

Poetic Images as the Central Element in Early Imagist Poetry

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ABSTRACT

At the beginning of 20th century, the imagists, consisting of a group of Anglo-American poets with Ezra Pound as the leading figure emerged. This group of poets posed an attack on every aspect of romanticism. This group encouraged the use of experimental form in poetry and promoting the 'verse libre' poetic technique they recognized the use of traditional form in Thomas Hardy's poem that break away from the 'sentimental optimism and nostalgia of Romantics and symbolist, giving the poems 'a modernistic clarity of vision' (Williams, 1946, p.17). As the name suggest, the image become the central element in the imagist poetry. The main point of imagism itself centers on the 'image' itself, clearly stated by the poets' to recreate an otherwise inexpressible and unique experience of the insight" (William, 1946, p.18 and Hughes, 1960, p.43)

This essay discusses the role of poetic images in the works of early imagist poets. The discussion covers the analysis on the poems written by Ezra Pound, H.D., Richard Aldington and William Carlos Williams with the focus how the images function in the selected poems.

Keywords: poetic images, imagist poetry

A. Imagism

The imagist movement was inspired by T.E Hulme's idea on modern poetry. He rejected the literary convention of Victorian era and the basic tenets of romantic poetics. Hulme attacked the vague use of symbolism in poetry; he emphasized on the point "No moralizing tone; no reflection on human experience...; no striving for the spiritual; no fixed metre or rhyme – but a rhythm organic of to the image itself, no narrative – it needs none; no vagueness of abstractions – it would destroy the image'. Hulme asserts that symbolism develop a

'barrier to genuine poetic discourse. He countered romantic sentimentalism and the idea that 'individual is an infinite reservoir'. Individual is "extraordinarily fixed and limited animal whose nature is absolutely constant and stated that "...a period of dry, hard, classical verse is coming. This idea was shared and adopted by Ezra Pound as the leading figure of imagist movement. (Williams, 1987, p. 17 and Hughes, 1960, p.10-13).

The imagists considered the previous generation of poet produced 'a doughy, mess of third hand Keats, Wordsworth, heaven knows what, fourth hand Elizabethan sonority blunted, half melted, lumpy'. Hulme and Pounds offered Grecian classicism and the early Japanese short poetry, Haiku as alternative models to romantic tradition (Williams, 1987, p.18).. In 1912, Ezra Puund, H.D., and Richard Aldington proposed the three principle of imagism : '1) Direct treatment of the 'thing' whether subjective or objective, 2) To use absolutely no word that does not contribute to the presentation, 3) As regarding rhythm: to compose in the sequence of the musical phrase, not in sequence of a metronome. (Pound, 1972, p.58).

The imagist credo appeared in the anthology 'Des Imagistes', and stated the following six principles:

1. To use the language of common speech, but to employ always the exact word, not the nearly exact, or merely decorative words
2. To create new rhythm – as the expression of new moods
3. To allow for absolute freedom in the choice of subject
4. To present an image (hence the name imagist). We are not a school of painters, but we believe that poetry should render particulars exactly and not deal in vague generalitie, however magnificent and sonorous
5. To produce poetry that is hard, clear, never blurred nor indefinite
6. Finally,...concentration is the very essence of poetry (Dilley, 2000, p. 5).

The Imagists attacked symbolism and emotionalism and rejected any concern for particularly public voiced as presented by the romantic poets. The tenet of imagism is 'a widespread belief, felt in a various ways, that for poetry to function as it should, it must be freed from an unhealthy strong commitment to the feelings and the passions of its time. Pound asserts that modern poetry should be : 'objective, no slither; direct – no excessive use of adjective, no metaphor that won't permit examination... straight as the Greek!' (Williams, 1946, p.17)

B. Poetic Images in Imagist Poetry

Williams explains that modernist poets give emphasis to the language and foreground the language is such a way to make it the most significant point. The language is foregrounded for aesthetic purposes. Modernist writing, thus, foregrounds itself as a text. The creative process becomes the object of the works. Therefore, the poem is about how it is constructed and how it connotes meaning. Presenting an object using a poetic image is one of the ways language is foregrounded. The object itself is presented clearly and the words denote the object as it is through the clarity resulted from the image (Miall and Kuiken, 1994).

The role of image in the creative process and aesthetic experience was first stressed by Thomas Hobbes who defined the *image* as a connecting link between experience and knowledge (Frazer, in Petrzykowska, 2002, p.141). He asserted that images were registered in mind through sensations; an object perceived caused an impression or print which would convey the idea of the subject to the mind (Frazer, in Petrzykowska, 2002, p.141). Image in this sense acquired the meaning of a vast storage of past experiences that a poet is then free to recall in a frenzy of his artistic creation. Hobbes stated, 'For 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 (Hobbes 1972:63). Shklovsky defines poetry as a special way of thinking in image, a way which permit what is generally called "economy" of the mental effort", a way which makes sensation of the relative ease of the process (Shklovsky, 1965, p.5).

Lewis describes images as pictures created from words. Image appeals not only to visual sight but also to our sense of touch, smell, and hearing. Every image, emotional or intellectual one, has some trace of the sensuous in it (Lewis, 1947,p.19). Furbank explains that image may invoke senses individually or in a combined way – synaesthesia. Different readers may have different responses to a particular image. What is primarily visual image for one reader may be primarily auditory for another reader. The artists cannot 'control' the nature of readers' responses to certain images. What they can 'control' is the form of the response (Furbank, 1970, p.10)

The impression left Poetic image serves another function as snapshot that frames the uniqueness of moment or event that happen in an instance of time, and making the scene last longer in a mental picture. The actual scene is gone, yet it is preserved in poetry.

In the poem 'Oread' HD captures the scene of the whirling sea by denoting the whirling waves as the pines. .

Oread

Whirl up sea- Whirl your pointed pines, Splash your great pines

On our rocks

Hurl your green over us,

Cover us with your pools of fir

(H.D., *The Norton Anthology of American Literature*, 6th ed. p.1305)

The whirling up the sea may happen in an instance of time. The scene of the whirling sea is captured in poetic image, using an unlikely juxtaposition of sea and pine. Readers are brought to experience the uniqueness of the moment even though the sea has stopped whirling and the wave has stopped splashing on a rock. It is like when we take a photograph of a particular moment, graduation for example. The happiest moment is preserved by the picture. We can still memorize the event and keep the photograph as remembrance of the event. The complexity of sea, pines, and nymphs fuse as image. The image comes not from individual key words or vague feeling, but from the way all the elements are related and makes up the overall image.

The capturing of a scene is also obvious Ezra Pounds short poem "At the station of the Metro"

The apparition of these faces in the crowd

Petals on a wet, black bough .

(Pound, in Furbank 1985, p.15)

The vision of the apparition in the dark occurs in just an instance time as the metro moves on quickly, only a glimpse of 'the apparition' is captured yet it makes deep impression in the memory. The vision is thus kept in the poetic image in the two lines of poem, which adopt the form of Japanese Haiku. These two short lines offer surprise to the readers. The brevity and the clarity it provide excitement. The station of metro presents scenes in which people moving and going in swiftly. It is impossible to stop the movement. A striking scene of the 'apparition' is captured in a snapshot, using a sharp concentrated language that creates deep impression.

Both poets work with metaphor to present the beauty of the objects. They both pair unlikely different object to create a single image directly. Pound explains that poetry must be able to present object directly just like a plastic art. Since poetry

concerns with visible world, it requires metaphor to make comparison (Furbank, 1970, p. 39). Poets work with the name of object and property. His or her job is to arrange these name so as to 'cast a more define image than a layman can cast'. Painter or sculptor can create an object alone artistically while poet cannot present one object without the aid of other objects. They need to present their distinct beauties by 'mentioning them close together' or by drawing metaphor, in which they present two different things to make up single image. (Furbank, 1970, p.40)

In the poem 'Oread' we do not find separate images of the whirling sea and pine. Instead, we find the single image of the whirling sea with the wave moving like the pointing of pine swaying in the wind. We also find a single image of beautiful faces in the dark in the Poem 'in the station of The Metro' instead of separate image of 'the apparition' and 'petal'. The metaphors in these poems are like colors in painting that compose the whole object. If we treat words or metaphor as color, image is the composition of the whole colours as object. The image of 'pine' and 'petal' as metaphors, superimposed by the sea and apparition of these faces to create single image, do not function as ornament but as the object of the poems.

If HD and Pound present single scene in their snapshot, William Carlos Williams in his poem "Spring and All" captures different scenes. He captures one scene and move quickly to another scene. In O'read, the space is limited and then there's only one vision captured. In William Carlos Williams' "Spring and All" different scene occurs one after another in a quick movement. The poet describes the different vision he captures while driving a car. So the images seem to move so quickly as the car moves. In this poem, William constructs poetics based upon the visual image of movement.

By the road of contagious hospital
Under the surge of the blue
Mottled clouds driven from the
Northeast—a cold wind beyond, the Waste of broad, muddy fields
Brown with dried weeds, standing and fallen
All along the road the reddish
Purplish, forked, upstanding, twiggy
Stuff of bushes and small trees With dead, brown leaves under them
Leafless vines -

(Williams, *The Norton Anthology of American Literature*, 6th ed. Vol.D
p.1268)

This visual fragment present to us a cinematic scenario, like a camera that record separate image and juxtapose different object in a series of snapshots. The images are then presented simultaneously. The poet 'excise' one thing to turn into another. The poet, as the spectator caught up all the visual odd that come in his eyes like a sequence of cinematic scene through the windows. Indeed, here Williams makes the readers as kinesthetic spectator when he renders the object that he sees from the window of the moving car. McCabe states that this poem 'enact and expose a 'cleavage', which much like the notion of suture, points toward a self-referential gap between signifier and signified in the act of montage'(Mc Cabe, 2005,p.93).

Poetic images make ordinary object unfamiliar. Poet defamiliarises ordinary and makes it new and more appealing to readers. Readers see the object in a different way. The object is not new at all. This is what is called "estrangement" or 'defamiliarisation' (Shlovsky,1965, p.18). Defamiliarisation enables readers to see and think about an object in a different way, stimulating them to observe and explore deeper into the object itself as it is. Defamiliarisation also makes readers more curious about the object being presented, thus putting importance to the subject itself and give a sense of 'mystery'.

Image frame the scene of an object using a set of concrete words that stimulates the sense. Readers focus on the words and figure them out in their mind and create a mental picture. This process of visualization makes the scene more important and appealing as if it is secluded from the whole world. Ordinary objects thus appear new and fresh as it has never occurred before.

In the poem entitled "Willow poem" we can see that the poet take a willow tree as the subject of the poem. The willow tree itself offers nothing special. It is just a common willow tree that changes in appearance due to the course of the season.

It is a willow when summer is over
A willow by the river
From which no leaf has fallen nor
Bitten by the sun
Turned orange or crimson
The leaves cling and grow paler,
Swing and grow paler

Over the swirling water of the river
As if loth to let go,
They are so cool and so drunk with
The swirl of the wind and of the river
Oblivious to winter,
The last to let go and fall
Into the water and on the ground, Despite the changing of the season.
(Williams, *Classic Poetry Series*, p.110)

As we see, the falling of willow leaves during autumn is something normal. However, the change of colour and the falling of willow leaves is made new to us, taking readers to see it closer as if it is something new. In real life we seldom pay close attention to nature changing course. Everything seems normal and familiar. Here, the image defamiliarises the phenomenon in a vivid way and make it more appealing to our sense. The defamiliarisation make readers explore deeper the object itself, see it as object and seek meaning in it. Through the image Williams brings readers to contemplate something that we never realize to open our eyes to see the surrounding. He brings us back to consciousness. Many people unconsciously neglect ordinary things around them and find nothing interesting or special in an object due to the knowing and familiarity of the objects. Defamiliarisation makes people experience the 'artfulness' of ordinary objects as stated by Shklovsky:

'Habitualisation devours works, clothes, furniture, one's wife, and the fear of war.' If the whole complex life of many people goes on unconsciously, then such lives are as if they had never been. "and art exist that one may recover the sensation of life ; it exists to make one feels things, to make the stone stony. The purpose of arts is to impart the sensation of things as they are known. The technique of art is to make objects "unfamiliar", to make form difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experience the artfulness of an object: the object is not important. By not naming the object and presenting things as if the thing were completely new for him. '(Schlovsky, 1965, p. 12)

William Carlos Williams wrote about the small detail of our experience of our everyday life to make people see, experience, taste and enjoy the world. He brings readers to the scrutiny of the senses and makes us aware of the object itself. Indeed, the poetry demands our attention to the uniqueness of life. He takes the

material from the familiar and ordinary things of life. This makes poetry more accessible for every person regardless their intellectual and education level. He seems to make poetry not only confined to academics. Shklovsky further explains, "An image is not a permanent referent for those mutable complexities of life which are revealed through it ; its purpose is not to make us perceive meaning, but to create special perception of the object –it creates a "vision" of the object instead of serving as means for knowing it (Shklovsky, 1965, p.18). Holcombe recognizes the superiority of imagination over the discovery of science as it provides a type of knowledge 'superior to that of rational analysis. He asserts that image in poetry provide readers with 'a moment of illumination beyond normal apprehension'. Images give readers a kind of 'sensibility' which cannot be found in daily life (Holcombe, 2007).

The deep impression left by the image in readers' mind is the effect that is demanded by Pound. Pound assert that it is better to create an image that last for a lifetime than creating a voluminous of works that do not leave any impression at all (Hughes, 1960, p. 29). His statement implies that a beautiful work is that which give long-lasting impression and memory in readers' mind. This can be achieved through the use of image.

Poetic image is what makes a concept or phenomenon become concrete and 'tangible' to readers. We can say that poetic image is concretization of an idea; it makes an event visible and create picture in the mind of the reader. It is an indirect way of saying things in a more appealing way. In the poem HD describe the devastation resulted by the World War II, specifically during the London Blitz. The destruction is made concrete in our mind trough the image, using concrete words. The image here evokes the sense of destruction and desolation. Readers are brought to see the situation of London after the attack. Mist and grey brings the sense of desolation. 'The mist and grey' may come from the dust mixed with the smoke from the explosion. HD brings readers not only to see but also to feel the silence left after the blitz in which nothing remains. The falling of the rain strengthens the sense of desolation and mourning. The last line of the poem itself suggest the basic idea of the imagist poem itself that now what is sealed and closed is now open for people to see clearly what is inside as the 'roof fallen". The concreteness makes human can perceives and comprehend.

The vision of destruction and sense of desolation evoked by this poem create a special mood in the poem. The image, despite evoking the sense of

mourning did not convey emotion. The concretization of the destruction in the aftermath of an attack makes the poem free from sentimental emotion, yet it is quite powerful in arousing readers' emotion as they see and feel the destruction. Readers, in this case are positioned as witness to a scene. The idea is embodied in the overall image. The image taken as a whole presents a metaphor and evoke meaning to the readers to contemplate. An incident here and there,

And rails gone (for guns)
From your (and my) old town square:

Mist and mist-grey, no colour,
Still the Luxor bee, chick and hare
Pursue unalterable purpose

In green, rose-red, lapis;
They continue to prophesy
From the stone papyrus:

There, as here, ruins opens
The tomb; the temple; enter,
There as here, there are no doors:

The shrine lies open to the sky,
The rain falls, here, there
Sand drifts; eternity endures:

Ruin everywhere, yet as the fallen roof
Leaves the sealed room
Open to the air,

(H.D, in Johnston, 2002, p. 37)

Mist and mist grey give impression of gloominess and despair. The shrine lies open to the sky evoke emptiness. HD compares the ruined London to an Egyptian ruin. In a letter to Norman Holmes Pearson, she wrote: "The parallel between ancient Egypt and 'ancient' London is obvious - in I, one, the fallen roof leaves the sealed room open to the air' is of course true of our own house of life - outer violence touching the deepest hidden subconscious terrors, etc" (Johnston, 2002, p. 37).

The gloominess and devastation is intensified by the rain. Rain is associated with sadness. Sealed room open to the sky brings readers to feel that there is no more shelter, no safe place to go for protection. Readers are brought to witness the devastation and how terrible the condition is. The vision of the ruined city sticks in the readers mind and make readers contemplate. The Poet does not say directly how destructive the war is. Through the concrete image, the poem itself has explained to the reader without being sentimental. We can find that there is no emotive expression used. The image, as the object of the poem, is able to speak more than itself. This image of destruction not only evoke feeling but also lead readers to discover idea or meaning from it. The can see exactly what happens. The poet does not give any explanation by simply stating that "war is so cruel and inhuman". Explanation is not necessary since readers are able to make inference and conclusion from the 'experience'.

None of the element in the line would make any impact if there is no concrete image of the ruin , 'shrine lies open to the sky', and the rain. The image is emotionally appealing to the reader. However the emotion we feel is not the kind of sentimental emotion invoke by the poetry of romantic poets. We feel a sense of aesthetic experience. The image itself is not an idea. Image builds a concept in readers mind through a set of picture. Readers are brought to see and hear what happen. The whole image creates a unity that constructs the idea. Furbank explain that ideas are 'not to be looked for and looked for only in a thing – not in what you bring to things, but what you discover in them – then any explanation must be an obstacle to perceiving them . It will represent precisely those preconceptions which put veil between human mind and things'. Furbank further explains that poet grasp and make things appropriate in their uniqueness the 'thingness' is through concreteness of the language. In this way, image brings words close to a thing, which concretise a concept, making it more real, not abstract. This leads to clarity, the poetic credo of imagist poets: things but the things itself (Furbank, 1970,p.91).

One of the most outstanding poem that clarify the modern poetic credo of imagism is the poem "Ars Poetica" written by American Poet, Archibald McLeish

A poem should be palpable and mute
As a globed fruit,

Dumb
as medallions to the thumb

Silent as the sleeve-worn stone
Of casement ledges where the moss has grown –

A Poem should be wordless
As the flight of birds .

(Mc Leish, *Classic Poetry Series*, p.3)

This poem literally means that a poem should be like things in real life that appeals directly to our sense. We can see, feel, touch, smell, hear and experience it. It should be free from any emotional or idea. It should be independent. It should not be used to carry any message.

The first three lines bring us to the experience and sensation of touching fruit and then the medallion, and bring us to lean on the window to touch the moss covered stone. The fourth image makes us see the flock of birds. The poem left behind with the sensation and memories of the images.

The poetic images presented in this poem serve as ‘stimulus’ that activate our sense and bring us to the sensation of seeing, hearing, touching and experience things. The activation of the sense create picture in reader’s mind, so that they obtain the ‘sensational memory’ of the image. This sensation and memory will make readers explore the magic of words in sensation, making them feels as if the find the meaning. However it is not the meaning they get, but the object itself. What happen is that the poet just takes them to go deep into the mystery by making an ordinary object appealing.

Writers use language in a special way to create a powerful image or picture in the readers mind, Readers can understand the writers feeling about certain subject when they visualize the image or try to see the picture in their mind. This stimulus also brings readers to experience an event or object in a concrete way. Hence poetic image serves as the means of concretization. In HD poem ‘The walls do not fall’. The war is concretized by means of description of what happen in the war, making the readers build the concept that it is the war and show them “war is like this’. An abstraction of thought is made concrete by the presentation of image. As the object is concrete, the meaning is then clear, not vague, in accordance to the ideal of the imagist that aims to compose poetry that is “hard and clear, never blurred or indefinite’ Johnston describes that the public social space “your and my town square” represents merged or undifferentiated consciousness. Even under the

stress of war, the walls of consciousness that suggest the social boundaries between self and others are maintained (Johnston, 2002, p.27)

According to Imagist Credo, thought can be treated as image. In the poem *Images of War, Soliloquy I*, we can hear the poet's voice as he contemplates about the death and the dead soldiers. We are involved in his thought. This makes us feel as if we experienced what Aldington has in his mind. It is like sitting with him in the trenches during the Great War and listening to him as he speaks his mind, contemplating about the death and the dead soldiers. We try to feel as he feels when he sees a dead soldier. The poet's attitude when seeing a dead soldier "But munch my sandwich stoically' and make a joke" shows that the poet's emotion is not stirred by the sight of a dead soldier being carried on stretchers by his comrades passing in front of him. This suggests that in the war, death is something very common and not to be mourned. Moving to the next line, however we can see what the poet dislikes, "The way they wobble". The image in the last line shocked readers "not the wobbling carrion roped upon a cart.

No, I'm not afraid of death
(not very much afraid, that is)
Either for others or myself;
Can wait them coming from the line
On the wheeled silent stretchers
And not shrink,
But munch my sandwich stoically
And make a joke, when "it" has passed.
But – the way they wobble! –
God, that makes one sick.
Dead men should be so still, austere,
And beautiful
Not wobbling carrion roped upon a cart....
Well, thank God for rum

(Aldington, in Hughes, 1960, p.93-94)

The sight of the dead soldier as "wobbling carrion roped upon cart" makes us see and feel the tragedy of war which stirs our emotion. The poet is successful in utterly representing the ordeal that the soldier experiences in the war with such honesty. The clear, sharp image of the thought and the scene of the death carried neither emotion nor lamentation. We can also find no heroic tone inherent in the

poem. The poet seems to demonstrate passive and 'cold' reaction to the tragedy but the image itself speaks to us more than what it presents. The sharp vision of the dead evokes a sense of pity as well as horror despite the stern and cynical tone it embodies.

In another poem written by Richard Aldington, *Images of War*, we can see the vivid detail of war in *Soliloquy II*. I was wrong, quite wrong:

The dead men are not always carrion.
After the advance,
AS we went through the shattered trenches
Which the enemy had left,
We found, lying upon the fire step,
A dead English soldier,
His head bloodily bandaged
And his closed left hand touching the earth,
More beautiful than one can tell,
More subtly colored than the perfect Goya,
And more austere and lovely in repose
Than Angelo's hand could ever carve in stone

(Aldington, in Hughes, 1960, p.93-94)

The image of a dead British soldier speaks about the cataclysm of war in concrete and honest way. We see an English soldier with his head in bloody bandage, suggesting that he was shot on the head. Our attention is centered upon the "beautiful vision of the dead soldier". In contrast to the horrible vision of the dead soldier in *Soliloquy I* as carrion, the dead soldier in *Soliloquy II* meets his expectation he says in *Soliloquy I*, "Dead men should be still, austere and beautiful. We can see indeed the vision of the dead man in a 'beautiful' nature. The dead soldier is said to be more beautiful than the 'perfect Goya' and Angelo's beautiful carving. The vision is sharply presented in front of our eyes, bringing us to contemplate and evoke sense of pity and honor in our heart.

The clarity of the images presented in *Soliloquy I* and *II* are emotionally appealing to the readers. However the emotion we feel is not the kind of sentimental emotion invoked by the poetry of romantic poets, which the imagists reject. Through the image, poet presents the idea or a concept in a natural and objective way, as it is, and more honest. Here, the poet positions herself as observer

or and participant of the event. He does not give any judgment or involve his sentimental emotion in the presentation. The use image distances the poet emotion and makes the poet stand outside the work, making reality more objective. Taking the entire image together, the readers can build up the construct of event in their mind. We also see here that the poet is free from the burden of "moralizing tone and emotion", which is presented by the romantic poets. Poet, like Aldington can liberate his mind from sentimental emotion and leave the meaning of the poem to the readers to contemplate. Holcombe (2007) recognises the importance of image in providing freedom for the poets. The reliance on images provided poets with these types of freedom:

1. Poems could dispense with classical rhetoric, emotion being generated much more directly through what Eliot called an objective correlate: "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." {10}
2. By being shorn of context or supporting argument, images could appear with fresh interest and power.
3. Thoughts could be treated as images, i.e. as non-discursive elements that added emotional colouring without issues of truth or relevance intruding too much.

C. Conclusion

The poetic image in the imagist poems play important role as the centre of the imagist poet itself. It offers readers with the clarity of the object being presented through the concretization and defamiliarisation. The 'direct treatment of The Thing' and the economy of language are really effective to avoid sentimental emotion. Despite the absence of romantic sentimentalism, the image in the work of imagist poet is able to evoke readers' emotion and bring readers to contemplate and seek meaning of their own. It does not mean that poetic image make imagist poetry lack of power and emotion. The vividness of the image provides the poetry with potential energy and emotion that can be stronger than the sentimentalism inherent in romantic poetry. It offers as many implications as readers can bring. Poetic images, thus, can speak more, beyond what it offers.

Directness in the presentation of image enables readers to see particular object clearly just like when we see a painting of an object. The composition of the element such as colour, lines and perspective present to us the object as it is and is visible to us directly. The imagist poets want readers to see or experience the object directly without any vagueness. They 'render particulars exactly and not deal with vague generalities' (O'Connor, 1948, p.115) Vagueness, for them will not any impression in the readers mind. The artistic poetry for them means the work can leave deep impression and stick to their memory. The sharp and vivid image can provide this demand of impression. When readers can see and actualize the stimulus in his body in mind, they can enter the world of poetry in enjoyment and explore the charm and wonder of the world around them. Poet's conveying the sense rather than the knowledge of the things gives readers more freedom to explore and seek meaning for themselves.

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