in the world" meaning "He is stupid." The figure is frequent in Anglo-Saxon poetry, where the effect is usually one of grim irony. In *Beowulf,* after Hrothgar has described the ghastly mere where the monster Grendel dwells, he comments, "That is not a pleasant place."

hypermedia: 150.

hypertext: Hypertext designates a nonsequential kind of text, achieved by embedding within it a number of links and references to other texts; the result is to make the experience of reading the hypertext nonlinear, open, and variable. That is, the reader of the hypertext, instead of reading along a single verbal line, is free to branch off into other texts at will. (This *Glossary* can be accounted a form of hypertext, in that the italicized terms invite readers to suspend forward progress while they look ahead or back in order to consult other relevant entries.) The term was coined in the 1960s, but later was applied specifically to texts on a computer, in which browsers and hyperlinks enable the reader to move instantly from one document to another. The use of the nonsequential mode in other media, such as sound, graphics, and video, is referred to as **hypermedia**.

See George P. Landow, ed., *Hyper/Text/Theory* (1994).

hypotactic style (hī′ pōtăk″ tik): **351**.

iambic (īăm′ bik): **195**; *28, 131.*

icon (in semiotics) (ī kŏn): **324**.

iconography (īkŏnŏ′ grăfē): **163**.

id: 291.

identity theorists: 147.

ideology (īdēŏl′ ŏjē): **181**; *4, 19, 39, 219, 277, 302, 364.*

idyll: 240.

illocutionary act (ĭl′ ōkyoo″ shŭnāry): **338**.

illuminated (books): **31**.

Imagery: This term is one of the most common in criticism, and one of the most variable in meaning. Its applications range all the way from the "mental pictures" which, it is sometimes claimed, are experienced by the reader of a poem, to the totality of the components which make up a poem. Examples of this range of usage are the statements by the poet C. Day Lewis, in his *Poetic Image* (1948, pp. 17–18), that an image "is a picture made out of words," and that "a poem may itself be an image composed from a multiplicity of images." Three discriminable uses of the word, however, are especially frequent; in all these senses imagery is said to make poetry *concrete*, as opposed to *abstract:*

1. "Imagery" (that is, "imag
and qualities of sense per
ture, whether by literal c
references) of its similes a
among the Untrodden W
the literal objects the
"springs," "grave"), as w
the simile in the second s
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2. Imagery is used, more na
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paled to gre
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3. Commonly in recent usag
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[7]Lines from "The Steeplejack" by Marianne M
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1. "Imagery" (that is, "images" taken collectively) is used to signify all the objects and qualities of sense perception referred to in a poem or other work of literature, whether by literal description, by *allusion*, or in the *vehicles* (the secondary references) of its similes and metaphors. In William Wordsworth's "She Dwelt among the Untrodden Ways" (1800), the imagery in this broad sense includes the literal objects the poem refers to (for example, "untrodden ways," "springs," "grave"), as well as the "violet" of the metaphor and the "star" of the simile in the second stanza. The term "image" should not be taken to imply a visual reproduction of the object denoted; some readers of the passage experience visual images and some do not; and among those who do, the explicitness and details of the pictures vary greatly. Also, "imagery" in this usage includes not only visual sense qualities, but also qualities that are auditory, tactile (touch), thermal (heat and cold), olfactory (smell), gustatory (taste), and kinesthetic (sensations of movement). In his *In Memoriam* (1850), No. 101, for example, Tennyson's imagery encompasses not only things that are visible, but also qualities that are smelled, tasted, or heard, together with a suggestion, in the adjective "summer," of warmth:

   > Unloved, that beech will gather brown, . . .
   > And many a rose-carnation feed
   > With summer spice the humming air. . . .

2. Imagery is used, more narrowly, to signify only specific descriptions of visible objects and scenes, especially if the description is vivid and particularized, as in this passage from Marianne Moore's "The Steeple-Jack":

   > a sea the purple of the peacock's neck is
   > paled to greenish azure as Dürer changed
   > the pine tree of the Tyrol to peacock blue and guinea
   > grey.[7]

3. Commonly in recent usage, imagery signifies *figurative language*, especially the *vehicles* of metaphors and similes. Critics after the 1930s, and notably the *New Critics*, went far beyond earlier commentators in stressing imagery, in this sense, as the essential component in poetry, and as a major factor in poetic meaning, structure, and effect.

Using the term in this third sense, Caroline Spurgeon, in *Shakespeare's Imagery and What It Tells Us* (1935), made statistical counts of the referents of the figurative vehicles in Shakespeare, and used the results as clues to Shakespeare's personal experiences, interests, and temperament. Following the lead of several earlier critics,

[7]Lines from "The Steeplejack" by Marianne Moore, from *The Complete Poems of Marianne Moore*. Copyright © 1951. Reprinted with permission from Faber & Faber Ltd.

she also pointed out the frequent occurrence in Shakespeare's plays of image clusters (recurrent groupings of seemingly unrelated metaphors and similes). She also presented evidence that a number of the individual plays have characteristic image *motifs* (for example, animal imagery in *King Lear*, and the figures of disease, corruption, and death in *Hamlet*); her view was that these elements established the overall tonality or *atmosphere* of a play. Many critics in the next few decades joined Spurgeon in the search for images, image clusters, and "thematic imagery" in works of literature. Some *New Critics* held that the implicit interactions of the imagery—in distinction from explicit statements by the author or the overt speeches and actions of the characters—were the way that the controlling literary subject, or *theme*, worked itself out in many plays, poems, and novels. See, for example, the critical writings of G. Wilson Knight; Cleanth Brooks on *Macbeth* in *The Well Wrought Urn* (1947), chapter 2; and Robert B. Heilman, *This Great Stage: Image and Structure in "King Lear"* (1948).

See also H. W. Wells, *Poetic Imagery* (1924); Richard H. Fogle, *The Imagery of Keats and Shelley* (1949); Norman Friedman, "Imagery: From Sensation to Symbol," *Journal of Aesthetics and Art Criticism* 12 (1953); Frank Kermode, *Romantic Image* (1957). For references to *imagery* in other entries, see pages *55, 152.*

imaginary (in Lacanian criticism): **294**.

imagination: 109.

Imagism: Imagism was a poetic vogue that flourished in England, and even more vigorously in America, approximately between the years 1912 and 1917. It was planned and exemplified by a group of English and American writers in London, partly under the influence of the poetic theory of T. E. Hulme, as a revolt against what Ezra Pound called the "rather blurry, messy . . . sentimentalistic mannerish" poetry at the turn of the century. Pound, the first leader of the movement, was soon succeeded by Amy Lowell; after that Pound sometimes referred to the movement, slightingly, as "Amygism." Other leading participants, for a time, were H. D. (Hilda Doolittle), D. H. Lawrence, William Carlos Williams, John Gould Fletcher, and Richard Aldington. The Imagist proposals, as voiced by Amy Lowell in her preface to the first of three anthologies called *Some Imagist Poets* (1915–17), were for a poetry which, abandoning conventional limits on poetic materials and versification, is free to choose any subject and to create its own rhythms, uses common speech, and presents an "image" (vivid sensory description) that is hard, clear, and concentrated. (See *imagery*.)

The typical Imagist poem is written in *free verse* and undertakes to render as precisely, vividly, and tersely as possible, and without comment or generalization, the writer's impression of a visual object or scene; often the impression is rendered by means of metaphor, or by juxtaposing, without indicating a relationship, the description of one object with that of a second and diverse object. This famed example by Ezra Pound exceeds other Imagist poems in the degree of its concentration:

In a Stati

The appa
Petals on

In this poem Pound, like
Japanese *haiku*.

Imagism was too restri
served to inaugurate a disti
poet from the 1920s thro
W. B. Yeats, T. S. Eliot, a
Imagist experiments with tl
posed without specifying th

See T. E. Hulme, *Specu*
William Pratt (1963); Hug
Imagism and the Imagists: A S
Limbo: Imagism, 1908–1917
page *248*.

imitation: In literary criticism
applications: (1) to define th
indicate the relationship of
served as its model.

1. In his *Poetics*, Aristotle defi
human actions. (See *criticism*
sentation," in its root sense:
action and re-presenting it i
ing differences in the artistic
manner of imitation (for ex
guishes poetry from other ar
poetic kinds, such as drama
through the eighteenth centu
cussing the nature of poetry.
cept of the nature of the mim
external world that works of
ories of imitation varied in t
realism to a remote idealism.
tury of an *expressive criticism* (tl
the poet's feelings or imagina
from its central position in lite
however, the use of the term
other *Chicago critics*, who gro
basic distinctions of Aristotle's

[8]Lines from "In a Station of the Metro" from *Perso*
permission of New Directions Publishing Corporati