

CHAPTER II IMAGERY

T he word '*Image*' is taken granted for the last fifty years and still, it is a constant element in poetry. Moreover, the readers may say that it has become a part and parcel of the poetry. The poem itself, is an image. With the passage of time, trends come and go, diction alters, metrical fashion changes, 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 poetic image is a word-picture charged with emotion and passion.

Imagery is the human mind claiming kinship with everything that lives, or has lived. It makes the poem worth- reading. The concept of imagery is itself so simple and at the same time, so abstract that one fails to explain its definite nature. The term '*Imagery*' bears various shades of meaning, so one can look at it through various angles.

While analyzing any literary work, the readers mention the word '*Imagery*'. Naturally, the question comes in their mind what is meant by Imagery? Various writers have defined the word imagery at their own levels. It does not have any definite dimension because the word 'image' has such a vastness that it is tough to confine in the words.

It is worth to mention various definitions of the word '*Imagery*' by various writers and critics. Obviously, this can help the readers to go deep in order to understand the meaning of the word '*Imagery*'.

C. Day Lewis' (1965: 8), remarks,

In its simplest terms, it is a picture made out of words. An epithet, a metaphor, a simile may create an image; or an image may be presented to us in a phrase or passage on the face of it purely descriptive, but conveying to our imagination something more than the accurate reflection of an external reality. Every poetic image, therefore, is to some degree metaphorical.

S. B. Srivastava, (1984:23,45,48) has given definitions of imagery of various writers. Firstly, according to *T. E. Hulme* "Images in verse are not mere decorations, but the very essence of an intuitive language" whereas *Arthur Symons* says "Every word is jewel ----- every image is a symbol, and the whole poem is visible music". Next, readers get the thoughts by Ezra pound. According to *Ezra Pound*, "it indicates the presence of the idea in the image,". Images are organized by the principle of concord between image and theme. The images lights the way for the theme and helps to reveal it.

In this book, there is another definition by *C. W. Bray.* He defines images to be "conscious memories which reproduce a previous perception, in whole or in part, in the absence of the original stimulus to the perception".

Jerome Beaty and William H. Matchett (1965:175) defines, " Images are words, or group of words, which denotes things or the qualities of things, words with the power to elicit imagined sensory reactions. By such definition, any concrete noun is an image".

Karl Beckson and Arthur Gunz (1961: 92) say, "In general, the term imagery refers to the use of language to represent descriptively things, actions, or even abstract ideas".

David Lodge (1972: 59) has given the definition of *Ezra pound*. According to *Ezra Pound*," An 'Image' is that which presents an intellectual and emotional complex in an instant of time".

Rene Wellek and Austin Warren (1949:186,187) observes, " Imagery is a topic which belongs both to psychology and to literary study. In psychology, the word 'image' means a mental reproduction, a memory, a part of sensational or perceptual experience, not necessarily visual".

Naresh Chandra (1975: 111) defines, "In the most rudimentary sense an image is a replica of any object or phenomenon formed by reflection or by some other physical process".

He offers one more definition to readers. He says, "In a secondary sense an image may also be described as the after effect left with any of our sense after the actual experience of direct impact is over".

S. H. Burton (1959: 97) says, "IMAGERY in poetry is an appeal to the senses through words".

S. M. Schreiber (1965: 42) discusses the 'imagery'. According to him,

the poet transmits his imaginative experience to us; unlike the musician's notes, his words've meaning. The total effect comes of the perfect union of sound and sense. In poet's imagery they are telling us something, makes something happen to us. Poet should be master of metaphor, according to **Aristotle** the word "image", of course originally meant a visual picture. *Elizabeth Drew* (1959: 51) gives the definition of *Robert Frost* about imagery. *Frost* says "Saying one thing and meaning another."

All above definitions focus the light on the meaning of the term 'Imagery'. It is through poetic images that a poet creates a new vision of things to readers 'perception. For the development of theme, the poet illustrates or passes comments through imagery and comparison. Thus, the poem itself becomes an image and reveals to the readers its meaning.

TYPES OF IMAGERY

The poetic output of a poet will be a world created from all that he has known and felt and seen and heard and thought. His image – making faculty, that is 'imagination' will blend together his memories and his immediate perception into a thousand varieties of shapes and associations.

Thus, with the help of images the poet evolves the theme of the poem. The poet's creation of images ranges from the simplest use of personification or of a simile, to the most complex use of symbolism and metaphor. The poet can do it with an illustration, or a comment through comparison of his theme. Naturally, it is through poetic images that the poet brings a new vision of things to the reader's perception.

Imagery usually recalls, rather than originates mental impressions, so that a reader is implicated in the creation of the poetic image. The readers start to feel the same after-effect as the poet already had experienced. There are various types of imagery.

B. R. Mulik (1966: 65,66) has given the remark of *Skelton* from his *The Poetic Pattern* about description of the categories and functions of imagery .Skelton observes:

One of the chief elements in the make-up of the poem is the image. Each poem contains a pattern of imagery and each image is itself, To varying extents, a pattern. The way in which images are presented to the mind of the poet, and their different kinds and functions, is important matter which we must examine in some detail. Our first task *must obviously be to decide what constitute poetic image. It has already been pointed out by several that, properly speaking; an image is words which are idea of sensory perception.* In this chapter, it is intended to discuss the types of imagery. While discussing it the examples would be given from John Updike's poetry and somewhere, the examples of other poets, if necessary.

As per the definition *C. Day Lewis*, a metaphor or a simile some degree is metaphorical. So while discussing the kinds of imagery, readers are bound to talk about a metaphor and a simile.

METAPHOR AND SIMILE

S. B. Srivastava (1984: 49) gives the definition of metaphor worded by *Mr. Herbert Read*. According to *Read* a metaphor is "a shorthandle fable" and it depends for its meaning on a poetic logic, not on the logic of reasoning.

C. Day Lewis (1965 :23) has given definition Mr. Middleton Murry. Mr.

Middlet Murry has said, "Try to be precise and you are bound to be metaphorical".

J.J.A. Mooij (1976:29) points out the definition of Metaphor by various personalities. Firstly, *Beardsley*, in his survey in the recent Encyclopedia of Philosophy mentions this idea as one of the main theories of metaphor. "A metaphor, in this view, is an elliptical simile, that is a collapsed comparison from which 'like' or 'as' has been omitted, for convenience or for heighted interest". Secondly, *Blair* (who states that metaphor is " a comparison, expressed in an abridged form"), *Hegel* (who describes metaphor as " eine ganz in's kurze gezogene vergleichung" ['a very brief form of comparison en raccourci". [' A metaphor is a comparison in a nustell']).

Thus, the metaphor is the type of poetic image. The function of a metaphor is to turn one thing into another by transferring certain characteristics of the metaphorical object to the literal one. The following is the example from the poem '*Die Neuen Heiligen*'

gay knives of wits, which slashed the Ideals and himself to bits. (25)

Updike uses metaphor of '*knives*' to indicate sharpness or harshness of wit. Wit is like a knife. Updike has transferred the characteristics of a knife to wit.

Thus, by the metaphor the poet fuses the physical, the emotional and intellectual worlds into one theme. And the poetry is beautified by the use of such figurative language.

About simile, *S.M. Schreiber* (1965:43) says, "A simile, does grammatically set two things side by side, and tells the reader that they are alike".

The following is the example of a simile from Updike's 'Seagulls'

The gulls stand around in the dimpled sandLike those melancholy European crowds.(9)

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Here, '*standing gulls*' and '*melancholy European crowd*' are put side by side to show the alikeness. Thus, whether the grammatical form of poetry is that of simile or of metaphor, the purpose of the image is to see one thing as having taken to itself something of another. Here, the features of metaphorical objects are applied to the literal one. It is a transference of applying features. Metaphor and Simile add to the pleasure of poetry. It gives lives to the poetry. *Naresh Chandra* (1975:119-123) has classified poetic images under three heads. It helps to see the types of imagery:

1. Perceputal Imagery

Perceptual Imagery proceeds from the perception of the poet. It appeals to the corresponding perceptual faculty of the reader. Perceptual Imagery relates to the five senses. Here, the poet senses these senses and makes the reader to feel the same. Through these senses the emotions and intellect of the reader can be swiftly stirred. So, the poets make use of these senses.

Perceptual Imagery can be classified according to the senses to which they are directed as below:

• Visual imagery

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Rene Wellek and Austin Warren (1949:189,187,188) focus about visual imagery and comment, "The visual image is a sensation or a perception, but it also 'stands for' refers to, something invisible, something inner. It can be both presentation and representation". Whereas in the same book readers get other definition by *T.S. Eliot*. According to **Eliot**, 'For a competent poet, allegory means "clear visual imagery".

Jerome Beaty and William H.Matchelt (1965:175) say " the pictures formed by any two readers will always differ does not alter, the more important fact that, for both words can create the sensation of seeing an object not actually present. Such a sensation is called an image or more precisely, a visual image". This type of imagery pertains to the readers' eye and they begin to sense it.

The following is an example from John Updike's 'Movie-House'

View it, by day, from the back, from the parking lot in the rear, for from this angle only the beautiful brick blankness can be grasped. Monumentality wears one face in all ages. (21)

In the poem '*Movie-House*', Updike employs the visual imagery. Updike observes parallel features of Movie-House and human life. A reader starts to visualize the absurdity of life.

• Kinaesthetic Imagery

Jerome Beaty and William H. Matchelt (1965: 177) have defined kinaesthetic imagery saying that "Images of felt motion, formed with verbs or verbals, are called kinaesthetic images, "kinesthesia" being the sense which gives us an awareness of our own bodily tensions and muscle movements. Images of motion seen or heard but not felt are called kineatic".

S. B. Srivastava (1984:50) says, "Images produced by gestures or movements of human muscles, called as kinaesthetic images, are capable of calling up conscious memories".

Kinaesthetic imagery, thus, is connected to the movement. It produces not merely the touch but an actual sensation of movement or strain along the fibre of the muscle. The following is the example from Updike's poem '*Hoeing*'

> How neatly the green weeds go under! The blade chops the earth new.

(19)

Updike's '*Hoeing*' deals with the act of digging for cultivating the land. Thus, this kind of imagery presents an object or situation to readers' perception. Simultaneously, it makes involuntary, spasmodic movements as like the current had passed through our limbs.

• Olfactory Imagery

Olfactory Imagery conveys the smell. The poet senses the smell and expresses it in words. A reader realizes it as if he has taken that smell. The poet's experience becomes the experience of reader also.

For example, Updike has applied an Olfactory imagery in the 'Les Saints Nouveaux'

the wonderfully abundant perfume called death. (24)

Updike has presented the sense of death in the form of smell.

• Tactile Imagery

The tactile imagery carries the sense of touch. After reading or analyzing the poem, a reader can feel the sense of touch. It appeals to the mind of reader. The touch can be stirring emotions, feelings or happiness also. The following is the example from the Updike's '*Erotic Epigrams*'.

> *doth polish the face of his beloved until he produces a skull.* (60)

The sense of touch is expressed in the poem '*Erotic Epigrams*' in the form of sexual imagery. Direct sexual activity is shown in the above line.

Gustatory Imagery

Gustatory Imagery carries the sense of taste. Here, through the poem, a reader is asked to taste some things. The following is the example from Updike's '*Azores*,'

with cottages (confetti) and sweet lozenges of chocolate(land) (54)

Updike has employed gustatory imagery in the poem '*Azores*'. The word *chocolate* is used for the land. It expresses the flavour of chocolate to reader.

• Auditory Imagery

Auditory Imagery appeals to the sense of hearing. It may be produced by the naming and describing of sounds. The poet obliges readers to listen to the sound through his composition.

The Poet hears the sounds of objects in his imagination. He visualizes the full texture of Orchestra. All these poetic experiences appear in the form of auditory images. It is nicely implied in the poem '*Vibration*'. Updike has given vibration of each natural objects. He has decorated auditory image not only with nice similes but also metaphors .

Updike has personified air-conditioner. It hums like an animate thing. The sound of plumbing appears like singing a song.

BELLE LIBRANT SHIVAJI LONGLUDY, KOLHAPUR. In general, a poem may have a series of images that support or contradict one another. But a single image dominates the poem. The sequence and structure of the poem depends on such images.

II Conceptual Imagery:

In this type imagery, the image is made out of some thing perceived. This something can be thought or thought over and presented to the mind in the form of a concept. Nevertheless, the thought does not remain mere thought. Conceptual imagery takes its origin from the thought- process of the poet.

The following is the example of Updike's conceptual imagery. He has conceived an idea of the bird Turn-stone, who is symbol of true-love. A beloved is in search of such truth. It is beautifully depicted in the poem 'Upon Learning that a Bird Exists Called the turnstone':

The Turneresque landscape She scanned for a lover; She'd heard one good turnstone Deserves another. (11)

Conceptual Imagery, thus, presents an abstract thought or idea or a concept in a particular form. It belongs to reader's organs of perception and not to the faculty of understanding alone. In this imagery, the thought is made concrete and tangible.

III Emotional Imagery:

Emotional images are made out of the substance of feeling and emotion. A reader gets an emotional or sentimental kind of imagery. The following is the example from the poem '*Dog's Death*' by John Updike:

> We thought her shy malaise was a shot reaction. The autopsy disclosed a rupture in her liver. As we teased her with play, blood was filling her skin And her heart was learning to lie down forever. (83)

In the poem '*Dog's Death,*' *Updike* talks about the emotions after the death of dog. While going through the above lines, a reader realizes that the feeling neither belongs to perception nor to the matter of though but the feelings is in the heart of the poet. Thus, in this type of imagery the dominant quality of the image is to depict a state of mind, a shade of feeling.

IV Compound Imagery:

From the title itself a reader realizes the meaning of the compound Imagery. This type of imagery in a poem will be of mixed quality assimilating the data of more than one faculty. While reading poems, a reader reveives such various combinations. The combination is of visual + conceptual or perceptual + conceptual or so more.

V. Artistic Imagery:

An artistic Image is the central concept of an aesthetic theory. The artistic image is a subjective of the objective world. In the artistic image, there are objectively real objects and phenomena seen in their typical environment. At the same time it is individualized, embodies certain essential, important ideas, feelings, aspirations and aims of the given class, society and age. In short, reader can say, 'general' is expressed through the individual. The essence of this image lies in the fact that it expresses the unity of the general and the individual in the form of particular. The idea expresses this unity in the form cf the universal. Shakespeare's tragedies are example of artistic imagery.

The artistic image gives the impression of reality itself. The image appears as a slice of life. Regarding this, it is multi-sided and inexhaustible. Thus, artistic image stirs the readers, gives aesthetic pleasure and appeals to their emotions.

Rene Wellek and Austin Warren (1949:200-203) informes about the types of imagery pointed out by **Henry Wells.** He published **Poetic Imagery** in 1924 which attempts to construct a typology, the types inducted from and chiefly illustrated by Elizabethan literature. According to *Wells* his scheme as achronistic, applicable to all periods, not just to Elizabethan era. *Henry Wells* has given seven types of imagery and they are arranged in this order as given below :

- i. The Decorative Imagery
- ii. The Sudden Imagery
- iii. The Violent Imagery
- iv. The Radical Imagery
- v. The Intensive Imagery
- vi. The Expansive Imagery
- vii. The Exuberant Imagery

Firstly, the crudest forms, aesthetically, are the Violent and the **Decorative**, or the 'metaphor of the masses' and the metaphor of an artifice. The **Decorative** image is abundant in the poetry of Sidney's Arcadia. The Violent image is strongly depicted in the work of Thomas Kyd. It is appeared in other early Elizabethans also. Again, in both

Decorative and **Violent** metaphors, the terms of the relationship remain disjunct, fixed, uninvaded by each other.

Exuberant Image is a subtler version of the violent and an Intensive image. It is a subtle version of Decorative image also. In the **Exuberant Image**, reader may historically reach Marlowe., the first of the greater Elizabethans, and *Burns* and *Smart*, the pre-Romantics." This image is, says *Wells*, ' especially prominent in much early poetry " It juxtaposes ' two broad and imaginatively valuable terms,' two broad, smooth surfaces in face-to-face contact".

An **Intensive Image** is a neatly visible image of the sort associated with illuminated manuscripts and pageants of the middle ages. For example, *Dante* and *Spenser's* images are Intensive type of Imagery. The pageant figures in 'Lycidas' – campus with his hairy mantle and sedge bonnet, and St. Peter with his mitre and his two keys – are also Intensive Images.

The three highest categories are of the **Sunken**, the **Radical**, and the **Expansion Imagery**. The **Sunken** is the image of a classical poetry; where as the **Radical**, is the image of the Metaphysical. The poetry of *John Donne* is the example of this kind of imagery. The **Expansive Imagery** is dominantly found in the work of Shakespeare as well as of Bacon and Browne and Burke.

The **Sunken** image keeps below full visibility. It suggests the sensuous concrete without definitely projecting and clearing it. Its lack of overtones suits it to contemplative writing. For example, in Shakespeare's play '*King Lear*' Edgar says:

Men must

Their going hence, even as their coming hither; Ripeness is all. 'Ripeness' is a sunken image. The **Radical** image takes the form of metaphoric vehicle something, which has no obvious emotive associations. It belongs to prose discourse, abstract or practical. **Radical** image are derived out of romantically suggestive image-areas such as mountains, rivers, and seas, if one adopts as an 'analytic manner'.

Lastly, there is an **Expansive** image, its name linking it, by contrary, to the Intensive. If the **Intensive** is the medieval and ecclesiastical figure, the **Expansive** is that of prophetic and progressive thought, of 'strong passion and original meditation'. It culminates the comprehensive metaphors of philosophy and religion represented in Burke, in Bacon, in Browne, and pre-eminently in Shakespeare. The Expansive image strongly modifies the other: the 'interaction' and 'interpenetration' which, according to modern poetic theory, are central forms of poetic action which occur most richly in the Expansive metaphor.

Functions of Imagery

It is true that the imagery is an inseparable part of poetry. It gives shape, meaning and life to poetry. Every image carries various messages through the word-picture. The value of imagery in the elucidation of poem is very important. Thus, imagery is an organic part of a poem as a whole. It helps the reader in grasping the total meaning and giving aesthetic pleasure. Truly, imagery performs various functions. Reader aspires to know about the valuation of imagery, its concern to literacy work is seen by arousing the question why Imagery? Naturally, the answer is hidden in the functions of Imagery. So, now it is obligatory to readers to go through the functions of Imagery.

Various critics have dealt with the functions of imagery in the following manner. *Elizabeth Drew* (1962: 151) states that the function of Imagery is to Awaken the Dead. The poet should use such imagery which

can give life to the spirit of reader. Imagery quickens the reader's consciousness of language. The best imagery sends current to the reader through limbs and charges the reader to take aesthetic pleasure of a poem.

M.H.Abrams (1941 :77) has told the following three functions of Imagery.

1. "Imagery " is used to signify all objects and qualities of sense perception referred to in a poem or other work of literature, whether by literal description, by allusion, or in the analogues used in its similes and metaphors.

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

3. Most commonly, imagery is used to signify figurative language, especially the vehicles of metaphors and similes.

C.Day Lewis (1965:29) deals with function of imagery, where he says,

In my opinion, it holds good for all images to the extent that 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. Relationship being in the very nature of metaphor, if we believe that the universe is a body wherein all men and all things are 'members one of another', we must allow metaphor to give a 'partial intuition of the whole world'. Every poetic image, I would affirm, by clearly revealing a tiny portion of this body, suggest its finite extension. **C. Day Lewis** (1965:40) continues in informing some other functions of Imagery. Imagery works at three levels. These levels are as follows :

- Freshness
- Intensity
- Evocative power

Imagery works at **Freshness** level. It means an imagery reveals something that reader had not realized before. Imagery does it through the novelty of its diction, its material. Obviously, imagery always gives sense of freshness and charge the readers.

Secondly, **Intensity** means, according to *C.Day Lewis*, "the concentration of the greatest possible amount of significance into a small place. Intensity is achieved through the pattern image". Lastly, **Evocativeness** is the strength of image to evoke from reader a response to the poetic passion.

S.M. Schreiber (1965:46) states the function of imagery. It is "to embody the abstract in sensuous form. Poetry is addressed to the imagination, and abstract concept solely deals to reader's intellect."

All these things are connected to imagination. Thus, imagination stirs the emotions and brings it through five senses. So, to carry such sensuousness, the poet should use imagery. It is the main function of imagery. *Naresh Chandra* (1975:114,115,116) puts the other functions of Imagery. According to him, "imagery induces the reader to accept what his senses would reject if relied on direct perception". To explain the function, *Chandra* has given following example:

The lion roars at the enraging desert Reddens the sand with his red-coloured noise

(Wallace Stevens: The Lion Roars)

Reader would not normally understand what 'red – coloured noise' is and how it can redden the sand. But, they are incorporated in the poem in such a way that the reader accepts it. *Chandra* continues in telling one more function of magery. Imagery should become a vehicle of ideas and emotions. A true poet has to convey an idea or express an emotion in the poetic way. He should use such poetic images that could be the messengers of the emotions.

The function of poetic image is to bring the reader to the immediacy of the poet's experience. It can establish a close relationship between a poet and a reader. By this, a reader will be able to feel the experiences and emotions as the poet himself has felt. By this process, the reader tastes the aesthetic pleasure.

S.B. Srivastava (1984:49, 54) has given the opinion of Rosamond Ture & Augustans about the function of imagery. Rosamond Ture, in his book, Elizabethan and Metaphysical Imagery, observes that "the image functions as a microcosm which mirrors the universe". For the Augustans, "the function of metaphor and simile was to illustrate ideas, not to create them".

These are the functions of imagery. Why does the poet go for imagery? Or why should the poet use imagery? These questions are dealt with the valuation of imagery. The answers to such questions are hidden under the functions discussed above. Each image carries various messages through word-picture.

Imagery helps to evoke in the reader's mind about the experience that the writer wishes to communicate. Shakespeare was also tempted to use imagery in his dramas for revealing the message.

According to *C.Day Lewis* (1965:87), "the novelist may use images in varying degrees of intensity – to adorn a tale, to quicken a plot, to symbolize a theme or to reveal a state of mind". The importance and necessity of imagery lies in the above statement. With the imagery, the reader gets in contact with poet's moods and attitude. To convey this experience, is after all, the chief intention of poetry and through imagery the poet fulfils this intention.

These functions of imagery are abundantly employed in the poetry of *John Updike's* anthology of selected poems entitled *Seventy Poems*.