

Imagery in Poetry: An Assessment of Poems in Compulsory English Course of Class Eleven in Nepal

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Abstract

This study aims to analyze poetic imagery applied in the poems prescribed in compulsory English course of class eleven in Nepal. Feeling and emotions in poetry are mostly expressed through imagery. Based on primary and secondary data, this paper first critically generalizes definition of imagery and its types and makes discussions on all prescribed poems. It is found that most common images in the poems are visual, auditory, tactile and kinesthetic. Olfactory and gustatory images are less realized in the poems. Most dominant imagery in all poems is visual. Most of the poet have used this imagery to condition things in a context and to communicate desired message effectively. The analysis asserts that understanding imagery and its types would certainly help students perceive ideas in poems and analyze them critically.

Keywords: *Analysis, emotion, imagery, literature, message, poetry, theme*

Introduction

Thoughts, feelings, experiences and emotions are expressed through actions, words and images. Language is the system of expressing human experiences and emotions through various signs and sounds. Literature generally in written form uses language carefully. Culler asserts, "literature is the speech acts or textual writing that elicits different kinds of intention (27). The users apply different forms in writing. According to Meyer, writer in any form of literature intends to make his text be read and heard aesthetically and it is highly provocative to appeal and open the interpretation (qtd. in Retnayanthi 1). Literature is a best means of expressing experience in various genres. Since literature is aesthetic form of writing that evokes image of something in human mind with relation and experience of the external world, it is best realized in poetic expression. Selectively beautiful and artistic words are used in its form. Words in

structure of a poem are selected to compose best dictions, so a poem may have strength to evoke imagination and feeling of its the reader or listener and to generate images of the things told. In this sense it differs from other form of writing, and elicits more mental picture. Klarer opines that literature significantly differs from legal documents, telephone books, magazines, scientific textbooks, and other forms of communication and it sounds different due to its distinct and rather emotional ways of expressions (1). Poetry is much more in such functions because its aesthetic feeling and experience expressed through the systematic use of language the poet is familiar with, is usually eloquent and impressive.

When thoughts and experiences are evoked in a rhythmic way, the expression become more impressive due to its musicality, symbols and images. Ollila & Jantas define poetry as a kind of verbal or written expression in rhythmically structured language that reveals any kind of emotion, idea, or state of being or happening (1). This definition infers that there are two basic approaches of poetic expression: they are symbol and imagery. Symbols, according to Rosmaidar and Rina Wijayanti, is intended meaning of the person who symbolically refers word/s to things. Imagery contains mental picture in every word that a poet uses to evoke the experience of reader and elicit imagination. Imagery makes readers or listeners create mental picture or form an image in minds (Smith 1985). Most of the poetry deserve images and highly formed linguistic composition. It is often connotative and often deviates from ordinary language that is mostly direct or denotative. Smith also opines that imagery is words and phrases that immediately make readers experience images of things evoked any form a sensory perception it is conveyed through. In short, an image is a stimulant that generates some fresh experience of something perceived through language and gets transferred in reader or listener's mind. It helps readers "to see, hear, feel, and think about the use of language" (Hidayatullah 9). Therefore, in order to understand poetry better, readers need to know how a poet constructs words in diction and uses figurative elements to create message.

While reading a poem a reader creates image in his/her mind- an image on the basis of the words used in the diction. This means every poem contains an image in this or that form and it is much necessary to know how an image is constructed, what types of images are common in poetry and how they can be easily perceived. However, it is not easy to perceive image and understand imagery. Image and imagery are among the most widely used but poorly understood terms in poetic theory. Therefore, this article is focusing on what common types of imagery are and whether they are used in the poems prescribed in compulsory English curriculum of class eleven of higher secondary level education of Nepal or not. This article will try to know what elements elicit images, and bring experiences of imagery to the reader while reading a poem.

Problem Statement

Essential guidelines and information about effective teaching-learning activities and methods are necessary for both teachers and students on prescribed course. It would help gain desired results and meet the course objectives. How teachers focus their pedagogical activities in secondary level and the university classes has not been a serious concern to the concerned authority in Nepal. Bista says advanced program packages with student cantered teaching methods, materials, trainings and structural design for improving teaching and learning English in Nepal (9). In order to know how much the students have gained from the classroom can be evaluated from the feedbacks we get from learners' responses after they complete their studies. Assessment to students' performance in the market has also not been under research in massive

scale (8). And study on how teacher of English teaches particular genre in classroom has been in much consideration in research. Pokhrel made research in teaching poetry in Dang valley schools and found grim picture that most of the teachers applied basically three methods of teaching: paraphrasing, translating, and reciting- which are all stereotypical methods of teaching second language (31). This kind of teaching is still there in university level too. Since there is need arousing interest among students about learning poetry in English in Nepal, analysis on the poem of Higher Secondary Level course would be very beneficial for both teachers and students. This article bases its research on the common features of imagery in poetry and types of common images used in poetic writing. In reading practice, most of the common readers are ignorant of images and consequently fail to grasp the emotional feeling of the writer and perceive intended meaning through the generation of the images. That is why it queries to know fundamental nature of images and its types and how they are reflected in the poems. The application is on five poems that have been prescribed and taught in class 11 compulsory English of Higher Secondary Board of Nepal.

Research Questions and Objectives

Based on this background, during the analysis process, the following research questions and objectives will be considered. It is done in order to make the researcher to avoid ambiguity of the analysis and get the description clearly about the object of the analysis itself. The following questions are kept in mind while doing research and analysis:

- a. What types of poetic imagery are common in English?
- b. What types of images are reflected in the poems of Compulsory English course of Class Eleven in Nepal?

And therefore, the objective of the research is to find out:

- a. The common types of poetic imagery in poems.
- b. Images reflected in the poems of Compulsory English course of Class Eleven in Nepal.

Literature Review

Literature is that kind of writings that generate and evokes artistically meaningful messages to be realized. Literature is an art of writing in which the creator presents and the reader perceives deep meaning and beautiful expression in words. Literature presents human imagination in the form of desire, thought, wishes, responses, information and other moods and emotions about all aspects of human lives, living beings and nature in the world (Eagleton 1990). It is expressed mostly in written language form though orality is also an effective way of expressing such quality of thinking.

Learning of literature and exercising its composition would enrich our critical and creative ability. Literature is a medium of making ourselves known to other and ourselves know about other (Robert & Jacob 1982). It enables and gives an opportunity for us to identify human's ideas and knowledge, skill and other aspects in different places. Literature is a work of human beings resulted by their artistic creativities (Wellek & Warren 1977). Therefore, literature along with being an effective means of conveying message and information about things, it is also an effective means of entertainment. Abrams & Harpham state that literature through imaginative writings in the form of poetry, prose fiction, and drama has been a good source of "information and entertainment" (178). Therefore, literature is such a kind of creation in terms of fiction and non-fiction which reflects the author's personal condition related to humans' lives,

and carries some moral messages explicitly and implicitly stated (Sulaiman 35). Since literature includes information and knowledge from careful and intellectual personality and the creators, it is considered for reading with purpose in school, colleges and universities. In short, literature is a source of information, knowledge and entertainment for both academic learners and common people.

Poetry is much deliberately formed literature so as to produce music or words and images of things. It poetry directly appeals to our senses through its musicality. Its words and dictions if assembled well in various figurative forms contribute to impress readers. A literary writing does not become poetic writing without such fundamental features of the poetry. According Halim, the word 'poetry' comes from Greek language, "Poieo or Poises" meaning as "making, forming, creating (the words), or the art of poetry, or a poem" (15). That's why a poem is naturally more or less musical, rhythmic and more symbolic and appealing to our senses and emotions. Along with rhythm and music, poetry appeals to our senses through imagery and symbolic features (Wolosky 2001). Images help us to see, hear, feel, and think about various things the poet has imagined of and presented to. This article is just going to explore imagery in poetry, and its importance. Then it analyzes the imagery, its types and their reflection in the selected poems from the plus two compulsory English curricula.

Types of Imagery in Poetry

There are various types of devices that a poet uses to make his/her poetic expression more figurative. One of the common and often applied devices is imagery which makes our senses stirred and we will see, hear, feel things the way the poet does. Anezka Kuzmicova describes mental different kinds of perception of imagery on the basis of cognition and says that when a reader experiences mental imagery while reading literary narrative, it is quite complex to explain the type of experience and its verities. He categorizes mental imagery in reading on the judgement of three elements through which the imagery is created: the text, the reader and the situation (280). Though the writer is there to mobilize these elements for imagery, the actual experience of imagery does not take place if the reader himself is not able to experience images whole reading the text in the given situation. Sometimes it is difficult to grasp the image of words due to some barrier of culture faith, value and personal understanding and consequently. "Some words" according to Crystal "do have meanings that are relatively easy to conceptualize, but we certainly do not have neat visual images corresponding to every word we say" (101). The value of poets' uses of and application of the figure of speech like simile, personification, metaphor etc. come into effect and make his diction sound more effective, impressive and meaningful only when reader realize images while reading. In the following poetic verse of Kalidasa from 'Meghaduta' (Cloud Messenger) we can see different images in few words and lines:

The gentle breeze shall fan thy stately way,
In sportive wreathes the crane around thee play;
Pleased on thy left the Chataka, along
Pursue thy path, and cheer it with his song. (11)

And when thy thunders soothe the parching earth,
Shower, expected, raise her mushroom birth;
The swans for mount Kailasa shall prepare
And track thy course attendant through the air. (13)

Here, when Yakchhya guides the messenger clouds to take his message from Ramgiri mountain to his beloved, Yekchyeka who lives in Alaka, is well pictured here. The description of the season and changes it brings in natural environment is vividly described with visual, auditory, tactile images. Whatever ways are the images in poetry generated, from the basic features of them critics have presented seven types of imagery in poetry. They are briefly presented in the following few paragraphs.

Visual imagery

Visual imagery is the mental picture that we get through the study of words in a poem. It appeals and describes something that we can see and create in our mind from the words of the poet. Visual imagery includes colors, shape, size, physical features and any words or phrases that can be detected by eyes. Reader of poetry do get entangled and attached to visual images if well-created in the poem. In visual poetic imagery, the poet describes something the speaker or narrator of the poem sees, which appeals to the reader's sense of sight. William Wordsworth's 'The Sun Has Long Been Set' can be taken as an example.

The sun has long been set,
The stars are out by twos and threes,
The little birds are piping yet
Among the bushes and the trees;
On such a night of June
With that beautiful soft half-moon,
And all these innocent blisses?
On such a night as this is! (Wordsworth 851)

William Wordsworth here presents so many visual images one after another- sun setting and stars, birds peeping from bushes and trees, half-moon night, including an abstract image of experience like 'innocent blisses'. Another remarkable imagery is seen in his poem, 'I Wandered Lonely as a Cloud':

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

The poet uses similes to compare his lonely wandering to the aimless flight of a cloud. Adding more quality, he personifies the daffodils, which dance as if they are competent humans.

Auditory Imagery

This form of poetic imagery appeals to the reader's sense of hearing. That means, the readers feel that they are hearing something as described by the poet. Auditory imagery represents sound. It is also known as aural imagery through which we can feel hearing something while reading a poem. The auditory content may include music and any favorable or unfavorable sounds, and sometimes the sense of silence. Along with capturing the sound through words the poet may be using the device such as onomatopoeia- the word that sounds natural in sound or a form of imitation. Here is a good example of visual and an auditory image in few poetic lines by T.S. Coleridge, in his poem, 'Kubla Khan':

The shadow of the dome of pleasure
Floated midway on the waves;
Where we heard the mingled measure
From the fountain and the caves. (103)

Here, there is the use of visual as well as auditory imageries. The shadow of the dome which is floating on the waves of the river, describes its beauty. In the next line, the reader can hear the mingled sounds of fountain and caves. In John Keats' 'To Autumn' - the poet creates auditory imagery in the following lines:

And full-grown lambs loud bleat from hilly bourn;
Hedge-cricket sing; and now with treble soft
The red-breast whistles from a garden-croft;
And gathering swallows twitter in the skies. (338)

In these lines, John Keats tells us how the wild life is producing an audible in series: wailing of the gnats as a wailful choir, the lamb's bleat, the crickets' chirping, the swallows' twittering etc. The wonderful mixture of sound indicates the arrival of winter and makes us even to envisage of the days we are to experience.

Gustatory Imagery

Words that describe the taste of a thing generate gustatory image in a reading. The description may include sweetness, sourness, saltiness, spiciness, bitterness and other taste sense that activate our taste perception. The perception takes place at present from the past experience of our sense organs and recalls it. In short, gustatory imagery represents such words which say something that evoke readers' experiences of having taste of a thing. For instance, "The cookies were delicious - warm, sickly and sweet". From this sentence we can realize how the cookies taste. In Walt Whitman's poem 'This Compost', the poet generates a kind of shocking gustatory imagery:

O how can it be that the ground itself does not sicken?
How can you be alive you growths of spring?
How can you furnish health you blood of herbs, roots, orchards, grain?
Are they not continually putting distemper'd corpses within you?
Is not every continent work'd over and over with sour dead?
Where have you disposed of their carcasses?
Those drunkards and gluttons of so many generations?
Where have you drawn off all the foul liquid and meat?
I do not see any of it upon you to-day, or perhaps I am deceiv'd,
I will run a furrow with my plough, I will press my spade through the sod and turn it up
underneath,
I am sure I shall expose some of the foul meat. (612)

Whitman here seems to have been much stirred from the activities on the earth that go between giving or having lives, existences of them and deaths in which the cycle go on and go on. The poet wonders of how earth produces 'herbs, roots, orchards, grain' that are enjoyable yet they are dependent on to some extent on the compost of the many human corpses buried in the earth here and there. The poet may not have imagined of such imagery if he were from Hindu practice of burning corpses. The readers feel gustation of rotten human flesh from the experience of sensing animal flesh in such conditions.

Tactile Imagery

When we read a poem with description something being touched, we get the impression that we ourselves are in touch with something, get a sensational feeling. Poems with tactile imagery words would be combined in such a way that feeling of something soft or hard or cold or hot etc. due to the word appeals assembled in the poems. It is a feeling, readers feel themselves in touchiness of something. John Milton in his poem, 'Paradise Lost' says:

A dungeon horrible, on all sides round,
As one great furnace flamed; yet from those flames
No light; but rather darkness visible
Served only to discover sights of woe,
Regions of sorrow, doleful shades, where peace
And rest can never dwell, hope never comes
That comes to all, but torture without end
Still urges, and a fiery deluge, fed
With ever-burning sulphur unconsumed. (99)

The dungeon condition in every side of the wall has here generated a fearful and a much dangerous situation and the burning flame gives us a horrible sight to be and touch. With visual sight or imagery this line gives us a picture in which the reader feels to be more near land in touch with rather than distance observer.

Olfactory Imagery

When a poet describes something the speaker of the poem inhales and experience of something smelling, the imagery becomes olfactory because it immediately appeals to the reader's sense of smell. The description of the smelling would be alluring or favorable or unfavorable or disgusting. In his poem, 'Rain in Summer', H.W. Longfellow writes:

In the furrowed land
The toilsome and patient oxen stand;
Lifting the yoke encumbered head,
With their dilated nostrils spread,
They silently inhale
The clover-scented gale,
And the vapors that arise
From the well-watered and smoking soil. (579)

Longfellow in these verses powerfully engraves feeling of inhale and experience the smell of smoking soil in his mind. The same experience his readers can have while reading these lines. Of course, this stanza gives a sense olfactory imagery along with the visual and auditory images in the final lines. Words such as 'clover-scented gale' and 'well-watered and smoking soil' in the last line give so distinct picture in our mind that the smells after the rainfall gets as if we are at the place.

Kinesthetic Imagery

Our sense organs do experience different sources of knowledge. When we realize something moving, something stirring then, the appeal goes to our mind through sound and touch. In this form of poetic imagery, the poet appeals our sense of motion. For instance, when we feel the movement and sensation or vibration of something such as sweeping of air, speeding

of a car, rolling of thing on rough surface, sudden jerking of something the speaker of any poem experiences, then readers also may feel similar experience. For example, W.B. Yeats' poem, 'Leda and the Swan' paints kinesthetic imagery:

A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast
How can those terrified vague fingers push?
The feathered glory from her loosening thighs? (222)

The poem tells how the god Zeus raped Leda, a young girl sitting at her window. It is a mythological story from Greek. When readers through go the poem then they come to realize how the rape takes place and the images of different kinds from the sudden attack of the swan and weak struggle of the lady get stamped on our mind. The initial lines convey violence in the movement of the bird's "beating" wings while Leda's "staggering" the girls nap caught in the swan's bill rather generates awkward experience in the mind of the reader. The poet is quite successful in bringing mingled images with few words.

Organic Imagery

In this form of poetic imagery, the poet talks of sensational experiences such as thirst, dizziness, hunger, wheezing, compassion, fear, anxiety, anger, love etc. and such experiences in reader generates organic imagery. Let's see an example from Robert Frost's poem 'Birches':

So was I once myself a swinger of birches.
And so I dream of going back to be.
It's when I'm weary of considerations,
And life is too much like a pathless wood
Where your face burns and tickles with the cobwebs
Broken across it, and one eye is weeping
From a twig's having lashed across it open. (48)

Here, the poet imagines himself as a boy seeing birch tree bending and being playful. His swinging has bent three, and the continuity of action has given a sense of being extremely tired, yet the poet's concern is not to his past fatigue but he rather places a wish to belonging into the past and experience his childhood with playfulness and tiredness.

Another good example can be seen in Shakespeare's tragic love drama, *Romeo and Juliet* in which the following lines occur:

O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
As a rich jewel in an Ethiop's ear—
Beauty too rich for use, for Earth too dear. (Act one, scene -v)

The images about the beauty of Juliet as Romeo have observed is splendid. His word selection and devices like simile to comparison and contrast the beauty is quite impressive.

In these ways, poets in poetry generate various images. These elements, quality and presentation of course add the beauty and value of poetry. When we see such features of imagery in different poems just in a few short and representative examples above, we can easily realize that imagery is very important poetic device. Learning and teaching their unsentimental features and types in upper level of high school education is very important. Therefore, this article onward focusing on

five poems prescribed in plus two-level course of Higher Secondary Board of Nepal, will discuss and analyze them.

Discussion and Analysis

Teaching English in Nepal has been a challenging career because the government is not paying much attention in taking effective measures for quality education. Government should focus on formulating a long-term policy regarding education, teaching activities and prepare a phase-wise plan to train the teachers in massive scale (Aryal 2018). Whatever policy is introduced and followed by, teaching cannot be accomplished effectively until and unless teacher himself/herself becomes interested in teaching and does adopt skills of making language teaching interesting. Teaching poetry can be very interesting if the teacher is himself/herself interested to poetry. Renu Kumari Lama Thapa from her action research in present educational system in Nepal concludes that students want to learn in a “joyful manner” (104). And it is extremely necessary to make class room situation very friendly and arouse interest of the students to go into poetry to decipher meaning. According to Anderson and Lindqvist English in Nepal has needed well-trained teachers, improved textbooks, enough supplementary materials, and better evaluation system. Most of the researches in teaching and learning advise for better skills in teaching in the class room. And teaching poems interestingly of course needs knowledge about poetic elements and most importantly, imagery in poems.

Discussion and Analysis on the Poems of Class Eleven

a. ‘My Heart Leaps Up When I Behold’

William Wordsworth’s ‘My Heart Leaps Up When I Behold’ recollects the experiences of his childhood days and gives his emotions and feelings a meaning. The poem presents the poet’s love for nature and his close affinity in feeling. The poet feels that the rainbow has been one of the pleasant sources of his life. He claims that he feels very happy whenever he sees it in the sky. This kind of feeling comes not only at his adulthood but in his childhood also. He always felt and still feels great joy when he sees a rainbow in the sky. This experience in his childhood and adulthood has made him expect the same situation or opportunity to have it in future too. If he would be deprived of such opportunity then he wishes to die. The poet expresses his feeling thus:

My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began;
So is it now I am a man;
So be it when I shall grow old,
Or let me die.

The imagery of the poem is very effective and impressive. The image of life from the childhood to adulthood and even to old age is so rich that we cannot separately see the different stages rather in a distinct feature and experience. The connection to the life in three forms is closely connected by the beauty and affection of the nature. According to the poet, a child is the father of man because childhood is the beginning of the manhood. In other words, present needs and expectations are shaped and directed by the condition and action of the childhood and present contexts, action and habits will certainly shape the ways we need to have and enjoy in future. Therefore, the paradoxical statement the qualities of the grown-up men are all derived from

childhood. At last, the poet wishes that his remaining days would be bound by his love for nature. The poet asserts that present is the outcome of the past and so will be future from present:

The Child is father of the Man;
And I could wish my days to be
Bound each to each by natural piety.

Thus, the poet in this poem, with rich musicality of the words generate various images. The visual imagery is the most powerful one in it in which the rainbow in the sky becomes the significant one to reinforce the power of the poem. The image of son and father and old age gives a scenario of whole life of a person.

b. 'The Poplar Field'

Cowper starts 'The Poplar Field' with the description of what he saw in the field second times, after his first visit twelve years before. Before, the place was beautiful, full with poplar trees in row at the bank of the Ouse River and he had felt cool shade and gentle breeze at the banks of the river. He also heard music of the breeze among the leaves, along with the melodious song of the cuckoo bird. But now all these things have been changed. The poet makes contrast of the field in his two visits thus:

The Poplars are fell'd, farewell to the shade
And the whispering sound of the cool colonnade,
The winds play no longer and sing in the leaves,
Nor Ouse on his bosom their image receives.

Twelve years have elapsed since I last took a view
Of my favourite field and the bank where they grew,
And now in the grass behold they are laid,
And the tree is my seat that once lent me a shade.

In these two stanzas the poet has generated both visual and auditory images vividly. Tactile image is also generated from the poet's description of the visitor's sitting on the stumps of cut down trees that are lying on the ground. Then the power goes on using his sensibility to take about human pleasure and shortness of pleasant feeling and human life itself. He makes connection of the fallen trees on the ground with the end of human life and burial under the soil and it generates both tactile and ...images. This conversation of the fallen trees into an image of one's own grave so relevant in the context that its reader may get into the feeling of seriousness and sentimentality and this has added extra thematic value of the poem. Here, Cowper presents the loss of the natural beauty of the field, by utilizing the trees as a potent symbol of the theme of his love for nature. The sight of the poet bidding adieu to the place and images he loved and cherished makes readers feel serious and sympathy to the poet's actual feeling and situation. The context and the tactile imagery in 'farewell to the shade' becomes a tragic feeling to both readers and the poetic persona there. The readers also feel an obvious absence visible in the auditory imagery 'winds play no longer', which also adds sentimentality from the condition. The auditory imagery of 'whispering sound', the onomatopoeic effect evokes pathos and the alliteration 'cool colonnade', the imagery of ...enrichen the poem's quality. The auditory imagery along with the visual image from the scene of the blackbird's 'sweet flowing ditty', reflects the poet's sorrowful emotions and sentimentality. This way William Cowper has skillfully generated various imagery in this poem and added thematic value of the poem with apt contexts and poetic features.

c. 'Keeping Things Whole'

'Keeping Things Whole' by Mark Strand presents the theme of absence and anxiety in which the poetic person imagines of living in. This poem is much loaded with images with surreal theme also. With clear and precise language, the speaker's desire to be noticed whenever he is much intense but it never happens:

In a field
I am the absence
of field.
This is
Always the case.
Whenever I am
I am what is missing.

When I walk
I part the air
and always
the air moves in
to fill the spaces
where my body's been.

We all have reasons
for moving.
I move
to keep things whole.

The speaker states that he is 'the absence of field'. It tells the reader much about how this speaker moves through life. When he's present somewhere, it's like he's not. Wherever he goes he is 'what is missing,' and the image of the speaker's absence, as seen in the absence of 'field' is very impressive when he then asserts that the air moves to fill up the gap the body has made just before. This description generates both visual and perceptive images.

The last lines of this first stanza are rather pathetic in experience and expression. The poet states that wherever he is, he is 'what is missing'. While there aren't a lot of details in this phrase, it's clear that he is isolated.

The next stanza shows how the speaker is very sensitive in the role he often has to play in the world. The experience has made him to assert and conclude that we all have reasons 'for moving' but different individuals may have different purposes of moving. Yet the writer is not so relaxing from the assertion and says his moving is for keeping things whole. However, the role would never be fulfilled because keeping things whole is never possible. The space of air he's body does create is never to be ended and he has to move on forever. It is only an attempt and it is never to be fulfilled.

Thus, the writer has generated images of a field into two different lines: the image of 'presence' and 'absence' which give us further image that no one is away from the connection from presence and absence. Everyone is tied to the natural world even though he/ she seems to have separated from it in appearance. So, the image of connection and isolation, one moving on and the air flowing, presents the imagery of perception, sight and feeling.

d. ‘Concrete Cat’

The poem “Concrete Cat” by Dorothy Charles is one of the best examples of ‘Concrete poem’ in which the poet uses the words as the visual things. The poet in this poem has depicted the picture of a cat in form and action. Shaping of the cat’s ‘ear’, ‘eye’, ‘mouth’, ‘tail’, ‘whisker’, etc. by appropriately giving the shape of the organs by using the shape of letter in capital form is an endeavor to present the thing in visible form, not in emotion and sentiments. The poem has created a context of from which we feel an image of assembling things and giving a concrete form of something but here a cat.

The impressions and images of cattiness and its action is presented through the poet’s presentation of the cat in its action because its action is symbolically presented through the word ‘mouse’ upside down’. This suggests that the cat has just killed the mouse whose dead body is lying down behind it. So, the images of the cat in its actual form and actions have made the poem itself an image of how the cat is naturally appears to be and what fundamental actions or nature does it show for its livelihood.

e. ‘On the Vanity of Earthly Greatness’

Arthur Guiterman’s ‘On the Vanity of Earthly Greatness’ talks of how people who feel vanity for their plans, ambition, achievement and power, of course get sooner or later weakened and engulfed into oblivious by the power of Time. He presents various visual, tactile, auditory and kinetics images in the poems and present his message more effectively. The power goes thus:

The tusks that clashed in mighty brawls
Of mastodons, are billiard balls.
The sword of Charlemagne the Just
Is ferric oxide, known as rust.
The grizzly bears whose potent hug
Was feared by all, is now a rug.
Great Caesar’s bust is on my shelf,
And I don’t feel so well myself.

Guiterman says that the tusks of mastodons which become weapons and strength of power to show and engage in powerful brawl until the animals are young, strong and energetic. But after the strength is gone or after their death the tusks are used as playthings and they are rolled hitter and thither in games like billiards. Similarly, the sword of Charlemagne the Just, who won so many countries using the sword as his weapon when he was young and in power, has been useless now because Charlemagne no longer could use it and after his death it remained idle and has now got rust. In order to strengthen his argument, the poet further presents another image of powerful animal like grizzly bear. Until the bear is strong and active, no one can go near it and remains afraid of the powerful embrace it. After its death its fur is used for rug. Likewise, The Great Caesar’s butt at present is kept in shelf. Thus, the poet’s proper handling skill of imagery in this poem plays significant role in conveying theme and meaning of the poem effectively. The subtle imagery of the power of the Time has been a powerful force in the poem. Things are in the flow of transitoriness of ‘Time’. Nothing in this world is so powerful as the Time is, and it can easily wash the name, fame and greatness or whatever it is, and it is futile to take any feeling of arrogation and boastfulness on earthly greatness.

Conclusion

Based on the findings and discussions so far, 'imagery' pervades in poetic writing in English. Poetic feelings and emotions are communicated mostly through 'imagery'. In most of the poems, readers may deepen their understanding of a poet's feeling and theme if they carefully observe and analyze the images the poet generates in writing. Imagery may reflect much idea of the theme and readers can gain insight into the creative process and make one's poetic reading and understanding more comprehensive. In English poetic imagery practice, there are seven common types of imagery. Based on the poems analyzed above the researcher concludes that all poems prescribed in the plus two-level compulsory English in Nepal do have imagery. And most common images found in the poems are visual, auditory, tactile and kinesthetic. Olfactory and gustatory images are less realized in the poems. The dominant type of imagery that appears in all the poems is visual imagery. Most of the poets have used this imagery to compare and contrast things or situations and generate different conditions to convey the desired messages. In short. Imagery has been a powerful medium of conveying poetic messages and thematic significance in poetry, and all poems discussed and analyzed above have been enriched with imagery. Understanding imagery and its types would certainly help students to comprehend the poems, as well as to analyze them, critically.

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