot on this topic in the chapter 'The Field of Imagery', gives first place to freshness and novelty. He is of the opinion that novelty, audacity and fertility of image are its strong points. "What the moderns look for in imagery, is freshness, intensity and evocative power...we may admire an image for its freshness without being moved by it."150

Freshness is that quality of an image which grows from the novelty of its diction, its material and reveals something new or the old and familiar fashioned in a unique and novel manner. Lewis gives an example of freshness 148. Aldington, quoted by Stanley K.Coffman, Imagism, 149. C.Day Lewis, The Poetic Image, p.49. 150. Ibid. p.40.
in an image of Chaucer:

'Winsinge she was, as is a joly colt,
Long as a mast, and upright as a bolt.'

Freshness and novelty comes in the poem of its own and not by any conscious effort of the poet to bring freshness for freshness sake. Nature in its varying moods, changing seasons, fascinating mornings and gloomy evenings provides a rich source of imagery. Nature is ever fresh and new and ever the same nature. It gives freshness in images. Goethe shows how a genuine poet creates another nature out of the nature he perceives through his senses: "From all that nature offers us we select for ourselves but a meagre quantity of that which is desirable, which can give delight; that which the artist brings must be completely understandable and pleasing to the senses, all of it must excite and appeal, all of it must give delight and peace of mind, all of it must be food for the spirit, all of it must enlighten and elevate; and the artist, grateful to nature which has produced him, offers it in return a sort of second nature born of feeling and thought, a nature that is humanly completed.

The creative function of literature is to discover the unknown and create the new in order to explore life intellectually and emotionally and to suggest by creating worlds of new and fresh images befitting the ideal by affirming

or rejecting the real and the present.

Familiarity: Familiarity can be found in those concrete images which are created by the words and phrases commonly exploited in poems by the poets of a given age and society. Words like lotus, rose, hill, moon, polestar - which through constant use in emotional contexts have created a permanent right of way through our hearts, are quite familiar to us all. Familiarity of the image gets a response from the reader because such an image penetrates the emotional world of the readers. In such cases, the process of creation on the part of the poet and the recreation of it by the reader is quite easy. The poet concretised in images his ideas, feeling, emotional reactions, instinctual urges escaping from the dark recess of the mind in the form of images and the reader, on his part, again transform them into the original or original-like by sharing its feelings, passions, reactions, etc.

There is a limit to everything. Too much familiarity breeds disinterestedness. Worn-out images harm the poetic creation instead of vitalising and making it more vigorous. The classical poets use more familiar images whereas the romantics and moderns are habitual in trespassing. C.Day Lewis says, "The romantic image is a mode of exploring reality, by which the poet is in effect asking imagery to reveal to him the meaning of his own experience. With the romantic poet, the image-seeking faculty is unleashed and
wanders at large, whereas with the classical, it is tethered to a thought, a meaning, a poetic purpose already thought of, and its radius of action is thus far limited."\(^{152}\)

**Fertility:** Fertility is the quality of an image that it has the power of imparting fertile feelings to the reader. It is not only the expression of our feelings, emotions and passions, but it also thrills the soul in such a way that it continues to haunt us and many a wave starts in our minds in all directions just like the waves in a tank when some pebble is thrown into it. Vladimir Shcherbine observes: "A peculiarity specific to the nature of an artistic image is that it evokes an emotional reaction that spreads to other similar images and phenomena, and the original image, therefore, acquires the meaning of a broad generalisation."\(^{153}\) From the qualities of suggestiveness and audacity in an image, emerges fertility as the images find space and opportunity for flowering.

**Congruity:** "If there is any essential in imagery, it is not boldness, or intensity but congruity - that the image should be congruous with the passionate argument and also with the form of the poem," says C. Day Lewis.\(^{154}\) Congruity is the first and the foremost quality of an image.

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poetic image is not an ornament but a living part of the organic growth of the poem. A mis-fit joint spoils the beauty and the usefulness of the whole chain of imagery in a poem. Every poetic image shines like a star when it is congruous with the general pattern of the particular poem. Even a good image loses its luster when it is thrown away from its context. W.H. Clemen discusses the problem of such isolated images when he says, "An isolated image, an image viewed outside of its context is only half the image. Every image, every metaphor gains full life and significance only from its context."  

About the quality of congruity in the poetic image, Miss Elizabeth Holmes has admirably said: "In this knowledge of proportion lies the essential character of great imagery, which till it embodies fitting conceptions is not great, but like that giant's robe upon a dwarf to which one of the speakers in Macbeth compared the usurper's empty title."  

From the above discussion in which the various qualities of a successful poetic image have been dealt with separately, we should not conclude that only one quality alone is enough for the success of a poetic image. But in order to shine like the sun, an image has to be a blend of several qualities fused into one inseparable whole. C. Day Lewis explains this view by giving a stanza from Mr. Auden:  

156. Miss Elizabeth Holmes, quoted by C. Day Lewis, The Poetic Image, p.47.
"O dear white children, casual as birds, 
Playing amid the ruined languages."

"To me, at least, they are highly evocative.... they present a certain freshness, a certain audacity of the image, pointed by the word 'casual' which throws equal light upon 'children' and 'birds', thus incidentally fulfilling Aristotle's demand that 'the metaphor from the analogous ought always to admit of paying back' i.e. of inversion. Again, the lines have intensity: the image holds something more than the outward demeanour of birds or children, something we can grasp only if we understand the significance of 'ruined languages.' Evocativeness, intensity, novelty and freshness, familiarity, fertility and congruity - all are the qualities of a successful image. An image may have two or three of these qualities. In the absence of such qualities we can have only a 'sensuous word-picture', but not a fascinating and lively poetic image.

The Function of Imagery

The poetic image served many purposes in poetry. If there is no image, there will be no poetry because by its very nature poetry is sensory and concrete. Poetry, while satisfying man's aesthetic hunger, shapes man's spiritual, emotional, cultural, ethical and intellectual world. Intellectual activity is involved when we are to

find the relationship between two distant reality depicted in poetry through the use of two or more images in the same poem. Herbert Read quotes a modern French poet, Paul Reverdy, "The image is a pure creation of the mind. It cannot emerge from a comparison but only from the bringing together of two more or less distant realities." Anna Balakian elucidates this idea further while discussing surrealism: "The surrealist image has to be a far-fetched chance encounter of two realities whose effect is likened to the light produced by the contact of two electrical conductors. In the ordinary image, the terms of which are chosen on the basis of similarity, the difference in potential between them is negligible and no spark results."

The rhythm in the whole poem and the pattern created by the images, makes the tidal waves in the psyche flow and thus harmonises the working of the inner world and systematises the roaring torrential flow of water of the mountainous region of our minds. Thus the poet systematises the chaotic world of emotions by presenting them through images and the images grow from the ordered state of his feelings and memories. Even a tiny image, in itself, is a pattern, a system, an organized existence. T.H. Pears says, "If, when we remembered or brought the past situations, they were always to act upon us 'en Masse', the events which had happened were to repeat themselves in

159. Anna Balakian, Surrealism, p.121.
strict chronological order. To surmount these difficulties, the method of images has been envolved. The function of poetry is to convey the 'sense' of things rather than the knowledge of things - and the image were not made of words at all, but were naked sense stimulus," says Bliss Perry.  

It is a fallacy to think that images are decoration pieces. No doubt they add to the beauty of this bride (poetry), but only by being a part of its living growth."The imagery of a poem is a part of a living growth, even decorative and conventional images can hardly be detached for examination without losing some of their sparkle", says C.Day Lewis. The poem which is replete with these sensuous word pictures charged with poetic passion and emotion and with some poetic truth to hint at, surely stirs our aesthetic sensibility.  

The mystical experience of some transcended and enlightened soul remains unintelligible when the confused, mysterious and misty atmosphere of his poetic personality does not find words for expression. In such a critical situation, the poet finds images to give life and form to his experiences. "The images in poems are like a series of mirrors set at different angles, so that, as the theme moves on, it is reflected in a number of different aspects."

But they are magic mirrors, they do not merely reflect the theme, they give it life and form, it is in their power to make a spirit visible.\textsuperscript{163}

The images are a source of creating emotional relationships between the worlds - the inner world of the poet and the objective world outside because through the poetic image the human mind creates close relations with every thing of the present and the past. George Whalley explains this idea more vividly when he says, "... feeling is not something added on the sensory images, but that the feeling is the image, that it is the feeling that abides in memory, secretly combining with and modifying other feelings."\textsuperscript{164} These feelings, emerging into the light, seek some form and appear as images in poetry and even in painting or sculpture. "Art is a kind of innate drive that seizes a human being and makes him its instrument. The artist is not a person endowed with free will who seeks his own ends. But one who allows art to realize its purpose through him. As a human being, he may have moods, a will and personal aims, but as an artist he is "man" in a higher sense, he is "collective man" - one who carries and shapes the unconscious, psychic life of mankind."\textsuperscript{165}

Under the spell of inspiration, the poet transcends his individual self and becomes one with humanity. From

\textsuperscript{163} C. Day Lewis, The Poetic Image, p. 80.

\textsuperscript{164} George Whalley, Poetic Process, p. 176.

\textsuperscript{165} Mark Schorer (ed.) Criticism, Ch. Psychology and Literature by C.G. Jung.
that level he objectifies his feeling, emotions and passions in the form of poetic images on the solid ground of an ideal. These images are converted into similar feelings, emotions and ideas in the heart of the reader thus elevating him and freeing him from the bondage of his personal existence.

**Elements of An Image**

Literature not only represents the known by transforming it in accordance with the needs of the present but it discovers the unknown also and creates the new in order to explore life intellectually and emotionally and gives suggestions by creating worlds of new images befitting the ideal by affirming, rejecting and moulding the reality. In the poem, the intention of the poet is always expressed in the selection and presentation of images and thus he is also pronouncing a veiled verdict on the realities of life as experienced by him. In all true poetry, the intention of the poet is always expressed but the beauty lies in concealing it in the poetic creation.

The basic elements of an image are - feeling, emotion, passion and sensuousness.

**Feelings:**

The poet is not an automaton and not merely a medium through whom some mysterious force gives expression to its own dictates. "The poet himself is a member of society, possessed of a specific social status; he receives some
degree of social recognition and reward; he addresses
an audience, however, hypothetical.166 It is he, himself
who wants to say something and he, being a responsible member
of a society, has to have a conscious control over his
expression. Failing which the sensations, in the forms of
images would naturally surge up into his mind and would
tumble out in the heat of his feelings and passions. It is
he who gives meanings to his various sensations for making
them perceptible to his readers. It is the freshness,
vividness and originality of his experiences which save his
images from becoming stale. In the words of H. Coombe: "A
Stale and ready-made image is almost invariably evidence of
an absence of original first-hand experience in the user." 167
"Images are feelings of things, qualities and conditions
of all sorts as not present," says Thorndike.168 Images
are the memories of persons and events coloured by the
feelings of the poet who is flying on the wings of imagination
at the time of creating images. Richness and variety of
imagery reveals the fact that a poet is more than usually
sensitive to physical impressions and has cultivated human
sympathy and feelings in his heart.

The social reality provides the poet with experiences
of all types in the form of sensations. The poet is not a
mirror to reflect the object. Even the mirror has its own
colour and the object reflected through it is more or less
166. Rene Wellek & Warren Austin, Theory of Literature, p. 94.
168. Thorndike, Elements of Psychology.
changed. The poet's memory is the store-house of feelings which colour and modify the new and real sensory impressions and in return it is also coloured and modified by these new experiences of the poet. This interaction continues in the minds of all human beings, but the sharpened sensibility of the poet perceives them more acutely. The poetic image is not the recreation of an object but it presents a new and subjective reality coloured by the feelings of the poet. C. Day Lewis confirms our view: "Every image recreates not merely an object, but an object in the context of an experience, and thus an object as part of a relationship being in the very nature of metaphors." Feeling is not something added on the sensory images, but that the feeling is the image, that it is the feeling that abides in memory, secretly combining with and modifying other feelings. When these feelings emerge into the light and seek a body, they take on the aspect of image in poetry.

The images of the external world are perceived by the poet through his senses and some emotional vibrations are stirred in his mind. Many a times some memory of a past experience is lying dormant in the inner recesses of the mind but a new experience not only causes disturbance in the mind but revives the sleeping memory also, and a state of restlessness or some feeling of loneliness and isolation grips the poet. He starts feeling that he is not a part

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but the whole. He transcends his human existence and feels himself the creator of his own created universe. He passes judgement, makes prophecies and declares his verdicts on realities. In doing so, he finds only the poetic image as the source of making others understand what he wants to convey. This he does by appealing to the tender self of the man - the world of his feelings.

Emotions:

"Poetry is a sort of inspired mathematics, which gives us equations, not for abstract figures, triangles, spheres, and the like, but equations for the human emotions." 170

Discussing about emotions in artistic imitation of the objective reality, Wimsatt and Brooke observe: "Artistic imitation is the more pleasant if it contains a touch of emotion - as when a portrait of a beautiful human countenance shows a melancholy cast." 171 An image which does not appeal to our emotions is not a poetic image. The great English critic, T.S. Eliot does not instruct us to escape from human emotions, but from the personal emotions, which are distorted, different and perverted subjective form of emotions. His definition "Poetry is not a turning loose of emotion, but an escape from emotion" is connected with his "The emotion of art in impersonal and the poet cannot reach this impersonality without surrendering himself wholly to the work to be done." 172 And in his essay 'Hamlet and his Problem' - T.S. Eliot tells us about the correct

170. Ezra Pound, Quoted by Wimsatt and Brooke, Literary Criticism, A Short History, p. 664.
171. Wimsatt and Brooke, Literary Criticism, A Short History, p. 255.
way of the expression of the 'impersonal emotion': "The only way of expressing emotion in the form of art is by finding an 'objective correlative'; in other words, a set of objects a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked. He is of the opinion that in art and especially in poetry, the artist communicates his emotions through poetic images. The reader, after the study of the poem, again forms emotions from those images which are created by the poet in that poem. Christopher Caudwell observes, "These emotions, generated collectively, persist in solitude so that one man, alone, singing a song feels his emotion stirred by collective images .... For this world of art is the world of social emotion - of words and images which have gathered as a result of the life experiences of all, emotional associations common to all, and its increasing complexity reflects the increasing elaboration of social life."¹⁷³ At this juncture we should differentiate personal emotions from poetic emotions (aesthetic emotions) and personal passions from poetic passions. We are to escape from the romantic outbursts of redhot unchecked flow of lava from the volcano of the heart. There is no doubt that everything that has taken shape as the poetic image bears the stamp of the poet's emotions, but the poetic emotion, as expressed through images, is not personal and individual, but

¹⁷³. Christopher Caudwell, Illusion and Reality, p.18.
becomes social so that the reader can share the emotional thrill. In 'A Dictionary of Philosophy, Lenin is quoted as saying: "Without human emotions, Lenin said, there has never been, cannot be, and will not be any human search for truth."174 Caroline Spurgeon is of the opinion that the ideas and thoughts in poetry can be transmitted through the emotions. In her words: "A description or an idea, which by comparison or analogy; stated or understood, with something else, transmits to us through the emotions and associations it arouses, something of the 'wholeness' the depth and richness of the way the writer views, conceives or has felt what he is telling us."175 Poetic image presents the poetic truth about the human life only through the emotions because emotions are a specific form of reflection of reality. It is through them that we see our relation with our fellow human beings and the objective reality around us. In the words of Christopher Caudwell: "Its (poetry's) emotions are attached to real objects and this gives them a certain particularity. Reality hovers in the ego's vision. This means that poetry is concrete and particularised."176 According to Ezra Pound, every poem should be the 'Image' and he defines such an 'Image' as "that which presents an intellectual and emotional complex in an instant of time."177

What is poetry written for? The poet wants to convey

175. Caroline Spurgeon, Shakespearan Imagery and What It Tells Us, p. 9.
176. Christopher Caudwell, Illusion and Reality, p. 133.
his reactions to the happenings in the outer and his inner world. Doing so he either tries to relieve himself of his emotional tension by presenting his psychological complexes through images or creates a phantastic world of his own imagination which images his ideals and thus presents an alternative to this harsh, hard and cold world. He wants to stir the readers emotionally and intellectually, so that they can become his comrades in the great cause of transforming the world.

In his incomplete definition of the poetic image, C.Day Lewis tells us about the importance and unavoidable role played by emotions in the creation of poetic images: "The poetic image is a more or less sensuous picture in words to some degree metaphorical, with an undernote of some human emotion in its context, but also charged with and releasing into the reader a special emotion or passion."

Passion :

In his poem, the poet expresses his own personality. He voices his own passionate reactions which remain concealed in his memory after being formed in his struggle with the objective reality around him. Many a time, in the memory of the poet lies the sleeping passionately experienced movements which becomes a part of his spiritual ego. He only needs a small sparkle to bring them to life. When they

are revived, they appear in the form of images with a bit altered contours, a charged face. T.S. Eliot says, "Only a part of an author's imagery comes from his reading. It comes from the whole of his sensitive life since early childhood.... when we try to recall visually some period in the past, we find in our memory just the few meagre arbitrarily chosen set of snapshots that we do find there, the faded poor souvenirs of passionate moments."\(^{179}\)

The ideocyncracy of the poet is revealed in the passionate expression of his feelings in the form of images which, sometimes, escape under the heat of the moment or when the conscious mind is relaxing because the poet is cherishing some blissful experiences of the past. In the words of Coleridge: "Images, however, beautiful... do not themselves characterise the poet. They become proofs of original genius only as far as they are modified by a predominant passion; or by associated thoughts or images awakened by that passion."\(^{180}\)

**Sensuousness:**

Sensuousness in imagery is the topic that is already very much discussed. About the importance of the element of sensuousness in imagery, Coleridge observes: "Sensuousness ensures ... that definiteness and articulation of imagery and that modification of the images themselves, without

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which poetry becomes flattened into mere didactics of practice or evaporated into a hazy unthoughtful daydreaming. It is the sensuousness of the poetic image that causes a response in the heart of the reader by stirring him emotionally and thus creating the desired impact on him. It helps the poet in conveying his abstract thoughts and those higher ideas about spirituality in the form of images. In simple words, Fogle explains the role played by sensuousness in the creation of poetic image: "Imagery in poetry is expression of sense-experience channelled through sight, hearing, smell, touch and taste, impressed upon the mind and set forth inverse in such fashion as to recall as vividly and faithfully as possible like the original sensation."182

Simile and Image

Simile is putting side by side two different objects sharing with each other at least one similarity. The 'New National Dictionary' defines simile as: "explicit statement of some point of resemblance observed to exist between two things which differ in other respects." As to its position among figures of speech, it is the simplest and the easiest one. Almost every poet, consciously or unconsciously uses it. In her study of Shakespeare's imagery, Caroline Spurgeon includes all the similes and metaphors as images. In her words: "I use the term 'Image' here as

182. Fogle, The Imagery of Shelley and Keats, p.3.
the only available word to cover every kind of simile, as well as every kind of what is really compressed simile - metaphor."\textsuperscript{183}

But the modern poets refrain from the use of simile as if he is afraid of it. "Whereas romantic imagery was in the main expansive, the metaphor or simile enriching and prolonging the thought by opening up new vistas of related emotion, the Sitwellian image and the imagery of much other modern poetry is static and limited to one aspect, forbidding any development of the comparison."\textsuperscript{184} W.H. Clemen is of the opinion that the use of simile in poetry intervenes in the progress of thought and is not a helpful literary device. In his words: "The particles "as" and "like" not only make the image stand out from the text and isolate it in a certain way; they also show that the object to be compared and the comparison are felt as being something different and separate, the image and object are not yet viewed as an identity, but that the act of comparing intervenes."\textsuperscript{185}

Even the poets of 'The Imagist Movement in English Literature' (1908-1917) did not think of simile used in imagery as a helpful device. In a letter (unpublished), Aldington writes to Amy Lowell on 10.11.1917 about T.E. Hulme's

\textsuperscript{183} Caroline Spurgeon, Shakespearean Imagery, and What It Tells Us, p. 5.
\textsuperscript{184} G. Bullough, Trends in Modern Poetry.
\textsuperscript{185} W.H. Clemen, The Development of Shakespeare's Imagery, p. 22.
concept of an image: "We wanted to write hard, clear patterns of words interpreting moods by 'images' i.e. by pictures, not similes." As an example of a successful image according to the Imagists, we take some lines from Aldington that in all respects fit the definition of T.E. Hulme:

"The chimneys rank on rank
Cut the clear sky;
The moon
With a rag of gauze about her loins,
Poses among them, an awkward Venus."

**Image and Metaphor**

Metaphor is a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them. "The use of words to indicate something different from the literal meaning, as in 'I'll make him eat his words' or 'He has a heart of stone'," Spurgeon thinks of metaphor as a "compressed simile" and Norman Callan as "an imaged statement." The symbolical use of imagery reaches its zenith in metaphor, the most intense form that imagery can take. Metaphor identifies two distinct objects and fuses them unforgettably in a white heat of imagination. So swiftly does it work that it often finds expression in one word, and the sense impression that it conveys

188. Norman Callan, Poetry in Practice.
is always subordinate to the emotional and intellectual associations that it is its business to arouse. According to Herbert Read, "metaphor is the synthesis of several units of observation into one commanding image." Anna Blakian explains in the following lines what the metaphor meant for Surrealists: "Hegel's imprint can also be noted in the philosophical significance attributed by the surrealists to the creation of the metaphor. For them it is not a mere form of speech but the crystallization of the concept. The power of their thinking, the profoundness of their emotional experience is judged by the originality and density of the metaphor. Even as Hegel had deemed the genius of metaphorical diction to be a test of the potency of the mind and a rejection of simple reality, the successful metaphor becomes in surrealist writing, as we shall see, the measure not merely of literary satisfaction but a victory over ordinary existence." 190

Metaphor is considered the yardstick to judge the poets since ancient times. For Aristotle, metaphor was a sign of genius. Shirley A. Barlow quotes W. B. Stanford's Book (Greek Metaphor, p. 41) for describing the importance of metaphor for the ancient critics. He says, "Ever since Aristotle, the metaphor has been hailed as the only yardstick of poetic genius. 'This is by far the greatest of devices; says Aristotle,' because it is the only thing

which cannot be acquired from anyone else because it is a sign of genius,' and this view of Aristotle was echoed by such ancient critics as Cicero and Quintilian."\(^{191}\) Middleton Murray discusses the importance of metaphor in poetry and equates its investigation to the investigation of any primary data of consciousness which is very much confusing. He comments: "...the investigation of metaphor is curiously like the investigation of any of the primary data of consciousness: it cannot be pursued very far without our being led to the borderline of sanity."\(^{192}\) C. Day Lewis considers metaphor as the life-principle of poetry and tells us about the deathless character of metaphor. Trends come and go, diction alters, metrical fashions change, even the elemental subject-matter may change almost out of recognition: but metaphor remains, the life-principle of poetry, the poet's chief test and glory.

The writer makes his metaphor, but his metaphor unveils and throws light on its author. Herbert Read gives too much importance to the use of metaphor. According to him we should judge the poet by the force and originality of his metaphors. For Burton, metaphor is the vehicle of poetic truth which is the aim of all poetry: "Great metaphors, like poetry itself, should surprise by a fine excess."\(^{193}\) C. Day Lewis elaborates this point further.

\(^{191}\) Shirley A. Barlow, The Imagery of Euripides, p. 4.
\(^{192}\) Middleton Murray, In Countries of Mind, Chap. 'Metaphor'.
He observes: "...poetry's truth comes from the perception of a unity underlying and relating all phenomena, and that poetry's task is the perpetual discovery, through its imaging, metaphor-making faculty, of new relationship within this pattern, and the rediscovery and renovation of old ones." The careful perusal of the over-mentioned critics, we can easily reach the conclusion that poetic image and metaphor are twin-brothers. Every image recreates not merely an object but an object in the context of an experience, and thus an object as part of a relationship being in the very nature of metaphors. Every image and every metaphor gains full significance only from its text. An image isolated from its context, loses its luster as an image.

The modern poets, because of their different poetic sensibility and sharpened intellect do not stop on metaphor. But they have transcended to another figure of speech - the image. As the image is not to express the hidden through the expressed, which a metaphor is, but it is placing two distant realities, side by side, in the poem and beauty lies in the discovery of their relations. Herbert Read says, "... the modern poet has passed beyond the metaphor to a new figure of speech. This has been called the image - 'The image', writes a modern French poet, Paul Reverdy,' is a

194. C.Day Lewis, The Poetic Image, p.34.
pure creation of the mind. It cannot emerge from a comparison but only from the bringing together of two more or less distant realities... An image is not striking because it is brutal or fantastic - but because the association of ideas is remote and exact.... No image is produced by comparing two disproportionate realities. A striking image, on the contrary, new to the mind, is produced by bringing into relation without comparison two distant realities whose relations the mind alone has seized." 195 Jacques Maritain, with particular reference to Reverdy's definition, notes that the image thus conceived is the opposite of metaphor, which compares one known thing to another known thing, the better to express the former by covering it with the latter. The image discovers one thing with the help of another, and by their resemblance makes the unknown known. We conclude that every metaphor creates an image. But all images are not necessarily metaphors. As the modern, passing beyond metaphor, create the image which is discovering the dark caves of the unknown with the help of the known. As is well said by Schelling that image is the finite expression of the infinite.

Symbol and Image

"A symbol is something that stands for, represents, or denotes something else - not by exact resemblance but by vague suggestion." 195 "Symbol is that which stands for

195. Harold Hugg, Imagination, Chap. II.
or suggests something by reason of relationship, association, convention or accident but not international resemblance; especially a visible sign for something invisible, as an idea, a quality or a totality such as state or a church," says Webster. 196 In Encyclopaedia Britannica, the symbol is defined as the term (symbol) given to a visible object representing to the mind the semblance of something which is not shown but realized by association with it. "In literary theory it seems desirable that the word (symbol) should be used in this sense; as an object which refers to another object but which demands attention also in its own right, as a presentation." 197 Symbol is something to represent something else, which is difficult for the poet to give direct presentation. For example, the mystical experience, the affairs of the Invisible, the most complicated complex and confusing social, political and religious questions concerning the man. Metaphor stands for something which is not given as it occurs in similes. Many a time we can get confused about metaphor and symbol. Differentiating between metaphor and symbol, Rene Wellek writes: "An Image may be invoked once as a metaphor, but if it persistently recurs, both as presentation and representation, it becomes a symbol, may even become part of a symbolic (or mythic) system." 198

197. Rene Wellek & Austin Warren, Theory of Literature, pp.188-89
198. Ibid. p.189.
Sussane K. Langer says that the important character of images is that they are symbolic. Maud Bodkin, in her psychological study of poetry, says, "Such stored symbolic content can at any time become effective in activating the corresponding patterns in the minds of members of the group whose collective product and possession the symbols are." She tries to show the importance of the use of symbols in getting response to poetry. The modern poets try to create their private systems of symbols based on the most modern scientific researches. There are different types of traditional and social symbols in a given society. These poets fail to understand that the success lies in the intelligibility of their symbols and the symbolic systems. Cassier holds that symbols are shaped by man's needs and purposes and the intelligibility of the symbols depends upon the poet's interest in his society and his attitude towards it.

Harold Hugg, considers symbols as metaphor-images: "I regard the image as a liaison between conscious percept and unconsciously projected symbol in the act of response. In fact, symbol or concept is what I shall call, following the early students of philology, "metaphor-image". 

200. Maud Podkin, Archetypal Patterns in Poetry.
The symbols are important for the quality of suggestiveness. Because of this quality, a symbol creates sensations in the human soul and arouses our emotions and passions. Images, because of the qualities of intensity, fertility, freshness and novelty, entices us by starting vibration in the waters of our emotions and feelings. The images appeal to our intellect also as it is our intellect that works in understanding the relationship between two distant realities depicted through the images in a poem. E. Underhill also lays more stress on the quality of suggestiveness of the symbols, "The greater the suggestive quality of the symbol used, the more answering emotion it looks in those to whom it is addressed, the more truth it will convey. A good symbolism, therefore, will be more than mere diagram or mere allegory; it will use to the utmost the resources of beauty and passion.... its appeal will not be to the clever brain, but to the desirous heart and the intuitive sense of man." 203

**Image and Myth**

Mythology is 'one of the oral forms of folklore, characteristic of the antiquity. Myths were narrative born in the early stages of history, whose fantastic images (gods, legendary heroes, big events, etc.) were but attempts to generalise and explain different phenomena of nature and society. Myth is "a usually traditional story of ostensible

historical event that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon.  

Intellectual poverty of the primitive man and the vast and rich expanse of nature was arousing wonder and awe in his mind, psychologically speaking, it might have made him curious to understand the working of nature and to know the various natural objects. These mighty and dreadful powers of nature are personified by giving them some superhuman and supernatural role. These mythical characters play their part and help in creating a fantastic world of illusion - an ideal reality. These imaginative ideal worlds of myths helped the primitive man in controlling, and dominating the rebel forces of nature. Some fictitious, primitive and traditional legend that clothes an ancient belief in it, an interpretation or imaginative creation of religious or supernatural phenomena such as gods and other divinities - the phantoms of the adverse or favourable forces of nature are named as myths. George Santayana attempts to explain myth: "It (myth) was accepted because it was understood because it was seen to express reality in an eloquent metaphor. Its function was to show up some phase of experience in its totality and moral issue, as in a map we reduce everything geographically in order to understand it better in its true relations. Had these symbols for a moment descended to

the plane of reality, they would have lost their meaning and dignity; they would tell us merely that they themselves existed bodily, which would be false, while about the real configuration of life they would no longer tell us anything. Myth is an ideal interpretation in which the phenomena are digested and transmuted into human energy, into imaginative tissue.... But truth, in a myth, means a sterling quality and standard excellence, not a literal or logical truth.'... 'It will translate into the language of a private passion the smiles and frowns which that passion meets with in the world.'

It is always by its applicability to things known, not by its revelation of things unknown and irrelevant, that a myth at its birth appeals to mankind. When it has lost its symbolic value and sunk to the level of merely false information, only an inert and stupid tradition can keep it above water. Karl Marx says, "Mythology disappears with the onset of a real dominance over these forces of nature."

Wimsatt & Brooks discuss the views of eminent scholars on the subject. Like Cassirer, Mrs. Janger regards myth as the "Primitive phase of metaphysical thought, the first embodiment of general ideas. George Santayana again comments beautifully: "When the miracle is interpreted dramatically, by analogy to human life, we have mythology;


206. Karl Marx and F. Angells, Collected Works.
when it is interpreted rationalistically, by analogy to current logic or natural science, we have metaphysic or theosophy." Vico discussing the various stages in the development of language puts forward his opinion that 'language first began with gesture, then developed through the stages of myth and figurative language to the clarified and ordered language of modern polite societies.' 207

George Santayana drags mythology into the realm of philosophy. According to him, a developed mythology shows that man has taken a deep and active interest both in the world and in himself, and has tried to link the two, and interpret the one by the other. Myth is, therefore, a natural prologue to philosophy since the love of ideas is the root of both. Keeping mythology within the domain of literature and commenting that the beauty of the myth lies in the fact that there are no morals save of its own creation, F.H. Pritchard observes, "The myth is innocent of all these special purposes. It is an Aladdin's carpet transporting us to a new world beyond the confines of space, or a time-machine taking us back to a point before the years began. It deals with a realm where human credit is worthless and human scruples are unknown. And Shelley stands pre-eminent among modern poets as a maker of myths because, as Stopford Brooke says, 'he could strip himself clean of humanity... and move among the elements like one of them.' 208

Christopher Caudwell thinks that the function of rituals of the mythology and the creations of art was to create the adaptability of man's emotions. Both have the accurate feeling of the human society. He says: "The world of the literary art is the world of tribal mythology become sophisticated and complex and self-conscious because man, in his struggle with Nature, has drawn away from her, and laid bare her mechanism and his own by a mutual reflective action. Mythology with its ritual and art with its performances, have similar functions - the adaptation of man's emotions to the necessities of social co-operation. Both embody a confused perception of society but an accurate feeling of society." 209 C. Day Lewis elaborates this point further that the great educative myths which from the earliest times inch by inch enticed man forward out of his brutishness, breaking down to a useful current the terrible high tension he feared in all life around him, making amenable the recalcitrant earth and the dangerous spirits by mastering them in imagination, promoting religion to control superstition; then speaking persuasively to man of good and evil, personifying the warfare of his own divided heart, foot by foot cultivating its wilderness, and again and again reclaiming ground that had been lost -- these myths were poetry in action. Sussane K. Langer comes

209. Christopher Caudwell, Illusion and Reality,
211. Sussane K. Langer, Feeling and Form, p.274.
forward to check the lyrical flow of the poet, turned critic C. Day Lewis. She thinks of Legend and myth and fairy tales and not in themselves literature, but they are the natural materials of literature. Contradicting the views of Sussane K. Langer, Herbert Read reveals that myth has a close affinity with the poetic image. He says, "The myth persists by virtue of its imagery, and this imagery can be conveyed by means of the verbal symbols of any language." .... In a certain sense, then, the myth and more intimately the image, makes a poem. Its vivid eidetic energy acts like a catalyst among the suspended verbal molecules and precipitates just those which clothe the image in the brightest sheath of words."

The poetic myth reflected moral views and the primitive man's aesthetic attitude to reality. It was the product of the collective consciousness of the society. Considering the poetic image as the myth of the individual, C. Day Lewis observes: "The poetic myths are dead and the poetic image, which is the myth of the individual, reigns in their stead.... The poetic myth was created by a collective consciousness; the poetic image returns to that consciousness for its sanction.... But the very nature of the image - of poetry in its metaphorical aspect - invokes that consciousness, as though man, even at his most individual, still seeks emotional reassurance from the sense of community, not community with his fellow beings alone, but with whatever is living in the universe and with the dead."  

212. Herbert Read, Collected Essays in Literary Criticism, pp. 103-4.
Image and Imagination

Every man is imaginative. Even the birds and animals, when they sit or stand calmly look like meditating over some thought and one feels that they are seriously absorbed. Day dreaming is the simplest form of imagination. Webster's Seventh New Collegiate Dictionary, defines it: "Imagination .... the act or power of a mental image of something not present to the senses or never before wholly perceived in reality." We divide this definition into two parts - the revivification of the fading sense impression and the creation of the whole from the sense impressions only partially perceived. The first part of this definition is fully explained by Hobbes. He defines: "After the object is removed, or the eye shut, we still retain an image of the thing seen, though more obscure than when we see it. And this is it, the Latines call 'Imagination', from the image made in seeing; and apply the same, though improperly, to all the other senses. But the Greeks call it 'Fancy'.

Imagination therefore is nothing but decaying sense; and it is found in men, and many other living creatures, sleeping as well as waking....when we would express the decay, and signify that the sense is fading, old and past, it is called 'Memory'. So that 'Imagination' and 'Memory', are but one thing, which for diverse considerations hath diverse names." Hobbes limits 'imagination to the decaying sense-impressions' and goes to the extent of narrowing it 214. Hobbes, quoted by Wimsatt & Brooke, Literary Criticism - A Short History, p.254.
down to the sense of sight. The New National Dictionary, limiting it to the sense-perception, tries to add the element of thought in it: "Imagination - the mental faculty which apprehends and forms ideas of external objects." This limiting it to the sense perception is just like binding its feet and forcing it to walk like a snail on the marshy lands. But imagination, in reality, is a bird which has beautiful and strong wings with which it crosses the skies; it has vision which creates images of all types from the chaos created in our minds because of our coming into contact with the chaotic and imperfect world around us. It dives into the deep recesses of the mind of the poet and brings up the finished and polished images created from the distorted impressions of the disordered and shapless experiences of life and also the mysterious forms coming up from the unconscious mind of their own. In reality, it is the human mind, transcended, selfless, universalised and hence seemingly strange, unique and mysterious not because of its character but because of our going astray from the path of truth and also because we have gone a long distance away from the 'light' into the 'darkness'. We take a tiny spark as the eternal light whereas it is all illusion. The disillusioned modern man is in search of his soul, but actually in search of its shadow. Hence the seemingly unconscious mind is actually the human mind made dormant by the day to day experiences of the individual and the society in which he lives.

Now the other part of the definition - 'never before
wholly perceived in reality' concerns the mental images that come from the unconscious mind when the poet intentionally allows his conscious self to enjoy a nap or allows the creative spirit to shape the residue of his experiences in the mould of ideals modelled on the firm ground of poetic truth. A Dictionary of Philosophy defines Imagination as: "The ability to create new sensual or thought images in the human consciousness on the basis of the conversion of impressions gathered from reality but not encountered in the reality given at a particular moment." About Coleridge's definition of Imagination, Wimsatt & Brooke observe: "This 'Imagination' is a primary creative art, a willed activity of spirit, a self-consciousness, a "self-realizing intuition" joining coalescing the otherwise separated parts of our self, the outer unconscious, and the inner conscious, the object and the subject."215

The 'freed psychic activity' has come to be termed as 'imagination', and its gratification in the ideational world as 'creation'. The liberated psychic 'energy' is the impulse to joy rhythmic play; the impulse to create beauty; and its quality of self projection is designated in common parlance as inspiration. The poet's vision sees in 'suppression' the growth of the fruitful activities of the creative functioning of the psyche. Suppression throws open the gates of the subconscious and the poetic creation

leads on to a direct contact with the unconscious. From this the conclusion can be reached that the unconscious mind of the poet speaks through images: "...the imagery of the normal hypnoidal states not only supplies rich sources for creative imaginations, but that the characteristics of the autistic mind facilitate the passage of unconscious materials across the threshold. We know, for instance, that the bulk of the pictures in our heads are autonomous. They are outside our waking control, rising to consciousness without our so willing," says Harold Guff. C.Day Lewis discusses how the images emerge from the unconscious: "What emerges from the unconscious, when the line (of the fisherman - the poet) goes deep, is an image; for it is the property of this sea (unconscious mind) to turn every experience into images - to bring out its emotional significance by steeping it in the medium of imagination. An image is a fact which has suffered this sea-change." 217

Imagination is that power of the human mind that creates beautiful forms. Supposal, day-dreaming, dreams, hallucination, illusion, memory - all these come into the field of imagination. It is through imagination that the poet creates poetic images. William Blake says: "One power alone makes a poet - Imagination which is the Divine Vision.... This world of imagination is the world of Eternity, it is the divine bosom into which we shall go

after death of vegetated body. This world of Imagination is infinite and eternal. Blake gives imagination a spiritual colouring.

According to William Wordsworth, imagination has no reference to images that are merely a faithful copy, existing in the mind, of absent external objects, but a world of higher import, denoting operations of the mind upon those objects and process as a creation, or of composition, governed by certain fixed laws. Coleridge is of the opinion that imagination produces an appeasing effect by bringing balance with the reconciliation of discordant or opposite qualities. In his words: "Imagination reveals itself in the balance or reconciliation of opposite or discordant qualities: of sameness, with difference; of the general, with the concrete; the idea, with the image; the individual, with the representative; the sense of novelty and of freshness, with old and familiar objects; a more than usual state of emotion, with more than usual order; judgement ever awake and steady self-possession, with enthusiasm and feeling profound or vehement; and while it blends and harmonizes the natural and the artificial, still subordinates art to nature; the manner to the matter; and our admiration of the poet to our sympathy with poetry."

Coleridge has his own views about primary imagination and


secondary imagination. The primary imagination is a living power and prime agent of all human perception, and the secondary imagination reworks the perceptual products of primary imagination into concrete images.

The study of romantic literature shows that imagination creates romantic and ideal world of images for themselves to live in. They escape from the realities either to live with the dead or in the fairylands. The day-dreaming and the vague dreams of the romantics led them away from the present reality. Joseph Chiari says, "A poem generally comprises many images, symbols and metaphors fused into oneness by imagination, resulting in a symbolic representation of experience."221

But imagination actually serves humanity only when it creates an ideal world on the foundations of realities however hard, harsh and thorny. It depicts in poetic images, a world that appeases and consoles the human beings who are suffering and still bearing the tortures in the world and talk of - "O Wind! if winter comes, can spring be far behind?"222 Because images become poetic "when a human and intellectual life is transferred to them from the poet's own spirit."223

221. Joseph Chiari, Realism and Imagination, p.111.
222. P.B. Shelley, Odd to the West Wind (Poem).
We reach the conclusion that the function of the Imagination in poetic creation is that it serves not only as a means of generalisation, but as a force that calls to life aesthetically significant images, expressing the poet's knowledge of objective reality around him. The ideal, as the image of what should be, and the wish, as the image of what is desired, are both products of the Imagination.