

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

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ABSTRACT

Poetic feeling and emotions are mostly expressed through imagery. This study analyzes poetic imagery in the prescribed poems in the compulsory English course of class twelve in Nepal. Based on primary and secondary data, this paper first deductively generalizes definition of imagery and its types. Then it makes analysis of imagery in all prescribed poems. It is found that most common images are visual, auditory, tactile and kinesthetic. Olfactory and gustatory images are less realized in the poems. Most dominant imagery in the poems is visual. Most of the poets have used visual imagery to contextualize and communicate desired message effectively so as to make their readers perceive their feelings well.

Key words: *Analysis, feeling, imagery, literature, message, poetry, theme.*

INTRODUCTION

Language is the systematic medium of expressing human experiences and emotions. Literature in written form expresses thoughts, feelings, experiences and emotions through actions, words and images. Culler (1997) defines literature as “the speech act or textual writing that elicits different kinds of intention” (p. 27). The users apply different forms in writing and communicate their thoughts. According to Meyer, a writer in any form of literature intends to make his/her text be read and heard aesthetically and it is highly provocative to appeal and open the interpretation (Meyer 1997, as cited in Retnayanthi, 2012, p.1). In this sense, 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 the reader or listener to generate images of the things told. In this regard, it differs from other form of writing, and it elicits more mental picture. Klarer (2005) 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. Poetry mostly and effectively reflects aesthetic feeling and experience with

various figurative forms and imagery is one of the most common forms.

Poetic feelings, thoughts and experiences become more impressive in expression because of its musicality, symbols and images. Ollila & Jantas (2013) 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. This definition infers that there are two basic approaches of poetic expression: they are symbol and imagery. Symbols, according to Rosmaidar and Rina Wijayanti (2012), 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, 2019). 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.

Thoughts reflects in images. Like a poet a reader, while reading a poem, also creates image in his/her mind 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 introducing common types of imagery in English poetry and what images are used in the poems prescribed in compulsory English curriculum of class twelve of higher secondary level education of Nepal.

Effective teaching-learning activities, guidelines and methods are necessary for both teachers and students on a prescribed course. It would help gain desired results and achieve 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 (2011) says advanced program packages with student centered teaching methods, materials, trainings and structural design for improving teaching and learning English is essential in

Nepal. In order to know how much the students have gained from the classroom teaching can be evaluated from the feedbacks we get from learners' performances and responses after they complete their studies. Assessment to students' performance in the market has also not been under research in massive scale. And study on how teacher of English teaches particular genre in classroom has been in much consideration in research. Pokhrel (2020) 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. 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 this study is focused to know fundamental nature and types of images and their reflection in the prescribed poems.

Literature and Poetry

Literature is an art of creative writing and it artistically evokes meaningful messages. 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". 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,

2017). 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 spontaneously expressed feelings but deliberately formed literature so as to produce music of words and images of things. It 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 to Halim (2017), 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". 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

A poet uses various types of devices 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 may see, hear, feel things the way the poet does. Kuzmicova (2014) describes different kinds of perception of imagery on the basis of individual 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 varieties. Kuzmicova (2014) categorizes mental imagery in reading on the judgement of three elements through which the imagery is created: the text, the reader and the situation. 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 while reading the text in the given situation. Sometimes it is difficult to grasp the image of words due to some barrier of cultural faith, value and personal understanding. "Some words" according to Crystal (1987) "do have meanings that are relatively easy to conceptualize, but we certainly do not have neat visual images corresponding to every word we say". The value of poets' use and application of the figure of speech like simile, personification, metaphor etc come into effect and make diction sound more effective, impressive and meaningful only

when readers perceive images. In the following poetic verse of Kalidash from Megadut (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. (p. 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. (p.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 of words that can be detected by eyes. Readers of poetry do get entangled and attached to visual images in a well-created poem. In visual poetic imagery, the poet describes something the speaker or narrator of the poem sees, and that appeals to the reader's sense of sight. William Wordsworth 'The Sun Has Long Been Set' (2001) 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! (p. 851)

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 (2004), 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. (p.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 (2004) ‘*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. (p.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. In Walt Whitman's poem "*This Compost*," (2012) 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. (p.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*' (2012) 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, were 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. (p. 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 (2012) 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. (p.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*” (2012) 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? (p.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*(2004)’:
 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. (p.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

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. 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. Thapa (2016) from her action research in present educational system in Nepal concludes that students want to learn in a “joyful manner” (p.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 Poems

Grandmother

‘Grandmother’ (1997), is written by an American-Indian poet, Ray Young Bear, a native American of Mesquaki tribes. The poet here draws a picture of his grandmother, in various images and presents her as all-loving, all-inspiring and guiding him forever. Through nostalgic tone, the poet manifests his intimate relation with his grandmother. The love and affection his grandmother had given to him has been everlasting imprints on his mind and heart. The relation and his impression of his grandmother is expressed through various imagery so richly drawn in the poem:

if i were to see
her shape from a mile away
i'd know so quickly
that it would be her.
the purple scarf,
and the plastic
shopping bag.
if i felt
hands on my head
i'd know that those
were her hands
warm and damp
with the smell
of roots.

if i heard
a voice
coming from rock
i'd know
and her words
would flow inside me
like the light
of someone
stirring ashes
from a sleeping fire
at night. (p.11)

First, the uses the visual image of his grandmother who is presented as an old lady carrying a plastic shopping bag and wearing a purple scarf which make the poet recognize her even from distance. The claim of the poet to recognize her even if she appeared miles away is so impressive in imprinting an image in the reader's mind that one may feel himself or herself being nearby his/ her grandmother.

Next is his use of tactile image in which he presents his grandmother in the position of always giving him affection and love. Her love and affection had given him such a knowledge that he can easily recognize whether any fingers on his head would be of his grandmother's or not. Even if her hand would be "damp" they would be "warm". This tactile imagery is so impressive in the context that the readers feel the images so comprehensive. Similarly, "The smell of roots" that her hands gave off was so rich kinetics imagery in the poem.

Auditory and organic imagery in the poem, I think, is the most powerful one not because it is so rich and unique in word composition but because his grandmother's words are a source of inspiration for him forever. When he used to hear her words, he felt that they flowed into his body and mind in such a way that he feels revival of his lost strength and vigor. Even if the words would come from a rock, he would be able to recognize whether they were from his grandmother or not. He has compared its effect with stirring the ashes of sleeping fire, which later gets into flame and illuminate things around. In other words, her advises were a source of motivation for him, they would play role of energizing himself and have proper guidance and light in every moment in his life. Thus, this poem is rich with symbols and images that brings out a picture of typical Mesquaki grandmother and her native culture.

Full Fathom Five Thy Father Lies

Full Fathom Five Thy Father Lies (1997) is short poem extracted from Shakespeare's last drama, *The Tempest*. This poem is full with images and other literary devices such as assonance, alliteration and rhythm. It is taken from Shakespeare's play *The Tempest*, Act 1, Scene 2. Here the spirit Ariel sings this song to Ferdinand, Prince of Naples, who mistakenly thinks that his father is drowned into the sea.

Full fathom five thy father lies;
 Of his bones are coral made;
 Those are pearls that were his eyes:
 Nothing of him that doth fade,
 But doth suffer a sea-change
 Into something rich and strange.
 Sea-nymphs hourly ring his knell:

Ding-dong.

Hark! now I hear them,—ding-dong, bell. (p. 37)

Ariel, the Spirit, is telling Ferdinand that his father lies thirty feet below the surface of the sea. In the first line of the poem the sound 'f'/f/ has been repeated four times and the repetition creates assonance. This poem has visual and auditory images. For example, "Hark! Now I hear them" are other examples of auditory image along with alliteration. In line eight "Ding-dong" imitates the sound of the bell. It is usually the sound of the bell which is rung slowly but in respect for the death of Ferdinand's father in the sea. The sound of "Ding-dong" is the example of onomatopoeia, and it generates much lively auditory images in the poem. It imitates the sound of the bell and makes the readers feel that they are listening to the bell. Visual image of the poem is also very effective as well as interesting. The Ariel's assertion that Ferdinand's father has met death in the sea and different parts of his body have got sea change. His eyes for example have been changed onto pearls, bones into coral and every part of the body have got something sea change into something more valuable than they all would have got in the soil. All these activities and process create beautiful images of dead body's change in the sea. Visual as well as auditory image in the line "Suffer a sea change"... Sea-nymphs hourly ring his knell" enrich the quality of imagery in the poem. Assonance, alliteration, onomatopoeia all these rhetorical devices have enhanced the musical quality of this song made it very interesting as well as meaningful.

The Lamentation of the Old Pensioner

The poem 'The Lamentation of the Old Pensioner' (1997) presents the poet's memory

of his youth which becomes more painful when he looks at this present condition of his life and contrasts it with his youth. This poem is very rich with its images, particularly of the visual and tactile ones. When the poet is in his present old and weak stage, he feels trouble. The first line makes us imagine of an image of the old man walking along the road meanwhile it starts raining and in trouble of being unable to walk fast and save himself from the cold rain he takes shelter under a broken tree by the trail. The poem generates contrast of the present condition to his past, particularly to the time of his youth when he used to be with different kind of friends with various activities. Meanwhile he imagines of himself being in the different condition in the past and having feeling and talking of various topic among his friends. We do have tactile, auditory, visual image and organized images running together: the poet's talking with other friends about love and involvement in politics with his friends, some young people's active desire and actions to fight against the opponents etc in the following lines:

Although I shelter from the rain
Under a broken tree,
My chair was nearest to the fire
In every company
That talked of love or politics,
Ere Time transfigured me.
Though lads are making pikes again
For some conspiracy,
And crazy rascals rage their fill
At human tyranny (pp. 37-38).

The image of his loving to beautiful women in his youth and women's indifference to the speaker at present moment under the broken tree is very striking imagery for visual sense. Now in his old age no woman, looks at him and shows no attachment of attraction and interest to his present personality but he still remembers the beautiful women. His contemplation over the time and his anger upon it by spitting on the Time's face of course presents in an organized image. This poem is notable for its bitter words of an old man who angers:

I spit in the face of time
That has transfigured me

The second stanza creates much contrast to the present physical and psychological differences of the old man in the poem who describes how the angry young people, as the speaker himself was before, behave today in contrast to the old man's youth which was lovely

and quiet. The old man's neglected condition neglected condition and thus he throws all makes him express his is anger at the Time, which is the main cause of his oldness and weakness. All these descriptions create primarily visual and organic imagery in the poem.

God's Grandeur

Gerland Manly Hopkins' poem 'God's Grandeur' (1997) is much loaded with different images. Literary devices like similes, metaphor and symbols are used in the poem with much musicality. The poet here glorifies the beauty, sensibility, love and care of God to all living and nonliving creatures. He ascertains that the world is filled with God's glory and splendor. The god energizes everything with essential change on things. The glory becomes apparent over a period of time: the way oil crushed from olives slowly and how it oozes out. The image of 'shook foil' seems to have been the one that fascinated him most. He generates similes and metaphor and says that the world is charged with power as something gets charged with electricity. These lines clearly show visual, auditory as well as tactile imagery:

The world is charged with the grandeur of God.
It will flame out, like shining from shook foil;
It gathers to a greatness, like the ooze of oil
Crushed. Why do men then now not reck his rod?
Generations have trod, have trod, have trod (p. 69)

Through these lines, the speaker rather asks rhetorically why people don't pay attention to God's rod or grandeur. The divine rod symbolizes both as weapon for the sinner and tool for healing. people's heedlessness has grown to pain because life has been in the stake due to excessive exploitation of the natural resources.

And all is seared with trade; bleared, smeared with toil;
And wears man's smudge and shares man's smell: the soil
Is bare now, nor can foot feel, being shod (p. 69)

In these lines the speaker says that people's love for money has left an ugly mark on everything in the world. The dirt and smell of human selfishness has infected the whole world of Nature. The earth is now bare, having lost all living beauty. Man is insensitive to this bareness: his feet feel neither the hardness nor the softness of the earth.

Another powerful imagery clusters in the second stanza of the poem. The sunset, darkness at night, the Holy Go's brooding the world as a dove does to its chickens of course enrich the power with splendid visual images. Images with symbolic contrasts give us a dramatic impression on the readers with contrasts or juxtapositions:

And for all this, nature is never spent;
There lives the dearest freshness deep down things;
And though the last lights off the black West went
Oh, morning, at the brown brink eastward, springs —
Because the Holy Ghost over the bent
World broods with warm breast and with ah! bright wings (p.69)

The image of darkness to light, change from night to day, winter to spring and generating freshness in the earth is ascertained by the love of the Holy Ghost who is in duty of renewing life from generation to generation. Thus, this poem has splendidly crafted the visual, auditory, tactile images.

Travelling through the Dark:

The visual imagery in ‘Travelling through the Dark’(1997) is vividly drawn through the combination of natural elements and human activities and tools. Once in a dark night, the narrator, while driving his car on Wilson River Road, found a dead deer at the edge of the river road. His sensibility told him to roll that deer into the canyon because the road was narrow and a slight carelessness might call for more accidents and cause more deaths. Therefore, he stopped his car and went near to it and knew that the heap was a doe and recently dead. But when he dragged it, he found that it was pregnant. The doe’s condition of pregnancy made him emotional as well as sentimental. So, the imagery of the doe and sentimentality of the poet through the tactile perception together gives organic imagery at the road in the darkness.

Traveling through the dark I found a deer
dead on the edge of the Wilson River Road.
It is usually best to roll them into the canyon:
that road is narrow; to swerve might make more dead. (p. 43)

Then the poet observed its belly closely, and sensed that the fawn inside it must be alive. But he also knew that it could not be born. The tragic fate of the fawn made him emotional. He hesitated and became inactive for a moment, listening to the wilderness of the situation. Then he realized shortness of the time to get to the destination he was heading to and could not linger his sentimentality any more in the wild context of the road. Here, he has kinesthetic image. Now he came to the commonsense and concluded that he has to roll the deer down because on the one hand the alive fawn in the womb would practically never be born and if left it there as it was would certainly cause accident and bring more deaths.

My fingers touching her side brought me the reason—

her side was warm; her fawn lay there waiting,
alive, still, never to be born.(p. 43)

The poet has tried to present the idea that decision made on the basis of responsibility and efficiency is always the best and practical whereas emotional or sentimental decision is impractical which shows human weakness. The hesitation he felt on the road is a clash between practicality and sentimentality. Yet he ultimately realized the consequences that would be in the inaction of his sentimentality.

Beside that mountain road I hesitated.
The car aimed ahead its lowered parking lights;
under the hood purred the steady engine.
I stood in the glare of the warm exhaust turning red;
around our group I could hear the wilderness listen.
I thought hard for us all—my only swerving—,
then pushed her over the edge into the river. (p. 44)

Thus, this poem also shows visual, auditory, tactile and kinesthetic images and makes the poem so figurative and poetic in characteristics. Almost in every stanza, the poem has been loaded with imagery and it has strengthened the message and meaning.

CONCLUSION

Analyses reveals that imagery pervades in poetic writing in English. Poetic feeling 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. It is concluded that all poems prescribed in class twelve of plus two-level compulsory English in Nepal do have imagery. And most common images found in the poems are visual, auditory, tactile and kinesthetic and even organized one. Olfactory and gustatory images are less realized in the poems. The dominant type of imagery that appears in all poems is visual imagery. Most of the poet have used this imagery to compare and contrast things and situation and generate different condition to convey the desired message. Imagery has been a powerful medium of conveying poetic message and thematic significance in poetry and all poems have been enriched with imagery. Therefore, understanding imagery and its types would certainly

help students to understand the poems and critically analyze them.

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