

MODERNISM IN ELIOT, POUND AND WILLIAMS

Joynub Nabila Obayed
ID: 05303014

Department of English and Humanities
December 2009



BRAC University, Dhaka, Bangladesh

MODERNISM IN ELIOT, POUND AND WILLIAMS

A Thesis

Submitted to the Department of English and Humanities

Of

BRAC University

By

Joynub Nabila Obayed

Student ID: 05303014

In Partial Fulfillment of the
Requirements for the Degree

Of

Bachelor of Arts in English



BRAC University
December 2009

For my family, for Professor Firdous Azim, for supporting and believing on me

Acknowledgement

Special thanks to my supervisor, Professor Kaiser Haq for teaching me how to structure a discourse that is so radical in its history. He has taught me to focus on a point and analyze it to its deepest degree and also provided me with more resources. This is a valuable lesson for me to treasure.

Joynub Nabila Obayed

CONTENTS

Abstract.....	i
Preface.....	1
Chapter 1.....	2
Chapter 2.....	12
Chapter 3.....	33
Conclusion.....	55
Work Cited.....	57

Abstract

This paper will observe the traits of poems reflecting Modernism in English Literature. The purpose of this paper is to identify the particular traits of modern poetry and their distinguishing characteristics in comparison to poems of the previous era. The entire paper will deal with the work of T. S. Eliot, Ezra Pound and William Carlos Williams.

PREFACE

As human beings we always tend to see certain patterns and doing so eventually become our habit. A very recent example would be, now while reading a on a computer document using a certain font, a sudden change of the font creates disturbance. As a result a person loses track. In the same way, at the beginning of the nineteenth century or before that, poems followed certain regulated and given metrical and thematic patterns. Readers became conditioned to respond to the patterns. But in the 20th century a new context of thought started to bring the reader's experience. Other than just reading a poem for recreation a reader had to search for the exact point (meaning) of his reading. Free verse emerged poets have more emphasis on the implicit understanding of a poem. They found that, there is a soul in the sound body of poetry that makes a poem alive, a living 'thing'. Generally from the 20th century poets started to create poetry by using visual images, sound images, metaphors etc. in moral way. "The modernist generation, both critically and creatively, was centrally concerned with the relations between literary form and modes of knowledge on understanding." (Bell 11). Three major poets of the era are T. S. Eliot (1888 – 1965), Ezra Pound (1885 – 1972) and William Carlos Williams (1883 – 1963). Supposedly these three poets are responsible in initiating many changes in modern poetry. This paper will look at the changes that took place with Modernism, mostly because of these three poets. Modernism is a movement that is applied to a certain group of people who are born in the late nineteenth century. In literature modernism includes European and American literature. However, if we try to track the time-span of this movement, modernism will be coming under the time span, 1890-1930.

Some of the prominent authors of this age include James Joyce, T. S. Eliot, Joseph Conrad, W. B. Yeats, Virginia Woolf, and Ezra Pound. Writers of this age however bring new forms, styles and concepts of writing in English Literature. The movement introduces different trends like, Imagism, Vorticism, Surrealism and many more. The focus of this movement had been to generate new techniques to differentiate their literature from the literature of the previous age. This paper will particularly focus on the theories, subject and style of poetry that has been initiated by these modernist poets.

Chapter 1

In this chapter different major theories of 20th century poetry will be discussed and also a contrast with the 19th century will be presented. This chapter will mainly focus on some major movements of the 20th century including Imagism, Vorticism, and Surrealism. However the discussion of these theories will provide us a guide in the next chapters.

“Is the Image of the Imagist the Same Thing as the Symbol of the Symbolist?”²:

This is a question that can come frequently to a person’s mind while dealing with Symbolism and Imagism because from a distant view they may look the same and as Symbolism was introduced prior than Imagism many may recognize Symbolism as the forerunner of Imagism. However to answer this question I will first talk about some main concepts of both of the theories.

Symbolism is a late 19th century movement of French and Belgian origin in poetry and the arts. Symbolism itself is a ground breaking theory that initially brings a modern look in form of poetry. Although it brings a change in form the premise remains the same: aesthetic. Paul Valéry, a direct successor of Stéphane Mallarmé, indicates the shift in reading habit through which we can understand the main concept of symbolism:

For a long, long time, the *human* voice was the foundation and condition of all
literature...

A day came when the reader could read with his eyes alone without having to spell things out, or hear them, and literature was completely transformed by this.

Evolution from the articulated to the skimmed over, - from the rhythmic and sequential to the instantaneous – from what is tolerated and demanded rapacious eye, free to roam over the page. (Scott 207)

This excerpt indicates that with a symbol the application of the poet's voices reduced and the readers' eyes become more active. Poetry becomes "an art that owes more to form than to the poet." (Scott 207). For example:

Turning and turning in the widening gyre
The falcon cannot hear the falconer;

Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world
("The Second Coming")

In this part of the poem by Yeats, the word 'gyre' has been used as a symbol. Generally a gyre is a tool to measure time but in this poem a gyre symbolizes the life cycle of human beings. However, symbols are used to suggest more than is literal meaning.

On the other hand, Imagism is a 20th century major movement that introduces poems in the form of an image. The image according to Ezra Pound is "an intellectual and emotional complex in an instant of time, which may work through metaphor, juxtaposition or fusion" (Childs 99). Pound adds that "Imagism is a luminous detail" which synthesizes multiple perspectives in a single image. This technique has widely been used in Modern poetry. A poet and translator, F. S. Flint, with many other Imagists, comes up with some rules for Imagist poetry following:

1. To use the language of common speech, but to employ always the *exact word*, not the merely decorative word.
2. To create new rhythms-as the expression of new moods. We do not insist upon "free-verse" as the only method of writing poetry.... We do believe that the individuality of a poet may often be better expressed in free verse than in conventional forms.
3. To allow 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 generalities, however magnificent and sonorous.
5. To produce poetry that is hard and clear, never blurred or indefinite.
6. Finally, most of us believe that concentration is the very essence of poetry. (Cleanth Brooks 635)

The best example of an Imagist poem is "In the Station of the Metro" where with exact words a fusion of 'faces' with 'petals' has been made. In Imagism two visual images are juxtaposed and the new image begotten from both of those images is different from them. However image and symbol in poetry are not a same idea. The difference between the image of the Imagist and the symbol of the symbolist is best described by Pound:

The Symbolists dealt in 'association', that is, in a sort of allusion, almost of allegory. They degraded the symbol to the status of a word. They made it a form of metonymy [Pound writes metonymy]. One can be grossly 'symbolic', for example, by using the term 'cross' to mean 'trial'. (Zach 235)

Moreover he adds,

Imagisme is not symbolism... The symbolist's symbols have a fixed value, like numbers in arithmetic, like 1, 2, and 7. The imagiste's images

have a variable significance, like the signs *a*, *b*, and *x* in algebra. (Waldrop 76)

Therefore, the Imagist's image and the Symbolist's symbol are not the same thing because "the natural object is always the adequate symbol" but the Imagist's image like the is a pigment of a poet. "A painter should depend, of course, on the creative, not upon the mimetic or representational part in his work. It is the same in writing poems" (Waldrop 77). However the image of an imagist is not necessarily an idea but has something to do with mood.

The Importance of Vorticism with 20th Century Poets:

Vorticism is a short-lived British movement of the 20th century that lasted for only three years. Nonetheless this movement is important because it takes the Imagist's image a step ahead. This movement headed by Wyndhem Lewis attempted to relate industrialization with art. It tried to show modern life, which is full of machines and gadgets. The famous painting of this movement is *The Mud Bath* (1914) by David Bomberg in which modern life has been painted as an array of bold lines and harsh colours drawing the viewer's eyes into the centre of the canvas. However, Vorticists tried to capture movement, energy and intensity into the images. In doing this the name giver of this movement Ezra Pound re-defined the image as 'vortex':

The image is not an idea. That is a radiant node or cluster; it is what I can, and must perforce, call a VORTEX, from which, and through which, and into which ideas are constantly rushing. (Zach 237)

They focused on geometrical-abstract art like the pattern of a chess board. Pound later develops his ideas on 'active patterns' those including "his own Vorticist images swirl, whirl, flutter, strike, fall, move, clash and leap, with a new emphasis on conflict and distortion." (Zach 236). However "the Vorticist anti-representational bias ('We want to leave nature and Men alone') was imparting to his thinking an abstract, 'musical' colouring" (Zach 237). A good example of a poem that can provide a visual description of Vorticism can be "The Great Figure" by William Carlos Williams:

Among the rain
and lights
I saw the figure 5
in gold
on a red
fire truck
moving
tense
unheeded
to gong clangs
siren howls

and wheels rumbling
through the dark city

This poem presents a moving image not only with its words but also by using no punctuation. The entire poem leaves readers with an effect of a force. It is just like the figure 5 from far coming straightly close to you and in a sudden crossing you. Moreover, at the beginning of the movement T. S. Eliot found “the thought of the modern and the energy of the cave-man” (The Vorticist Experience) in Wyndhem Lewis. But Eliot, a self declared “classicist in literature” was never a vorticist.

However, Vorticism could not last long perhaps because modern city dwellers associated it with machines rather than sights and sounds and “the very works of art that he looks at when he seeks delight through the senses are no longer representations of what the eye has seen but constructions and designs – or, in other words, another order of abstractions.” (Krutch 27).

The Appearance of a More Real Approach:

Surrealism appeared in the early 1920s and featured the elements of surprise and juxtaposition in art. The original definition of Surrealism given in the first manifesto was:

[It is a] pure psychic automatism by which it is proposed to express, verbally, in writing, or in any other manner, the real functioning of the mind. [la pensée]. Dictation from the mind, in the absence of any control exercised by reason, outside any aesthetic or moral preoccupation.

(Waldrop 79)

This theory supported the unconscious activity of our mind with juxtaposing two separate realities, bringing together. Moreover, this theory reflects the construction of dreams as Sigmund Freud has described in chapter 6 of his book *The Interpretation of Dreams*:

The dream-thoughts and the dream-content present themselves as two descriptions of the same content in two different languages, or, to put it more clearly, the dream-content appears to us as a translation of the dream-thoughts into another mode of expression, whose symbols and laws of composition we must learn by comparing the original with the translation. (Freud 93)

It means that dream-content is a condensation of dream-thoughts and both of them creates simply a different thing like surrealists' believes that "Two visual images form what one may call a visual chord. They unite to suggest an image which is different to both." (Zach 235). That is the power to create metaphor through which a person can reach to unconscious. The manifestation of Surrealism is like the dream in only sleep and in the waking state the poetic. Ferdinand Alquié explains Surrealism:

Presupposes the kinship of the powers which construct the universe and the principles that direct our thoughts; it calls for the liberation of forces common to man and nature... Surrealism is not the flight into the unreal or into dream, but an attempt to penetrate into what has more reality than the logical and objective universe[,] ... an immanent beyond... [F]or

surrealism is a question not of giving free rein to a fantasy void of sense but of unveiling the nature of things and of man. (Skaff 189)

Therefore it shows that surrealism is a technique with which the truth of an image can be found because it reaches the unconscious level of the mind and reveals the truth of man but not giving “free rein to fantasy”. However crisis of language remained a major concern to the surrealists and to compromise with this condition they mentioned, “The first step...was the acceptance of the new situation and that the second step was the evolution of a new understanding of language” (Sheppard 333)

The relationship between the poet and his poem:

After discussing all these movements that introduced the Modernist period one can ask what is actually the relationship between the poet and his creation in this age? According to the Bengali philosopher poet Fakir Lalon Shah, there are two types of belief; one is dualistic (creator and his creation are separate), and the other is metaphysical (the creator is inside his creation). Perhaps in case of modern poets, they fell in the category of metaphysical because they are in a search to find the truth with exploring the unconscious. For example, in “Ode to a Nightingale” Keats expresses his negative feelings about the modern world and he “Already with thee [poesy]” goes to the world of his imagination. However this reverie of what he is not sure can also be false. The reason for indicating it as possibly false is that a reader while reading this poem can only read his words and nothing else with which he can find any clue. The language has only one dimension. That means the readers have to accept what the poet is saying and

there is no other option. But in the case of modern poets, with their use of image and action, a reader can actually interpret the meaning. For example in the poem "This is Just to Say" by William Carlos Williams:

I have eaten
the plums
that were in
the icebox

And which
You were probably
Saving
For breakfast

Forgive me
they were delicious
so sweet
and so cold

admits what he has done. Now this confession cannot be false because the image he has presented here is two-dimensional. First of all the poet admits what he has done and secondly with the last stanza the poet leaves incomplete information for the readers about what the poet actually wanted to say here in the poem. Now up to the readers to find out

the poet's motive. Therefore this indicates that as poet's intention is hidden in his poem it means that the poet is a part of his poem and inside of his poetry. The poet is identified with his intention, thus he is inside his poem. This concept can be well defined in a song of Fakir Lalon Shah which starts:

আমি কি ? তাইজানলে

সাধন সিদ্ধি হয়

আমি কথার অর্থ ভারী

আমি সেতো আমার নয়

Chapter 2:

This chapter will thoroughly focus on the subject of the poetry of the 20th century which will include a shift of subject from the 19th to the 20th century, the effect of urbanization and mechanization on modern poetry, the type of subject that is observation based and what does reality actually mean to the Modernist poets.

A shift of Subject in Poetry (19th-20th Century):

This chapter will discuss a shift in the subject of poetry that is assumed to have changed in the 20th century and how the three poets have captured this change in their poems. Previously in the 19th century the subjects of poems were much different from the 20th century poems. "Among the conventions of the more traditional verse in England

and the United States throughout the nineteenth century was, obviously, the use of nature and landscape as subject matter, setting, symbol, or metaphor” (Perkins 4). During the 19th century nature was a subject that was present directly or indirectly in all the poems. However “Poetry in the nineteenth century was generally considered personal utterance. That lyrics voice the emotions of the poet was taken for granted. Even with dramatic monologues and narrative poems, the assumption was still that poetry offered a valued, intimate contact with the poet” (Perkins 5). Poetry was viewed as a source of solace. Nature served the purpose of conveying emotions and most of all, the very personal emotion of poets. Poems portrayed the views and emotions of the poet. For example, the famous Romantic poet John Keats’s poem “Ode to a Nightingale” shows an “intimate contact with the poet”:

My heart aches, and a drowsy numbness pains
 My sense, as though of hemlock I had drunk,
 Or emptied some dull opiate to the drains
 One minute past, and Lethe-wards had sunk:

Here in this excerpt the use of words like, “My”, “I” makes it totally a poem of *his* experience, very much his own poem and definitely deals with his personal experience. Not only is it a “personal utterance” but at the same time it is “agreeable”.

Away! away! for I will fly to thee,
 Not charioted by Bacchus and his pards,

But on the viewless wings of poesy,
 Though the dull brain perplexes and retards:
Already with thee! Tender is the night,
 And haply the Queen-Moon is on her throne,
Clustered around by all her starry Fays;
 But here there is no light,
Save what from heaven is with the breezes blown
 Through verdurous glooms and winding mossy ways.

This part of the poem describes the beauty of nature intermingled with the poet's emotion and it is definitely "agreeable"- a term "borrowed from critics of the eighteenth century and the Romantic period; as distinguished from the intellectual perception of the beautiful, the feelings of the 'agreeable' arises when poetry presents what is inherently pleasant or has become so through association" (Perkins 4). Nonetheless this is definitely very pleasant poetry.

However, although the cultural center during the nineteenth century was England and "Europe dominated the world politically as well as economically, only two nations outside Europe enjoyed real independence- America and Japan" (Bullock 60). Hence possibly that independent mind led an American poet first to deal with the idea of modernity. Walt Whitman celebrated modernity in nineteenth century with his poem "One's-Self I Sing":

One's-Self I sing, a simple separate person,

Yet utter the word Democratic, the word En-Masse.

Of physiology from top to toe I sing,
 Not physiognomy alone not brain alone is worthy for the Muse
 –I say the form complete is worthier far,
 The female equally with the male I sing.

Of Life immense in passion, pulse, and power,
 Cheerful, for freest action form'd under the laws divine,
 The Modern Man I sing.

This poem tells us that life is something which is full of passion, power and action. A human being is capable of choosing his/her own action with his/her own free will which is indeed a very modern idea. Moreover, using concepts of science like “Physiology” “Physiognomy” (presently called *Personology*) give the poem a scientific view. It uses words from science that introduces characteristics of science in poetry.

Although Whitman celebrates modernity, most of the renowned poets of the twentieth century celebrated *form* rather than the *subject* of a poem. For example:

Let us go then, you and I,
 When the evening is spread out against the sky
 Like a patient etherised upon a table;
 Let us go, through certain half-deserted streets,

The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:

This is an excerpt of a famous modern poem “The Love Song of J. Alfred Prufrock” by T. S. Eliot. Without any doubt these lines already project the subject of the poem; a life in a city which is “etherised”, alienated. Prufrock talks about his urban monotonous life which is real and he cannot escape it like Keats has escaped it in “Ode to a Nightingale”. Keats’s main idea in the poem is, if the truth is cruel there’s no need to remember it. But to Prufrock, truth is cruel and ultimately there is no escape. So it is better to live while knowing the truth:

There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate;
Time for you and time for me,
And time yet for a hundred indecisions,
And for hundred visions and revisions,
Before the taking of toast and tea.

This is an observation of reality and Prufrock is facing it like any other person of his time. Thus the subject of poetry changes from the nineteenth to the twentieth century, a shift from nature to urban mechanism.

The Effect of Urbanization and Mechanization on Subject:

In terms of finding the effect of urbanization and mechanization on poetry, we should look back to the history of the beginning of modernity. For a quick view I will mention an excerpt from "The Double Image" by Alan Bullock:

I find myself turning to two contrasting pictures. One is a photograph of a London street-scene taken in the summer of 1904; it shows the busy crossing in front of the Royal Exchange. Along the pavements under the gas lamps, businessmen in top hats and frock coats rub shoulders with clerks in bowler hats, a ragged newspaper boy with his placards, and one or two women with long skirts and large hats, carrying parasols; the roadway is crowded with hansom cabs, brewers' drays, wagons and horse-drawn buses – the animated everyday scene on any day of the week in the largest and wealthiest city in the world, caught suddenly and pinned down in black and white. The second is a picture, *Les Femmes d'Alger*, painted by Picasso in 1907, a painting fertilized by Spanish and African influence which has been called the first truly twentieth-century painting: five naked women painted in a series of geometrical lozenges and triangles, with total disregard of anatomy and perspective. (58)

This excerpt gives us more or less a view of the 20th century at the beginning of the modern era. During the first phase of the twentieth century, before World War I, European capitals like London, Paris and Berlin were the centres of industrial, commercial and financial activity and the most remarkable economic growth took place in this time span. Many industrial and technological and scientific inventions changed the world and specifically Europe. "This was the shape of twentieth-century European and American society: urbanized, industrialized, mechanized, its life shaped to the routine of factory or office" (Bullock 59-60). However, the urbanization, industrialization and mechanization has an effect on the subject of poetry. T. S. Eliot's *The Waste Land* can be seen as the best example to demonstrate the impact of urbanization and mechanism on the subject of poetry. The poem emphasizes the representation and experience of fragmentation and disconnection which Eliot saw as the essence of 20th century urban life. Nonetheless the basic theme of *The Waste Land* is "The contrast between two kinds of life and two kinds of death. Life devoid of meaning is death; sacrifice, even the sacrificial death, may be life-giving, an awakening to life." (Brooks) Here one of the deaths is the death of the soul and another death is the death of revival. Throughout the poem using different allusions and references Eliot tries to portray an image of *Death-in-life* and this urbanization is causing this death. According to his idea, in this modern city "men are afraid to live in reality" (Brooks) This mechanized world has made men the living dead. The first section "The Burial of the Dead" depicts the dying soul of the speaker as a modern human being living in this modern society:

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.

Eliot starts as if he is ridiculing the modern man to whom April, the month of rebirth, is “the cruellest month” and the month of sorrow and death kept him “warm”. That shows how pathetically modern “men dislike to be roused from their death-in-life” Whereas in *The Waste Land* April or the month of spring has been mentioned as “cruellest”, another contemporary poet William Carlos Williams portrays spring in his poem “Spring and All”:

Lifeless in appearance, sluggish
dazed spring approaches –

They enter the new world naked,
cold, uncertain of all
save that they enter. All about them
the cold, familiar wind –

Now the grass, tomorrow
 the stiff curl of wildcarrot leaf
 One by one objects are defined –
 It quickens: clarity, outline of leaf

This excerpt describes how the winter is replaced by the spring and spring one by one defines objects with its touch of newness. A sharp difference is visible here. Eliot has mentioned April as the “cruellest” month while it is not. He says so to ridicule modern men for whom death-in-life is more important. On the other hand it is, perhaps ridicule again towards the Decadent poets. They were also ridiculed by Eliot’s contemporary poet Ezra Pound in his poem *Hugh Selwyn Mauberley*. This group of poets emphasized sensual pleasure with complex language and using adjective after adjective to bring a sensual feeling into poems. By doing so they discarded reality. That is why, for them April must be the “cruellest” month and winter warms them up because their sensual world is completely detached from the real world of pain and suffering. However, the epigraph of the poem has been taken from Greek mythology which describes nicely the concept of death-in-life:

Nam sibyllam quidem quidem Cumis ego ipse oculis meis vidi in ampulla
 pendere, et cum illi pueri dicerent: Σιβυλλα τι θελεις; respondebat illa:
 αποθαιεω θελω.

“For I saw with my own eyes the Sibyl hanging in a jar at Cumae, and when the acolytes said, ‘Sibyl, what do you wish?’ She replied, ‘I wish to die’”. “Apollo had granted the Sibyl eternal life but no eternal youth, and consequently her body shriveled up until she could be put in a bottle.”

Hence it is clear that one of the themes of *The Waste Land* shows the life of modern people which is almost the Sibyl’s life, living a dead-life. Nevertheless this is a single aspect of urbanization. Another aspect is a sense of futility. “it seems that in his poem he is dealing with the themes of futility, frustration and the spiritual and physical barrenness of twentieth-century western civilization.” (Eliot 77). The notion of sterility has been brought from time to time to convey the fruitlessness of the modern “unreal” life. For example, the conversation between a man and a woman in the second part of the poem “A Game of Chess” signifies the barrenness of life:

‘Do

‘You know nothing? Do you see nothing? Do you remember

‘Nothing?’

I remember

Those are pearls that were his eyes.

‘Are you alive, or not? Is there nothing in your head?’

This conversation shows an absolutely meaningless situation. People question themselves “what shall we do ever?” The meaningless unfruitful conversation signifies that “life in

the full sense has been lost.” (Brooks). In addition this “unreal city” contains fruitless man woman relationships. It is “the waste land of the instinct for fertility where sex has become merely a mechanical means of animal satisfaction rather than a potent, life-giving source of regeneration.” (Eliot 76). Finally at the last part of the poem “What the Thunder Said” Eliot starts on a religious note:

He who was living is now dead

We who were living are now dying

It symbolizes the death of religion and along with that the dying soul of human beings. “here is no water but only rock”. Water symbolizing faith connotes the lack of human faith in modern life. There is a hope of “rain” again bringing religion into life with “DA³ - Datta (give), Dayadhvam (sympathize) and Damyata (control)”. The guidance of these three can bring “Shantih shantih shantih” (peace) in life. So in *The Waste Land* urbanization has been portrayed as a curse on human life but there is a positive notion of peace at the end of the poem if faith can be established. Not only *The Waste Land* but other poems of the 20th-century also deal with more or less with same subject. For example, Ezra Pound’s *Hugh Selwyn Mauberley* leaving with roughly the same idea about the impact of urbanization and mechanization. *Hugh Selwyn Mauberley* is a long poem of eighteen parts and two sections. The first section roughly deals with Ezra Pound’s life as it is considered “quintessential autobiography” by F. R. Leavis and the second part talks about a person named Mauberley who seems to be a struggling poet. Throughout the whole poem Ezra Pound tells the readers about different aspects of the

modern world, the negative impact of urbanization and the first mechanized war (World War 1) in the fourth and fifth part of the first section:

Daring as never before, wastage as never before.

Young blood and high blood,
fair cheeks, and fine bodies;

fortitude as never before

frankness as never before,
disillusions as never told in the days,
hysterias, trench confessions,
laughter out of dead bellies.

This excerpt is taken from part IV where he considers the World War as a “wastage” of “Young blood and high blood/ fair cheeks, and fine bodies;” and that gave “disillusions as never told in the days”.

There died a myriad,
and of the best, among them,
For an old bitch gone in the teeth,
For a botched civilization,

This is from part V where with anguish inspired by the era he declares: "There died a myriad" "For a botched civilization". He criticizes contemporary society by saying in part XII of section 1:

Besides this thoroughfare
The sale of half-hose has
Long since superseded the cultivation
Of Pierian roses.

Therefore regarding the subject of urbanization and mechanization this poem mainly highlights World War I: "some for love of slaughter, in imagination,/ learning later . . ./ some in fear, learning love of slaughter;" (part IV, section 1). Apart from the negativity of urban life, the city-centered subject including trivial daily activities also came to be considered to suggest a rather complex and deep idea. Such as, "This is Just to Say" by William Carlos Williams can be cited in this regard:

I have eaten
the plums
that were in
the icebox

And which
You were probably

Saving
For breakfast

Forgive me
they were delicious
so sweet
and so cold

The form of the poem gives readers an image of a daily activity like sticking small notes on the fridge. Nonetheless it is indeed a very modern situation. Sometimes we do something which in the eyes of others can be a fault but for us its not thus we are not guilty. The subject goes with perceiving a situation that can have different angles of view for different persons. Hence, after this discussion it can be presumed that urbanization and mechanization definitely have some effect on the subject of modern poetry and it is in some ways positive and some ways negative but it is certainly based on city life.

Observation based Subjects:

“One of the principal concerns of emergent Modernism was the redemption from the aesthetic of the experimental and the existential.” (Scott, *The Prose Poem and Free Verse* 349). Poets of that era rather than focusing on aesthetic beauty became concerned with experimental or observation based subjects. In nineteenth-century poems the aesthetic view was more important and poets expressed their emotion by juxtaposing nature or landscape with their thought in a poem. But twentieth-century poets emphasized

on the preciseness of poetry. They chose subjects that could be observed in the manner of scientific observation. For example:

She dwells with beauty – Beauty that must die;
And joy, whose hand is ever at his lips
Bidding adieu; and aching Pleasure night,

This excerpt has been taken from the poem “Ode on Melancholy” by John Keats. The poet is saying that melancholy (she) dwells in beauty that must die and joy never stays for long, it is always saying good-bye. Moreover, using oxymorons like “aching pleasure” he conveys his acceptance of the truth that joy and pain are inseparable, joy never comes without pain. Through this poem Keats realizes that melancholy is actually the essence of life but not joy because joy is temporary and melancholy is eternal. However, this is a nineteenth-century poem and the purpose of bringing this poem here is to show that this poem actually talks about Keats’ experience and his very personal idea. This is his realization. This poem is doubly personal. First of all it is personal because it is the poet’s own realization, it expresses his own feelings and secondly it is written in a very personal manner which means, if someone else has to interpret the poem he/she has to see it from the poet’s point of view; the person cannot employ his thoughts in it. So it is like Personal+personal=the quality of a coin where we can see only one side of a coin but not the other side. On the other hand, a twentieth-century poem looks very different from this one. For example:

I remember also
 a dead rabbit
 lying harmlessly

On the outspread palm
 of a hunter's hand.
 As I stood by

watching
 he took a hunting knife
 and with a laugh

thrust it
 up into the animal's private parts.
 I almost fainted.

This is a part of the poem "To a Dog Injured in the Street" by William Carlos Williams. Here he shares an experience that he observed and also mentions his reaction towards the incident: "I almost fainted". However this is a very precise way of saying something and very different from the previous poem. So we can observe it as personal and observation based poetry. It is personal because the poet expresses the poem in a manner that conveys what happened to him and also gives his response to the incident and it is observation based because from the line "I remember also" to "up into the animal's private part" it is

an incident that the poet talks about. It is definitely an open incident about which another person wants to give his/her own opinion. The speaker observes that his reaction was he “almost fainted” and to another person the reaction could be different. Another person can see the situation from another perspective. This is the difference between the two poems. In the second poem the poet is giving the reader an opportunity to interpret it whereas the first poem is a concrete experience of a certain person. Another example from the nineteenth-century can make it clearer:

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.

This poem by William Wordsworth is slightly different from “Ode on Melancholy” where Keats expresses his personal idea. In this poem Wordsworth talks about his observation which is again personal. He observes how nature influences his feelings. However this is his own observation that readers cannot interpret by putting their own ideas because the poem provides a single side, where one side of a coin for the poet there is “a host of golden daffodils” “fluttering and dancing in the breeze” and a reader has nothing to comment because the situation is not common. But the excerpt from “To a Dog Injured in the Street” provides a common situation which is rather a situation

without the poet's own emotion. What the poet does is mention his reaction to the situation after describing the situation. Therefore as the situation is not mingled with the poet's emotion readers can interpret it from their own viewpoint. This gives the poem a broader view. It is not personalized but it asks one what one would do in this situation. This poetry involves readers actively and makes readers explore their own state of mind. Where Wordsworth's poem and Keats' poem have a coin-like quality, Williams' poem has the quality of a mirror. It not only involves the poet but also involves the reader's mind. To understand the poem the reader has to employ his/her own ideas. For example:

The apparition of these faces in the crowd;

Petals on a wet, black bough.

This poem by Ezra Pound, "In a Station of the Metro", is sharply observation based because this two-line poem is just an observation which can be interpreted from different angles. As the poet also projects his idea that the vision of faces in a crowd is like "petals on wet, black bough" he just made a comment that is very broad. Now why it is "wet" and "black" is a point for readers to find out because the poet does not mention why to him it's "wet" and "black". There is wide scope for the reader to interpret the form by involving his/her own ideas because the poet here has given the opportunity to employ the reader's mind. However, these poems are much more explicit and give poetry the form of an incident that not only defines the poet's own attitude towards the incident but also gives an opportunity to readers to think.

The Questioning “Escapism”:

There are many confusing statements about reality as a subject in Modernist poets. “Yeats’s early Romantic work only appears Modernist in that it represents an attempt to escape from urbanism and materialism into the Celtic Twilight of pre-industrial rural Ireland’s folk-tales and traditions.” (Childs 96). From this excerpt it can be assumed that escaping reality is a characteristics of Modernist poems. But again when John Keats escapes from reality to his imaginary world it is considered a very Romantic poem. Therefore it seems very difficult to understand what actually distinguishes both the Romantic escape and the Modernist Escape. Because when Keats is recognized as a Romantic poet because of his escaping the reality, Yeats a Romantic poet escapes the reality. However there is always a distinction between *doing something with understanding* and *doing something without understanding*. In that way *Escaping the Reality* has two different meaning to two different eras. John Keats’s “Ode to a Nightingale” is a Romantic poem that is on the subject of Escaping the Reality. Throughout the poem the poet expresses his wish to fly away to a beautiful place where,

The grass, the thicket, and the fruit-tree wild;
 White hawthorn, and the pastoral eglantine;
 Fast fading violets cover’d up in leaves;
 And mid-May’s eldest child,
 The coming musk-rose, full of dewy wine,
 The murmurous haunt of flies on summer eves.

He wants to fly away to this imaginary place because this world is a place “where men sit and hear each other groan;/ Where palsy shakes a few, sad, last gray hairs,/ Where youth grows pale, and spectre-thin, and dies;/ And leaden-eyed despairs,”. However this escape from the real to the unreal world is brought to Keats by his imagination:

Away! Away! for I will fly to thee,
Not charioted by Bacchus and his pards,
But the viewless wings of poesy,

So from the above discussion it can be assumed that Keats’s escape is more subject-oriented. The escape explores more of the subject of the poetry as the main concern of this poem is the harshness of the real world that makes the poet imagine or create a beautiful world in his mind. He thinks of a world that is like a painting of a perfect natural scene. For example, John Constable’s *The Hay Wain* (1821):



In the painting the landscape is perfectly pictured. Moreover, this imagination is totally carried away emotionally. That means throughout the poem the poet emphasizes on his emotions rather than anything else. His imagination is headed by his personal emotions.

Therefore Romantic escape includes Imagination that is emotionally charged and the emphasis is on the subject of the poem.

On the other hand, escaping from the real to the unreal from a Modernist perspective depends on the image. For example, in the poem "Sailing to Byzantium" W. B. Yeats wants to escape from the natural cyclic process of life and nature because it brings change in life. In the poem, to overcome this natural process he wants to go "to the holy city of Byzantium" where the "Grecian goldsmiths" will make him a gold bird, a bird made of material that is unchanged.

Once out of nature I shall never take
My bodily form from any natural thing
But such a form as Grecian goldsmiths make
Of hammered gold and gold enamelling

This statement directly indicates that the poet in this poem celebrates artificiality more than nature. Artificiality is identical to a form and thus unchanged. Therefore to him the *form* is more important than the natural thing. For example, the painting *Mae West* (1934-36) by Salvador Dali:



where the form of the face is more important than the expressions. Therefore it is visible that modern escape emphasizes on the form rather than the subject and the form in poetry is explained with visual or sound images. For example in "Sailing to Byzantium" "An aged man" is described with the image of "A tattered coat upon a stick".

However, where Romantic escape involves imagination begotten of emotion and that sets the subject of the poem, Modernist escape involves images these are more logically explained and celebrates the form of the poetry. In Modernist poetry it is not important to find that a person is escaping the reality *because* of his personal negative emotion but it is important of find *how* the person escaping from reality that involves explaining *what* are the elements the person is using to bring out the quality of escape.

Chapter 3

This chapter will discuss the style of poetry that found a place in Modernism with especially in poems of T. S. Eliot, Ezra Pound and William Carlos William. To show it more effectively some poems from the 19th century have also been included. However, the chapter will be focused on form, language and instruments introduced by modern poets and some 19th century poems will be discussed as to bring out the changes introduced by Modernism.

Form:

In the previous era nature remained dominant influence for many poets and poets seemed to present nature as it exists. They bring out their emotional aspects depending on

nature specifically. For them the unchanged nature is the main thing via which they can actually express their feelings with a kind of association. "A poet, whether he is writing epic, lyric, or drama, surely ought always to represent the divine nature as it really is. And the truth is that that nature is good and must be described as such." (Plato 98). So first of all, the representation of nature remains unchanged. Moreover, nature persuades poets to exercise their imagination, where based on Aristotle's idea imagination "remains in the eye, rather than venturing out and making contact with the actual world":

And because imagination remains in the organs of sense and resemble sensations, animals in their actions are largely guided by them, some (i.e., the brutes) because of the non-existence in them of mind, others (i.e., men) because of the temporary eclipse in them of mind by feeling of disease or sleep. (Waldrop 72)

That means that all sorts of animals in their action are guided by imagination because of the absence of mind. Therefore it seems that when a person fails to accept reality s/he starts wandering into the world of imagination. For example, in the poem "Ode to a Nightingale" "The dominating idea in the reverie is the contrast between the world of imagination (to which the song of the bird carries the poet and for which the life of the bird becomes a sort of symbol) and the world of actuality in which beauty is merely transient and in which life is beset by sorrow." (Cleanth Brooks 409). Therefore as the actual world is full of sorrow the poem throughout talks about the reverie that remains in his eyes but eventually the poet does not make any contact with the actual world. The

poet just presents a contrast between the imaginary world and the actual world as the imaginary world is the best place for living and unfortunately his imagination is just imagination but not linked with reality. Moreover "The poet has chosen to present his reverie largely in terms of imagery-imagery drawn from nature, the flowers and leaves, etc. actually associated with the bird physically, and imagery drawn from myth and literature which has been associated with the nightingale imaginatively." (Cleanth Brooks 409-10). So it seems that although the poet uses images those images are more to support the imagination but not a specific image. The purpose of those images can be explained with the idea of Jean Moréas that he mentions in the 1886 symbolist manifesto:

Clothing the Idea with a sensible form which, however, would not be a goal in itself, but in serving to express the Idea would remain subject to it.
(Waldrop 76)

Again William Wordsworth's "I Wandered Lonely as a Cloud" is a poem where the poet recalls his memory with his sister Dorothy seeing "A host of golden daffodils". Indeed it is a very emotional poem that lacks absence of mind because the poet here is totally submerged into his sorrows. He associates those daffodils with the memory of his sister which is however a very simple association. Naturally when we miss a person his or her memory we associate with some event or some object that s/he had used. But this is very natural as if nature naturally makes us do something and we do it and there is nothing more to it.

However, previously subjects were dealt in a controlled form. It is like poets had to fit their thought into a metronomic format. As the poets followed the nature perhaps they thought that the format of a poem also should be regulated and regular like nature: (the sun rises in the east and sets in the west), which is the rhythm of nature. For example, "I Wandered Lonely as a Cloud" uses the Iambic tetrameter throughout the poem.

˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

I wan | dered lone | ly as | a cloud

˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

That floats | on high | o'er vales | and hills,

"Ode to a Nightingale" also follow a strict rhyming pattern. The first seven and last two lines are written in Iambic Pentameter, the eighth line of each stanza is written in trimeter with only three accented syllables instead of five. However poets of that era emphasized on producing perfect poems that are in a right and regulated shape like nature. But Modernist poets found delight in disorder. This I'll explain after quoting the beautiful poem "Delight in Disorder" by Robert Herrick:

A SWEET disorder in the dress

Kindles in clothes a wantonness :

A lawn about the shoulders thrown

Into a fine distraction :
 An erring lace which here and there
 Enthrals the crimson stomacher :
 A cuff neglectful, and thereby
 Ribbons to flow confusedly :
 A winning wave, deserving note
 In the tempestuous petticoat :
 A careless shoe-string, in whose tie
 I see a wild civility :
 Do more bewitch me than when art
 Is too precise in every part.

I have quoted this whole poem because it really gives meaning to the expedition of the modern poets. To Modernist poets "the artist's image is the representation of a form, not of a physical thing" (Waldrop 72). For example, the poem "I Wandered Lonely as a Cloud" just gives the physical description of the landscape that the poet can associate with the memory of his sister because once they together went to that place "A host of golden daffodils;/ Beside the lake, beneath the trees,/ Fluttering and dancing in the breeze." But if it were a modern poem the poet without giving the description of the landscape entirely while associating his (own) feelings, would rather emphasize on certain characteristics of daffodils that can produce many interpretations. To make this idea more clear an example can be set, Plastic itself is a physical thing but it can be put into different forms like mug, jug, plate etc. similarly modernist poets, rather than

explaining the physical thing they discover different forms of that thing. During the 20th century two major theories had put a deep impact on modernist poems. These are the Imagism and Surrealism. Both of them go with the construction of 20th century poems. In case of Imagism, Ezra Pound, F. S. Flint and Amy Lowell “All of (them) stressed (on) two characteristics of Imagist poetry: the use of image and the use of free verse. And the two were related in a way that recalls the Romantic notion of organic form: the image was seen as a controlling force which would itself determine the exact shape of the poem. The ideal in effect, was not a poem containing an image, but the poem and image should be the same thing.” (Waldrop 74). Moreover, previously poems follow some basic given rhythm like iambic pentameter or trimeter or trochaic tetrameter etc. for instance the poem “Metrical Feet”³ by Samuel Taylor Coleridge talks about different specific feet and meters of poems. But Ezra Pound the Modern poet talked about “absolute rhythm”. From the article “A Reason for Images: One Key to Modernism” I would like to draw attention to the following:

A poetic image that participated in a realm of Images would be, as it were, transparent, like a window into another world. What Pound means by absolute rhythm is not a rhythm that participates in anything else but, on the contrary, a rhythm absolutely *specific*, suitable to one poem—one emotion—and no other.

To understand the idea of the 20th century’s continued development of the form in poems, I would like to show the progress of Modernist poetry from W. B. Yeats to William

Carlos William. However, Yeats, although he belonged to the post Romantic period brings out some characteristics of modern poetry. For example, the poem “The Second Coming” although written roughly in iambic pentameter seems loosely based on meter and it looks close to free verse. The rhymes are haphazard like the subject of the poem. For example:

The Blood-dimmed tide is loosed, and everywhere
 The ceremony of innocence is drowned;
 The best lack all conviction, while the worst
 Are full of passionate intensity.

It definitely looks troublesome because of the entry of words “and everywhere” in the first line and “while the worst” in the third line are not permitting the reader to read the poem fluently. They are disturbing the flow. Moreover the poem entirely provides a single image of the “second coming” a religious idea that based on Christianity predicts the return of Jesus in the gospel. However in this the image of “second coming” provides a connoted meaning (the emotions, thoughts, and ideas associated with and evoked by the world) within that more images are involved. However in the next phase it seemed that “poetry should concern itself with presenting to the reader a very sharp, clear picture, or image, and should not attempt to discuss ideas or give applications of the meanings of the images presented” (Cleanth Brooks 174). Poets provided clear picture that belonged to a single image. For example, “The River-Merchant’s Wife: A Letter” although is a translation poem but the use of Chinese ideogram (written symbol for an idea or object)

has given the poem a very modernist look. Along with that, every line of this five stanza poem specifies a certain image. For instance, each line individually of first stanza depicts the immature part of the wife's life or the childhood:

While my hair was still cut straight
across my forehead

I played at the front gate, pulling
flowers.

You came by on bamboo stilts, playing
horse,

You walked about my seat, playing with
blue plums.

It is clearly visible that each line is capable of providing a certain image of her childhood. In addition it should be mentioned the first letter of each line is capitalized and with that the poet created a frame to an image. It is like four single pictures are hanging on a wall side by side and those pictures combinedly provide a single image. And finally in the deepest root of Modernism we see that a single image becomes the centre of a poem. That means the image is translated into words in a poem and the whole poem is about the image. For example "The Great Figure" by William Carlos Williams:

Among the rain
and lights

I saw the figure 5
in gold
on a red
fire truck
moving
tense
unheeded
to gong clangs
siren howls
and wheels rumbling
through the dark city

This is a wonderful poem where the poet brings out just a single image of the figure five. The poem first of all gives a visual image with sounds and secondly expresses the inner effect of the poet, the instant reaction of the author during the incident. In an Autobiography William Carlos states:

William Carlos Williams, *Autobiography*, New Directions, NY, 1967, p. 172:

Once on a hot July day coming back exhausted from the Post Graduate Clinic, I dropped in as I sometimes did at Marsden [Hartley]'s studio on Fifteenth Street for a talk, a little drink maybe and to see what he was doing. As I approached his number I heard a great clatter of bells and the

roar of a fire engine passing the end of the street down Ninth Avenue. I turned just in time to see a golden figure 5 on a red background flash by. The impression was so sudden and forceful that I took a piece of paper out of my pocket and wrote a short poem about it. (Williams)

The poem very craftily provides a visualization of the scene to readers and also depicts the force with which the figure 5 on the fire truck crosses him. Each word serves as pigments to an entire picture. Each word is important and relates to the image. Moreover, the immediacy of the event came up more effectively with the absence of punctuation. In a word the poem provides an impression of the passing figure 5. It is like a moving thing which is when too far looks small and as it approaches nearer it looks bigger.

However, in Modernist Poems, form submitted to the understanding of a poem because their emphasis remained on giving different shape to an existing "thing" but not to put the existing thing on paper as it is in nature as well as discover many shapes as images and decorate them with language; as something that is ordinary and meaningful rather than decorative.

Language:

Language is something that modern poets used as a tool to present the tension of the poem. In modern poetry language is focused on representation rather than to express personal feeling. Moreover to create a very realistic and representational environment poets rather than constraining language with rhyme and rhythm, freed it like the flow of

human thought in the mind. That can be termed as “stream of consciousness” a term introduced by Virginia Woolf states:

Life is not a series of gig-lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. (Woolf)

Following the above quotation the language of modern poetry is also “a Luminous halo” that goes like a flow but not “symmetrically arranged”. It is not stagnant but it flows like a river. Based on this idea Modernist poets explore *Free Verse* to write poems. Free verse is different from traditional verse form because it does not follow any regular meter; instead it depends on this poet’s own idea and sensitivity. Although Walt Whitman in 19th century brought free verse into poetry but the form gained popularity with a 20th century poets like the Imagist poets who followed this verse system to bring out their own creativity. However interestingly some poets of the 20th century liked to go with rhyming patterns because writing free verse seems according to Robert Frost “playing tennis with the net down”. For example, T. S. Eliot’s “The Love Songs of J. Alfred Prufrock” is written in free verse:

LET us go then, you and I,
When the evening is spread out against the sky
Like a patient etherised upon a table;
Let us go, through certain half-deserted streets,

The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:

In this poem the poet using free verse has tried to show the modern man's crisis of mind leading to his crisis in life. Moreover *Dramatic monologue* is another tool of language which also has been emphasized in modern poetry. As most of the modern poems talks about real human beings of real ordinary life, dramatic monologue gained much attention because of that. For example in "The Love Songs of J. Alfred Prufrock" "The poem shows that the crisis over the self in Modernist literature is also a crisis of discourse." (Childs 101). Prufrock is unable to find the right words to express himself because of his crisis in life, his alienated feeling. In modern poetry "language has often been seen as indicative of an alienation from life and from history." (Childs 99). For that reason language also reflectes the modern crisis.

Moreover, the purpose of the language is to bring out a picture but not personal feeling. Whereas in a painting each pigment serves as a part of the whole, in music each tone servers as a part of the whole similarly in modern poetry each word servers as a part of the whole because *verbal economy* remained an important concern of that age. For example, William Carlos Williams "The Red Wheelbarrow"

so much depends
upon

a red wheel
barrow
glazed with rain
water
beside the white
chickens.

The language of this particular poem is very economical. The poet included only those words that are needed to present the picture. Here words are the pigments of this poem. However, Modern poetry and its best movement Imagism is viewed as the doctrine of *Hardness*. In comparison to the 19th century poems the language of modern poetry is very specific and precise.

verse becomes hard (1) through being concise and paring away all ornamental frills; (2) when, in remaining close to everyday speech, it conveys some of the harshness of quotidian reality...it approximates the scientist's 'hard' methods, his hard observation for detailed fact; (Zach 238)

The language of modern poetry seems very realistic, taken from real life conversation and not ornamental. For example, in *The Waste Land* many real life conversations have been included by the poet like in the first part "The Burial of the Dead" the language seems very conversational, "Summer surprised us, coming over the Starnbergersee/ With a

shower of rain; we stopped in the colonnade,/ And went on in sunlight, into the Hofgarten,/ And drank coffee, and talked for an hour.” In the poem this conversation comes in between the reveries regarding thoughts of life. “The function of the conversation is to establish the class and character of the protagonist.” (Brooks). Moreover, using real life conversation takes the poem closer to reality because language explores the thoughts of our inner conscious and daily talk can express it better than formal and ornamented poetic language. The reason for this statement is when we talk with a person at a conversation our speech is natural and informal which actually brings out our real self. And when we intend to write something in a very formal and ornamental way it is rather like acting. That presupposed, organized sentences does not actually bring out our real self. It involves preparation. Therefore modern poets included daily conversation to give the effect of real life.

On the other hand language served as mirror to the human mind. The language of modern poetry reflected the deep and complex inner working of human. For example, “The Love Song of J. Alfred Prufrock” is a poem where the poet shows through language the crisis in self, the crisis in thinking, as the entire poem talks about the crisis in modern life.

Where in previous era language only explored the personal feeling of a poet and served as a single dimensional aspect. That means a reader only can find poet's attitude towards the poem during reading a particular poem. For example in the poem “I Wandered Lonely as a Cloud” a reader can only find the poet's emotions and feeling. The reader has nothing to interpret. But 20th century poems achieved the two-dimensional quality which means the language besides showing poet's thoughts it also involves its readers to interpret. For example “In a station of the Metro”. The language of this poem not only

expresses poet's idea but also keeps space for readers to interpret with using words 'wet' and 'black' because based on the context of the poetry these two words can have several interpretations. From a mathematical point of view, these words are not constant (1,2,3) but variable (a, b, x). In this way modern poetic language has achieved a two-dimensional quality.

However, "Eliot sought discipline and structure. He disliked the tradition in art that promoted expression of emotion and spontaneity, believing instead in a formulaic set of objects, events or situations which evokes a particular emotion; he famously called this 'finding an objective correlative' in his essay 'Hamlet and his Problems' (1919)" (Childs 100).

Instrument's used by Modernist Poets:

Poets of the 20th century used different instruments to enhance their composition. Nevertheless some instrument has drawn their attention much more than any other because those supported their method of writing poems. Among various, four of the instruments have been frequently used by the poets. They are; allusion, visual imagery, sound imagery and metaphor. These four have been widely used by most of the poets of 20th century.

Allusion remained a very important tool in modern poetry. Most of the poets of 20th century used allusions in their poems. The best example of the use of allusions would be T. S. Eliot's *The Waste Land*. The poem is full of allusions from top to toe. Some of the sources of which he alludes include Petronius (the epigraph), Sophocles (Tiresias), William Shakespeare ("Those are pearls that were his eyes. Look!"- *The Tempest*),

Charles Baudelarie (Unreal City); some scriptural writings like Bible, The Hindu Brihad-Aranyaka-Upanishad (Datta, Damyata, Dayadhvam) and the Buddha's Fire Sermon. Besides he uses symbols like The Fisher King, the tarot deck, the Perilous Chapel and the Grail Quest. However he called it 'Allusive technique' which is to present an idea using allusions describing hopelessness and frustrations of the protagonist's journey and the imperfectability of man's quest. The Waste Land is so full of allusions that if I do not discuss one or two allusions elaborately it will be an injustice to the poem. However, it can be seen throughout the poem that many of the allusions has been dragged from the Holy Bible. For example:

What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. Only
There is shadow under this red rock,
(Come in under the shadow of this red rock),
And I will show you something different from either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust.

This excerpt is from "The Burial of the Dead". In this single part of the poem the poet has drawn allusions from three books of the Bible. The book of Ezekiel, Ecclesiastes, and Isaiah. From "son of man" to "no sounds of water" that refers to Ezekiel and Ecclesiastes and it indicates that the world is getting secularized:

1. And he said unto me, son of man, stand upon thy feet, and I will speak unto thee.
2. And the spirit entered into me, when he spake unto me, and set me upon my feet, that I heard his that spake unto me.
3. And he said unto me son of man, I send thee to the children of Israel, to a rebellious nation that hath rebelled against me: they and their fathers have transgressed against me, even unto this very day.

(Brooks)

This reference is from Ezekiel chapter 2. Eliot in the same stanza alludes to Ezekiel chapter 37 to show the modern waste land by alluding to Ezekiel's waste land of 'dry bones'. "And the dead tree gives no shelter, the cricket no relief,/ And the dry stone no sound of water." These lines allude to Ecclesiastes chapter 12 in which the preacher evokes the evil days. "when they shall be afraid to that which is high, and fears shall be in the way" and finally from that except "There is a shadow under this red rock" is alluded from Isaiah chapter 32 that tells of a savior. Another modernist poem seems to fill with allusions is *Hugh Selwyn Mauberley* by Ezra Pound. In his poem most of the allusions fall in to two categories, allusions to the classical world and allusions to the aesthetic

world. Nonetheless the title of the first part "E.P. Ode Pour L'election De Son Sepulcher" is adapted from Pierre Ronsard's 'De l'Election de son sépulcre' ('On the choice of his burial place') this is a classical lyric ode 'Epode' and Pound includes this the title of this French poet's poem to add a pun to 'Epode'. Moreover he referred Ronsard as 'still under-rated' poet as he belonged to a French poetic group the 'Pléiade' whose aim was to imitate classic models. Another important classical allusion he includes in the second poem of part one is 'Attic grace':

The age demanded an image
 Of its accelerated grimace,
 Something for the modern stage,
 Not, at any rate, an Attic grace;

Not, not certainly, the obscure reveries
 Of the inward gaze;
 Better mendacities
 Than the classics in paraphrase!

The "age demanded" chiefly a mould in plaster,
 Made with no loss of time,
 A prose kinema, not, not assuredly, alabaster
 Or the "sculpture" of rhyme.

This part talks about the need of modern poetry that wants something of the “modern stage” but not “Attic grace”. “It is a pure classical style associated with Attica, a region forming the south-east promontory of central Greece.” (Brooker 193). Later the Attic dialect was superseded by a single common Greek dialect. With this allusion he discards Attic grace. Moreover the mention of “obscure reveries” indicates the group of decadents of the mid-nineteenth century. Their poems were piled with adjectives to carry out the weight of sensory experience. Pound more effectively in the second part ridicules these kind of poets. Therefore it is clear how important did allusions were among 20th century poets. As their aim was to be precise and specific poetry allusions remained a very handy instrument because an idea compiling many aspects can be expressed in brief by only including an allusion in a poem.

Apart from allusions two other important tools for the modern poets are visual and sound images. Poets of the age depended eyes on images because “poetry should render particulars exactly and not deal in vague generalities, however magnificent and sonorous.” (Cleanth Brooks 635). Poets added visual imagery that has a quality to give a visualization to readers. It is like you can see the poem’s content. For example, “Sympathetic Portrait of a Child” by William Carlos Williams. really allows a reader to visualize what s/he is reading:

The murderer's little daughter
who is barely ten years old
jerks her shoulders
right and left

so as to catch a glimpse of me
without turning round.

In this excerpt the poet tells his readers about the little girl who “jerks her shoulders/ right and left/ so as to catch a glimpse of me/ without turning around.” It is like giving information. It has very representational quality and masterfully provides the image of what the girl is doing. It directly involves the readers’ visual sense. On the other hand, poets of the 20th century also emphasized on sound images. For instance another poem by William Carlos Williams “The Great Figure” involves sound images like using words like ‘gong’ ‘clang’ in the poem. However, perhaps the reason for involving these sights and sounds in poetry is to bring humans close to reality. “Far more important is the fact that more and more he thinks in terms of abstractions, generalizations, and laws; less and less participates in the experience of living in a world of sights and sounds” (Krutch 26). Metaphor is something that 20th century poets used to create a more real look. The best movement of Modernism, “[Imagism] from the start, marked a classical revival...and a return to principles and rules for composition, such as concrete visual metaphors. Romanticism was rejected as metaphysical, indulgent, sentimental, mannered and overemotional, and its view of reality as inherently mysterious, while life for the new poets was to be glimpsed in definite visual flashes or images.” (Childs 98)

Following the above excerpt it can be assumed that how important metaphors are for the modern poets. Nonetheless, metaphors are a step ahead from the ordinary image. That means in the deepest root of Modernism metaphor serves as an image that explores the

unconscious mind of human beings. Metaphor is a combination of "two usually separate and isolated objects...either juxtaposed or metamorphose into each other. As Breton indicates, the ability to reach the unconscious consists essentially of the power to create metaphor" (Skaff 189). In the course of making metaphor with dissimilar 'things' poets often depend on coincidental similarities of visual properties. For example, "the visual resemblance of an egg yolk in the middle of its white to a lamp and the glow that surrounds it" (Benjamin péret). Although in a poem a metaphor can be assumed but the juxtaposition of elements occurs psychologically in the mind. Just like our dream as the father of psychoanalysis Sigmund Freud recognized dreams as the 'royal road' to the unconscious. According to Freud, a dream is a composition of what you have seen in the walking state and what you wish to achieve in your unconscious mind. It is rather a wish fulfillment of hidden desires and emotions:

Whatever the dream may offer us, it derives its material from reality, and from the psychic life centered upon this reality. However extraordinary the dream may seem, it can never detach itself from the real world, and its most sublime as well as its most ridiculous constructions must always borrow their elementary material either from that which our eyes have beheld in the outer world, or from that which has already found a place somewhere in our waking thoughts; in other words, it must be taken from that which we have already experienced, either objectively or subjectively." (Freud 6)

Therefore it seems that in the way dreams are composed in our mind, modern poetry composes poems. For example, in the poem "In a Station of the Metro" the "apparition" of faces in a crowd has been juxtaposed with "petals" "on a wet black bough". Here 'faces' and 'petals' are visually superimposed when both of the 'things' are totally dissimilar. "Thus in terms of Hart's psychology, when two concrete objects are juxtaposed by a poem, the psychic energy or force of the complex is transferred from one mental image to another in the writer's mind when the poem is created and in the reader's when it is read." (Skaff 199).

Organization in Disorganization:

Although for some poets free verse is "playing tennis with the net down" and for some it gives a poet the freedom of creating his own rhythm, for some it seems that stream of consciousness brings disorganization in writing but on the other hand it explores the unconscious mind, therefore we can come up with a conclusion that there is an organization in disorganization. For instance, I have organized my books by putting note papers inside those books as bookmarks. This is my way of organizing my books. But another person who does not know the importance of my organization will definitely consider me as a disorganized person and will take all those note papers out of those books because the person's common sense tells him/her that the way s/he is doing it, is the proper way of organizing things. Therefore although from far modern poetry with its form, language and instruments can be seen disorganized from far, (difficult to understand) but if the reader knows the way of the poet's own organization of things s/he can definitely understand it. It is not necessary that every human being has same

be registered either by sound or on painted canvas” (Skaff 194) but words can and have the capability to produce imagination in modern poetry.

CONCLUSION

For someone at a road signal the red light comes after the yellow light and for someone the green light comes after the yellow light. It depends on the situation, person. Poetry initiated by modernist poets achieved this quality. It makes a reader involve his or her intellectual predilections to understand a poem. In the modernist period with different theories poets tried to place emphasis on a certain object that not only provides a two dimensional view but involves the reader to nurture the poem with his or her own intellect. To bring this complex quality in poems, poets concentrated on new forms and techniques. They gave the form of an image to a poem and used language that provides the quality of writing in relation to mind. In this respect it would be vain if I do not mention Martin Heidegger’s definition of modernity as the “age of the world picture”:

The Expression “world picture of the modern age” and “modern world picture”... assume something that never could have been before, namely, a medieval world picture and an ancient world picture. The world picture does not change from an earlier medieval one into a modern one, but rather the fact that the world becomes picture at all is what distinguishes the essence of the modern age. (Bell 13)

Modernist poets put great emphasis on the image. "the image was regarded as an object of research. It is something to discover, not something one can invent." (Waldrop 82). They called the poem "a process of discovery". Moreover they dealt with the subject of the ordinary life of human beings and their mental processes. To reach the real, poets brought a touch of reality both with the subject of poetry and the form. However, Ezra Pound's phrase "make it new" seemed to be the main motto of the era. I will draw the conclusion of this paper with an excerpt taken from the book *Modernism* by Peter Childs:

Modernism is associated with attempts to render human subjectivity in ways more real than realism: to represent consciousness, perception, emotion, meaning and the individual's relation to society through interior monologue, stream of consciousness... (Childs 3)

Primary Source

Cleanth Brooks, JR and Robert Penn Warren. Understanding Poetry. Henry Holt and Company, 1938.

Eliot, T. S. Selected Poems. Ed. Vasant A. Shahane. New Delhi: Book World, n.d.

Rosenthal, M. L. The William Carlos Williams Reader. A New Directions Publishing Corporation, New York, 1965.

Secondary Source

Bell, Michael. "The Metaphysics of Modernism." The Cambridge Companion to Modernism. Ed. Michael Levenson. Cambridge University Press, 1999.

Brooker, Peter. A Student's Guide to the Selected Poems of Ezra Pound. London: Faber and Faber Limited, 1979.

Brooks, Cleanth. "The Waste Land: Critique of the Myth." Modern Poetry and the Tradition. North Carolina: The University of North Carolina Press, 1939. 136-72.

Bullock, Alan. "The Double Image." Modernism 1890 - 1930. Ed. Malcolm Bradbury and James McFarlane. London: Penguin Books Ltd., 1976. 58 - 70.

Childs, Peter. Modernism. London: Routledge, 2000.

Freud, Sigmund. "The Interpretation of Dreams." 1900. [www.psychclassics.yorku.ca](http://psychclassics.yorku.ca). 16
12 2009 <<http://psychclassics.yorku.ca/Freud/Dreams/dreams.pdf>>.

- Kraton, Joseph Wood. "April: The Day of the Peepers." Essay. Ed. Hans P. Guth. Second Edition. Wadsworth Publishing Company, 1969. 22 - 29.
- Perkins, David. "A History of Modern Poetry: from the 1890s to the High Modernist Mode." November 1977. www.jstor.com. Duke University Press. 16 12 2009 <<http://www.jstor.org/stable/2925011>>.
- Plato. "Educating the Guardians." Essay. Ed. Hans P. Guth. Second Edition. Wadsworth Publishing Company, 1969. 94-110.
- Rodgers, Jack Richards and Theodore S. "Communicative Language Teaching." Approaches and Methods in Language Teaching. Second Edition. New York: Cambridge University Press, 2001. 153-77.
- Scott, Clive. "Symbolism, Decadence and Impressionism." Modernism 1890 - 1930. Ed. Malcolm Bradbury and James McFarlane. London: Penguin Books Ltd., 1976. 206 - 227.
- Scott, Clive. "The Prose Poem and Free Verse." Modernism 1890 - 1930. Ed. Malcolm Bradbury and James McFarlane. London: Penguin Books Ltd., 1976. 349-68.
- Sheppard, Richard. "The Crisis of Language." Modernism 1890 - 1930. Ed. Malcolm Bradbury and James McFarlane. London: Penguin Books Ltd., 1976. 323 - 336.
- Skaff, William. "Pound's Imagism and the Surreal." July 1985. www.jstor.org. Indiana University Press. 10 11 2009 <<http://www.jstor.org/stable/3831319>>.
- Waldrop, Keith. "A Reason for Image: One Key to Modernism." 1985. www.jstor.org. Modern Language Studies. 15 11 2009 <<http://www.jstor.org/stable/3194444>>.
- Williams, William Carlos. Charles Demuth's painting The Figure 5 in Gold inspired by William Carlos Williams' poem: The Great Figure. Ed. Peter Y. Chou. 08 12 2009

<http://wisdomportal.com/Christmas/Figure5InGold.html>.

Woolf, Virginia. "Modern Fiction." Friday June 2004. www.ebooks.adelaide.edu.au. 16

12 2009 <http://ebooks.adelaide.edu.au/w/woolf/virginia/w91c/chapter13.html>.

Zach, Natan. "Imagism and Vorticism." Modernism 1890 - 1930 . Ed. Malcolm Bradbury

and James McFarlane. London: Penguin Books Ltd., 1976. 228 - 242.