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The Vital Agency of Poetic Images: A Study with Reference to Wallace Stevens' "The Motive for Metaphor"

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Abstract:

Imagery in literature plays a pivotal role in metamorphosing even nauseous and obscure ideas into uncomplicated, appealing and lively ones, and in capturing the attention of readers by engendering a sense of interest and fervour among them. It is characterized by 'transformative power' and 'vital agency,' which are underscored by 'thing theory,' which insists on the role of things in literature. This research paper seeks to elucidate the signification and significance of the vital agency of poetic images. It outlines and explores the different forms of images, disclosing how poetic images display their vital agency and the thingness of things. It illustrates the prominence of the vital agency of poetic images through an analysis of Wallace Stevens' poem, "The Motive for Metaphor."

Keywords: poetic image; metaphor; symbol; thing theory; thingness; Wallace Stevens.

Introduction

One cannot conceptualize any great poetry devoid of 'imagery,' which serves as a vital force that transforms every poem into a vigorous and delightful experience. Imagery is like oxygenated blood that flows through the arteries of every thought and aspect of 'poetry,' which becomes animated and afresh by the energy it receives from poetic images. It is the vital energy of poetic images that makes those images exert their vital agency on readers and on the ideas conveyed in poems, and thus, generates a transformative effect. It is indispensable, therefore, to have some basic knowledge of poetic images and their vital agency for understanding, appreciating and interpreting poetry in a better way.

1. Vital Agency

One of the assertions of thing theory, which brings the centrality of things in literature to lime light, is that even material things, like human beings, possess vital agency, which plays a fabulous role in affecting and transforming other beings. Thing theorists strongly believe that things have extraordinary power to form, transform and shape human beings. The foremost thing theorist Bill Brown, drawing on Leo Stein, claims that things "assert their presence and power"

(4). Thing theoretically, the term, 'vital agency,' involves vitality or power. In order to perform the tasks of forming, transforming and shaping other beings, a being—human being or nonhuman being—should possess energy and vitality, and it should, in this way, have the quality of agency. The attribute of agency is usually reserved for humans. But Alfred Gell, a British anthropologist, ascribes agency to even material things, which, according to him, are 'social agents,' effectuating "events to happen in their vicinity" (16). Jane Bennett, in a parallel way, admits that even nonhuman beings possess vitality (Shaviro 3), i.e., the vital agency, which has the potency to affect other beings. Images in poetry manifest themselves as what Bruno Latour calls 'actants' ("Actor-Network" 2), and as what he considers "quasi-subjects" (*We Have Never Been Modern* 51), which act as subjects "with the origin of actions" ("Technology" 103). In this sense, the poetic images mediate as effective agents that emanate a transformative impact on poetic language and on readers.

2. Poetic Images

Imagery is a distinguishing characteristic of literature in general and poetry in particular. The term 'imagery' is a collective noun for images. In ordinary sense, image is defined as "a representation of something" (Dennett 133). Every creative work of art is marked by representations. Images serve as a powerful and effective tool of thought. M.H. Abrams defines imagery as "all objects and qualities of sense perception referred to in a poem or other work of literature," and as "specific descriptions of visible objects" in a narrow sense, and "*figurative language*, especially the *vehicles* of metaphors and similes" in common usage (121; emphasis in the original). When ideas are appropriately matched with the objects of sense perception in the form of images, they gain vitality and become active agents to engender a transformative impact on readers. Images possess extraordinary power and energy, which invigorate even complicated and perplexing notions to become dynamic, forceful and exciting ideas. The significance of images becomes more palpable in the observation made by Ezra Pound: "It is better to present one Image in a lifetime than to produce voluminous works" (qtd. in Lewis 25). Pound's remark exhibits the power of images, disclosing the fact that a thought that demands a number of words to be conveyed in a literary work can be presented without any obstruction through a single image.

Poetic images are one of the fundamental constituents of great, effective and successful poetry, because they are the ornaments that embellish poetry. Commenting on Herbert Read's observation on poetry, C. Day Lewis considers pure imagery "the essence of poetry" (130). In this sense, poetic images are the source, from where the thingness of things in poetry comes into disclosure from concealment. Poetic image designates "a picture made out of words," just as an artistic image in a painting is composed of exciting colours. A poet chooses images based on his or her encounter with the external world, which is entangled in a network of things. The objects, with which the poet is much familiar, and which are compatible with his or her mindset, become the central images in his or her poetry. It has to be borne in mind that a poem can itself stand as

“an image composed from a multiplicity of images.” In fact, great poetry abounds in images, which, with their energy and vitality, exert their vital agency on readers by affecting their mind and heart, evoking their feelings, and generating a transformative impact on them. That is why, having realized the vital agency of poetic images, Dryden, according to Lewis, regards ‘imaging’ as the “height and life of Poetry” (18). Thus, the fundamentality of poetic images becomes quite transparent. Therefore, there is a dire need to offer a due place and adequate attention to literary images and their vital agency. One cannot decipher and appreciate poetry without realization of the vital agency of poetic images. Effective and powerful poetic images are characterized by the prerequisite of ‘transformative power’ whereby they manifest their vital agency. Readers are, therefore, required to identify apt images and recognize their power in order to lay hold of their vital agency.

2.1. Image: Imagination and Human Sympathy

Poetic image has a close association with human imagination, which is the source of all images. Therefore, creation of images devoid of human imagination is unfeasible. That is why Shelley considered imagination a god: “Imagination is the immortal God which should assume flesh for the redemption of mortal passion” (qtd. in Lewis 65). His idea of imagination includes the capacity to put oneself in the place of another, and such capacity gives birth to human sympathy. Poetic imagination relates to two important things: one is sympathy, which is common to all humans, and the other is a perpetual reaching towards the past, the future, and the absent—all that lies outside the realm of present experience—without which the present experience will be incomplete (66). A poet can create an image from any given object. But, this depends on the imaginative strength of the poet’s own response to the object (90). In other words, mere encounter with the external world and the things therein is inadequate to emanate a powerful image. The observed objects, by contrast, need to be processed by the faculty of imagination. Therefore, as insisted by thing theory, a poet, in order to create effective images, should not be just a tangential seer, but a keen and passionate observer of things. Furthermore, in the workshop of his or her imagination, he or she should work on the observed objects, which are present in his or her mind in the form of images, to make them refined and polished. As spelled out by Lewis, imagination is the instrument with which the poet explores the patterns of reality, and the images in his poetry are the highlights by which he reveals to us these patterns (104). In other words, it is by the active means of imagination that the poet explores the reality. It is through poetic image that he reduces the real world into manageable proportions and reveals the patterns of reality (117). Thus, human imagination plays a remarkable role in emanation of images.

2.2. The Role of Poetic Image to Establish Kinship between Human Beings and the External Objects

Thing theory underscores how things mediate relationships. Man is not an island. There is a close relationship between human beings and the external world. C. Day Lewis, in this regard, ascertains that “the poetic image is the human mind claiming kinship with everything that lives

or has lived..." (35). That is to say that human mind, through metaphor, establishes an affinity between external objects. In fact, metaphor created by human mind is an authentic testimony to prove that humans are influenced tremendously by the external world, which plays a crucial place in shaping their mindset. Human ideas, which are abstract and vague, become enriched by images and their vital agency. When a human being observes the external world very closely, he or she is able to discover that there is an essential relationship between him or her and everything in nature. Often, he or she employs the corporeal things under the guise of images to transmit his or her creative thoughts. Hence, in order to apprehend the effective role of poetic images and their vital agency, one should be a keen observer of things, and should discern the kinship between humans and the objects in the external world.

2.3. Significant Forms of Imagery

Imagery assumes different forms. Richard Ellmann and Robert O'Clair identify four important categories in the domain of imagery. They are (1) figurative language, (2) symbol, (3) myth and archetype, and (4) allusion. Exploration of this categorization will enable readers to have a better understanding of images and their vital agency.

2.3.1. Figurative Language

Poets, in order to transform a perception into words, compare their perception with something else for which they employ figurative language, which includes simile, metaphor, personification, synecdoche and metonymy. Personification refers to that "figurative language in which an object is given human attributes." Synecdoche is another "figure of speech in which a part of a thing or an action stands for the whole." Metonymy designates the figure of speech wherein "a thing or action is replaced by one of its attributes, or by something closely associated with it" (Ellmann and O'Clair, "Images" xlii). The figures of speech such as simile and metaphor are elaborated in the following.

2.3.1.1. Simile

Simile is a common and important figure of speech, which employs the word *like* or *as* in comparison of things. When a person compares a known object or a person with an unknown object or a person, he or she becomes capable of exploring more about the unknown. For instance, Wallace Stevens, in his "A Postcard from the Volcano" wherein he regrets over the present generation's ignorance of the past, says, "Children picking up our bones/ Will never know these were once/ As quick as foxes on the hill" (*American Poetry* 313). There is a comparison between the 'bones' that represent the ancestors and the 'foxes on the hill.' The simile, "As quick as foxes on the hill," implies that when the ancestors were alive they were as active as the foxes on the hill. Thus, the simile expresses its vital agency to grasp the unknown reality of the past.

2.3.1.2. Metaphor

Metaphor, another fundamental figure of speech, enables readers to excavate the deeper implications of the texts. Through metaphor, a writer is able to present his or her ideas in a more forceful manner. There is a difference between simile and metaphor: “whereas metaphor identifies one thing with another, a simile involves the notion of similarity, using the words ‘like’ or ‘as’” (Peck and Coyle 162-163). That poetic image holds immense vital agency becomes crystal clear in the fact that metaphor, which is an important component of imagery, can be used to generate “an effect of defamiliarization”; to be more precise, metaphor could be employed “to challenge our normal way of thinking about things, reconstructing our perceptions” (164). On the one hand, it illuminates an idea and makes it clear, and on the other hand, it “demonstrates how a writer can respond to the complexity of experience, for metaphor is an ordering or reconciling device that enables a writer to establish connections between different areas of experience” (163-164). Metaphor, with its vital agency, plays a significant role in literature.

2.3.1.2.1. The Process of Metaphor: Metaphor as the Mark of a Genius: It Simplifies Ideas

Aristotle is believed to be the first intellectual to elaborate a theory of metaphor. Furthermore, in his *Poetics*, he regarded metaphor as a sign of linguistic mastery, and of certain type of genius. For him, a good metaphor implies ‘an intuitive perception of the similarity in the dissimilar things’ (Punter 11-12). The prominence of metaphor is quite apparent in Aristotle’s own words: “The greatest thing by far is to have a command of metaphor. This alone cannot be imparted by another; it is the mark of genius” (qtd. in Lewis 17). For David Punter, the process of metaphor refers to that process by means of which one thing is made to stand for another thing. Furthermore, processes of metaphor are everywhere at work in language. When it is said that language is metaphorical, it signifies that language translates things, which are difficult to understand, into things which we can grasp without much difficulty. Simile is one of the frequent usages of metaphor (2-3). That is to say that when someone finds it difficult to comprehend a concept, or an idea, or an emotion that is presented in language, metaphor makes it simple and enables him or her to perceive it without any impediment (13).

2.3.1.2.2. Metaphors are not Universals

Metaphors, according to David Punter, are not universals. They depend upon cultural and social perceptions (104). Therefore, there is “no single, universal...definition of ‘metaphor’” (144). Understanding of metaphor may vary from time to time, and from culture to culture. However, metaphor is a sign, which shows that words never stand in isolation.

2.3.1.2.3. Thingness through Metaphor

The notion of thingness of things is one of the primary features of thing theory. In literature, metaphor stands as a medium through which thingness of things comes to light. Punter, based on Van Norden’s views on metaphor, finds a distinction between Chinese and Western metaphors. According to him, in the West, metaphor was used to demonstrate a correspondence between two ontologically distinct domains. But Chinese metaphor is a way of revealing the convergence of

things, the ways in which they tend towards a common objective, echoing each other according to a wider natural law. Punter formulates this idea, based on Van Nordan's view that "the Chinese metaphor does not try to establish a parallelism between two domains, but rather wants to show that there is *convergence* between them: the nature of water behaves in exactly the same way as the nature of man" (qtd. in Punter 35).

Punter identifies a similarity between Hopkins' concept of inscape and Chinese model of metaphor. For Hopkins, the use of metaphor is devoted to exposing divine intention within natural phenomena. His "Pied Beauty" reveals that the whole world, for him, is a vast series of metaphors for God's creation. He believed that everything manifests, in one form or another, some attribute of God. This is similar to William Blake's belief that the divine is at the heart of everything. We can grasp the thingness of thing by seizing upon its (thing's) divine representation. For Hopkins, the divine attributes are present in the phenomena of the world. It is the duty of the poet to find new ways to manifest in linguistic and literary form the relevance of these metaphors (Punter 35-36). From thing theoretical point of view, all people see the world but most often fail to look into it. Only great thinkers, artists and writers are gifted to delve deep into the things of the world, recognize the divine attributes present in them and thus grasp the thingness of things. In literature, the creative writers, particularly the poets, who have deep insight into things, exhibit the thingness of things through metaphors, images and symbols.

2.3.2. Symbol

Symbol is one of the characteristics that ennoble literature. Stan Smith regards mysteriousness and indefinability as the distinct traits of a successful symbol (58). W.B. Yeats, expressing his insightful thought on symbol, writes, "A symbol is indeed the only possible expression of some invisible essence, a transparent lamp about a spiritual flame" (qtd. in Smith 58). In this sense, when an image is deployed as a symbol in a literary work of art, it brings the thingness to light under the guise of deeper significations. Comte Goblet d'Alviella, in his book on *The Migration of Symbols*, defines symbol as "a representation which does not aim at being reproduction" (qtd. in Symons 1). The image of cross, for instance, is not a mere mental reproduction of the wooden cross. By contrast, it stands as a transformative symbol, which transmits the divine mystery of Jesus Christ's redemption of mankind from sin through His sufferings and crucifixion. For Thomas Carlyle, a symbol consists of concealment and revelation. He adds, "In the Symbol proper, what we can call a Symbol, there is...some embodiment and revelation of the Infinite; the Infinite is made to blend with the Finite, to stand visible, and as it were, attainable there" (qtd. in Symons 2). Carlyle's view is akin to Gerard Manley Hopkins' belief that everything manifests some attributes of God. The natural things in the universe herald the splendour of the Infinite. Such splendour and the divine attributes of God are brought to light through symbol. One should remember that symbol is that by which "the soul of things can be made visible" (5). From thing theoretical point of view, the soul of things could designate their thingness.

Spiritual beauty of things is one of the aspects of thingness of things. Humans, in the contemporary world, often disregard it. That is why they seek to destroy the natural world and the things therein through manmade technology. Arthur Symons recounts that Villiers de L'Isle-Adam, who regards the ideal as the real, and the spiritual beauty as the essential beauty, which is mirrored in the material beauty, attacks science and progress as materialising forces of the world (27). Even great thinkers, like Heidegger, are highly critical of technology, because humans, with all scientific and technological advancements, have reduced the world and the things therein to mere objects of use. This is the reason why they are unable to apprehend the spiritual beauty inscribed in things. In order to deliver the natural world and humanity from the havoc wreaked by manmade technology, humans should become cognizant of the spiritual beauty that is embedded in God-created beings—both humans and nonhumans. In order to identify the spiritual beauty of things, humans should, first of all, approach the things as they really are. They should put an end to their attitude of looking at them as mere objects, and should treat them as dynamic things that possess splendour and vital agency.

2.3.2.1. Beginning of Symbolism and its Significance in Literature

Symbolism is a significant component of great literature. As pointed out by Richard Ellmann, in his introduction to Arthur Symons' book, *The Symbolist Movement in Literature*, symbolism “began with the first words uttered by the first man, as he named every living thing; or before them, in heaven, when God named the world into being” (1). It is in these beginnings that we find what symbolism in literature is. Symbolism in literature is a form of expression for an unseen reality apprehended by consciousness. This form of expression is approximate and arbitrary until it has obtained the force of a convention (1).

2.3.2.2. No Literature without Symbolism

Symbolism is part and parcel of human life. Therefore, as affirmed by Richard Ellmann, there can be neither literature nor language without symbolism. The words themselves are symbols and it is the letters of the alphabet that compose them. To mere sounds of the voice (i.e. the oral utterance of words), we have agreed to give certain significations or meanings. Similarly, we have agreed to translate these sounds by the combination of the letters in the form of words. The significance of symbolism in the daily life of human beings is quite perceptible in the words of Carlyle: “It is in and through Symbols that man, consciously or unconsciously, lives, works, and has his being; those ages, moreover, are accounted the noblest which can the best recognize symbolical worth, and prize it highest” (qtd. in Symons 1). Huysmans believed that “truth can be reached and revealed only by symbol” (80). Symbol is a powerful medium through which thingness of things comes to light.

2.3.3. Myth and Archetype

Mythology is a collection of myths. A myth is an ancient story, which deals with supernatural beings, ancestors, heroes, and the origin of the universe and all living things on earth. The natural

forces are often personified in myths. Through the lives and actions of immortal beings, myths seek to expound not only the origins and qualities of natural forces but also the characteristic situations of human life and history, and social customs and observances. Such beings are often depicted in human form, with human passions and ambitions. An archetype refers to "a symbol, theme, setting, or character-type that recurs in different times and places in myth, literature, folklore, dreams, and rituals so frequently or prominently as to suggest...that it embodies some essential element of 'universal' human experience" (Baldick 16). It is "a basic model from which copies are made" (Peck and Coyle 145). As noted by Bijay Kumar Das, archetypal criticism has its basis in James G. Frazer's *The Golden Bough*, and in Jungian psychology, wherein the word, archetype, is applied to what C.G. Jung "called 'primordial urges,' the 'psychic residue'" (310). Northrop Frye is a distinguished Canadian literary critic, who is acclaimed for his archetypal criticism, which is evident in his *Anatomy of Criticism* (1957).

2.3.4. Allusion

Allusion is a literary device, which not only embellishes a literary work but also leads the reader's mind to complications. T.S. Eliot's *The Waste Land*, for example, is a marvelous work, which abounds in allusions. Allusion designates "an indirect or passing reference to some event, person, place, or artistic work, the nature and relevance of which is not explained by the writer but relies on the reader's familiarity with what is thus mentioned" (Baldick 6). In this regard, "When the writer looks out to life, history or literature, our sense of the immediate events being described is modified by this reference" (Peck and Coyle 143).

3. The Vital Agency of Poetic Images in Wallace Stevens' "The Motive for Metaphor"

Wallace Stevens is one of the major American poets. Though he was a trained lawyer, he "never used overtly legal themes and settings in his poems, as Kafka, for example, did in his stories" (Grey 233). His poetry is crammed with images. His poem, "The Motive for Metaphor," is an apposite example to illustrate the vital agency of poetic images. The poem opens with the portrayal of autumn and its signification through various images. The word 'autumn' itself is an image, which exercises its vital agency, by manifesting itself as a symbol of decay and death, and thus, creating a sense of pessimistic sentiments among humans, as everything in autumn is "half-dead." One of the most perceptible examples to exhibit a sense of decay is the condition of "the trees in autumn." Autumn and the things therein (e.g. trees, leaves and wind) operate as effective agents that could trigger the feelings and emotions of readers by linking their mind to the external reality. The images of 'wind' and 'words,' with a poignant description, contribute to the exacerbation of a sense of hopelessness brought by autumn: "The wind moves like a cripple among the leaves/ And repeats words without meaning" (Stevens, "Motive" 288). In these lines, one finds simile as well as personification. In autumn, trees begin to shed their leaves. The fall of leaves from the trees is described as a stumbling block for the free movement of the wind. In this sense, the movement of the wind is compared with "a cripple among the leaves." It is a direct comparison, made with the help of the word, 'like,' which indicates that the comparison is a

simile. Analogously, speech is regarded as a significant feature of humans. But here, the moving wind is said to utter “words without meaning.” It is personified as a human being, who speaks words. Thus, the images in the form of simile and personification, exhibit their vital agency, by making the depiction of autumn more vigorous.

The image of spring engenders in readers the thought of active and energetic life in nature. It possesses the vital agency to promote optimistic feelings and thoughts in readers:

In the same way, you were happy in spring,
With the half colors of quarter-things,
The slightly brighter sky, the melting clouds,
The single bird, the obscure moon— (288)

The sense of happiness in spring is emanated by the poetic images like sky, clouds, bird and moon. At the same time, “the half colors of quarter-things” symbolize the idea that there is no complete exodus from autumn to spring. Therefore, even the season of spring has not become completely a joyful occasion. However, the central reason why the poet is not quite jubilant even after the advent of spring is disclosed in the metaphor of “the half colors of quarter-things” that serves as an active agent to exhibit the intricacies of reality experienced by him. In other words, the poet encounters a sense of obscurity in reality:

The obscure moon lighting an obscure world
Of things that would never be quite expressed,
Where you yourself were never quite yourself
And did not want nor have to be,

Desiring the exhilarations of changes:
The motive for metaphor, shrinking from
The weight of primary noon,
The A B C of being. (288)

The poet experiences the external world as “an obscure world/ Of things that would never be quite expressed.” The metaphor of the “obscure moon” manifests its power and vital agency by disclosing the limitation of human mind to perceive the “obscure world” and the things therein. Pietrzak, drawing on Heidegger, argues, “There is no chance for the moon to tear the world from the darkness of concealment of Being” (211). In this way, the image of the moon unveils its vitality and power, by becoming what Heidegger calls ‘broken tool’ or ‘present-at-hand thing.’ Heidegger interprets things under the realm of equipment. Accordingly, he identifies two kinds of equipment—ready-to-hand things and present-at-hand things. As remarked by Graham Harman, ready-to-hand things, in Heidegger’s view, are those things, which are withdrawn from human sight (37). Present-at-hand things, for Heidegger, are those things, which become visible or which draw the human attention by their “possible breaks” (*Being and Time* 107), or by their failure to function in a proper way. The metaphor of the “obscure moon” in Stevens’ “The Motive for Metaphor” is a broken tool, in Heideggerian terms, because it fails to illuminate the

"obscure world," and therefore, the Being of the world, in Heideggerian sense, remains 'concealed.' Thus, the image of the moon exerts its vital agency with its malfunctioning, because of which the humans become unable to comprehend the reality. Furthermore, in such faint moonlight, persons are not quite themselves, and "did not want nor have to be." They do not desire for changes. In this context, Wit Pietrzak argues that Stevens' "The Motive for Metaphor" explores "the impossibility of reaching the permanence of elucidation" (211). In one way, the poet admits the human limitation to apprehend the truth in nature. As remarked by Pietrzak, "the motive for metaphor," in Stevens' poem, "becomes tantamount to the change itself" (212).

Commenting on the significance of the colon at the end of the phrase, "Desiring the exhilarations of changes:" Pietrzak states that it "indicates that the desire for changes manifests itself in the motive for metaphor" (212). For Stevens, the fundamental "motive for metaphor" is "shrinking from/ The weight of primary noon, / The A B C of being." Phillip Stambovsky, in this context, says, "The desire for 'the exhilarations of changes,' in the self as well as in nature, is in a positive sense the motive for metaphor" (49). Northrop Frye, in a parallel way, remarks, "Outside literature, the main objective for writing is to describe this world" (31). In literature, an "associative language" in the form of "figures of speech" is used to describe the world (31-32). Stevens is ambivalent concerning apprehension of reality. In the poem, "The Motive for Metaphor," he is highly sceptical of apprehension of reality which he discloses through his sense of obscurity in the world. His scepticism is intensified in the last stanza:

The ruddy temper, the hammer
Of red and blue, the hard sound—
Steel against intimation—the sharp flash,
The vital, arrogant, fatal, dominant X. (Stevens, "Motive" 288)

According to Northrop Frye, "What Stevens calls the weight of primary noon, the ABC of being, and the dominant X is the objective world, the world set over against us" (31). The symbol, X, is "used to represent a number, or the name of person or thing that is not known or stated" (*Cambridge Dictionary*). In this sense, 'X,' which represents reality in the poem, and which is said to be "vital, arrogant, fatal, dominant," symbolizes not only the speaker's indefinite and obscure idea of reality, but also his submissive attitude before reality. Thus, the metaphor of X enforces its vital agency over humans. It should be borne in mind that Stevens' oscillation between human mind (imagination) and reality, and his obscurity and scepticism concerning reality begin to change in the course of time. In his essay, "Three Academic Pieces," he admits poetry as "a part of structure of reality" (*Necessary Angel* 81), insisting that "metaphor has its own aspect of the ideal" (81-82). It implies that metaphor has the power to disclose the aspects of reality. In an analogous way, in his essay, "About One of Marianne Moore's Poems," he regards reality as "the aspect of the thing" (*Necessary Angel* 95). It signifies the idea that one can have a glimpse at the internal reality through the perceivable external reality of things.

Conclusion

The analysis of the poetic images, their kinds, their significance and significations that has been rendered in this research enterprise authenticates the argument that poetic images possess dynamic power and vital agency, which are a prerequisite for good and transformative poetry.

The analysis of Wallace Stevens' poem serves as a concrete evidence for the argument, and endorses the prominence of poetic images.

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