

Use of Imagery in Ode to the West Wind and to a Skylark: A Comparative Study

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ABSTRACT: A. P. Bysshe Being a Romantic poet who incorporated the concept of revolution into his poetry, Shelley is also known as a rebel. As has been said for years, Shelley is still with us now because of his creations, particularly the artistic character of his poetry. Unquestionably, when we read Shelley's poems and other works, we may be able to understand his sensitivity and firm mindset towards nature as well as society. It is often considered that Shelley has great influence, is an idealist by temperament, and sometimes endorses revolutionary views. Being a sane writer who also writes revolutionary works, Shelley makes everyone reasonable in their thinking. He wrote poetry that was full of unbridled emotion and lofty imagination. His passion was imagination, and he explored the whole environment using it to collect sensations and connections that represented his ambitions and desires. In order to determine the pictures utilised in "Ode to the West Wind" and "To a Skylark," an effort has been made to do so in this article.

KEYWORD: poetry, love-sick heart, To a Skylark, environment, artistic character.

INTRODUCTION: A. P. Bysshe The renowned poem "To a Skylark" by Shelley is about the little bird known for its melody, the skylark. The poet compares the skylark to many other lovely objects to illustrate that the skylark is considerably more superior to them. The poem captures the reader's attention and demonstrates the poet's originality with its rich use of imagery. The poem is rife with imagery, which not only highlights its originality but also the poet's passion and skill.

The language employed in "To a Skylark" contributes to the spooky mood that is established, which is somewhat otherworldly. The skylark is referred to by Shelley as a "blithe Spirit" rather than a bird since its singing originates in Heaven and "profuse strains of unpremeditated creativity" flow from its whole heart.

The 'silver lining' of the 'silver lining' is the 'silver lining' of the 'silver lining'. To depict the skylark's behaviours, Shelley does a good job of manipulating visuals. The poem's several lovely stanzas are those in which the bird is contrasted with diverse elements of life and environment. A sequence of striking visuals serves to highlight the magnificence of the bird's singing.

As a master of imagery, Shelley chose pictures that weren't typical representations of people. Most of his photos have a kinaesthetic quality. Most of his imagery are succinct, appropriate, and enlightening, like tightly fitted clothing of mind. In his classic poem "Ode to the West Wind", Shelley skilfully employs pictures with a view to driving his arguments home. The many similes, rhyming sounds, word repetition,

overlapping imagery, and alliterative patterns all contribute to the poem's subtle unifying texture. The poem is full with naturalistic images. Images are used to depict how the West Wind changes throughout time.

STATEMENT OF THE PROBLEM: An image is a precise and tangible depiction of a sensory event or of a thing that may be known by one or more senses. One of the defining characteristics of the "language of art," which is often used to transmit experience, is the picture. As a master of imagery, Shelley chose pictures that weren't typical representations of people. Most of his photos have a kin aesthetic quality. Most of his imagery are succinct, appropriate, and enlightening, like tightly fitted clothing of mind. Shelley skillfully employs pictures in his famous poem "Ode to the West Wind" to drive his points home. The photos' modest overlap gives the poetry a cohesive feel. But, at times in "To A Skylark," he delivers these images with details that are both straightforward and opulent, and they are marked by pictorial clarity. The appeal of "To a Skylark" is in the poet's sequence of beautiful pictures used to describe the bird. The challenge here is to compare "Ode to the West Wind" with "To a Skylark," which is what led to the difficulty.

OBJECTIVES: The study has been conducted with the following objectives-

1. To analyze the images used in the poem 'Ode to the West Wind'
2. To find out the images used in the poem 'To a Skylark'
3. To compare the images used in both the poems.

DISCUSSION:

Use of Imagery in 'To a Skylark'

The bird is "Like a star of Heaven," invisible in the middle of the day. Yet it reveals its existence by its loud song of gladness. It is comparable to the moon, which is hidden by the sun's brightness in the morning. The skylark is compared to the moon by the poet, and its song to the moon's light beams. Similar to how the moon's light beams fill the sky with illumination; the melody of the skylark's song fills the land. It is said that the unseen skylark is like a poet who is lost in the light of his own thoughts:

"Like a Poet hidden

In the light of thought,

Singing hymns unbidden,

Till the world is wrought

To sympathy with hopes and fears it heeded not"

The skylark is comparable to an aristocratic damsel from the romances of the Middle Ages. When her sweetheart is gone, the maiden feels a pang of loneliness in her heart. Her lovely music fills her room and calms her love-sick heart. The skylark expresses her feelings of love via her melodies, which flood the earth, in a similar manner.

The poet compares the invisibility of the skylark to the golden glow worm, which casts its light in the dew-drenched valley while staying invisible. The glow worm is concealed, yet its golden light may be seen.

The skylark is like a rose that distributes scent but one cannot see the rose since it is covered in the dense foliage. The flower's aroma is removed by the breezes, which also fill the whole space with it. The underworld is filled with the music of the invisible skylark in a similar way:

"Like a rose embower'd

In its own green leaves,

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**By warm winds deflower'd,
Till the scent it gives
Makes faint with too much sweet those heavy-winged"**

The fresh, delicate, and vibrant pictures Shelley uses allude to the skylark's metaphorical nature. One of the outstanding features of "To a Skylark" is the depth of visuals. The reader is mesmerized by the quick sequence of pictures. The wealth of pictures relates to Shelley's inventive talent, and the skill for coining similes and metaphors for increasing the impression of the poem.

USE OF IMAGERY IN 'ODE TO THE WEST WIND'

The vivid imagery of Shelley's ode is abundant (his "Ode to the West Wind" is full of vivid imagery). The beautiful, appropriate, and captivating imagery utilised here demonstrate how much Greek literary art influenced him. The graphics perfectly convey the poem's idea in an effective manner. They are notable for their boldness and splendour. They include aspects from the natural world, science, legends, and even the Bible. In the first three stanzas, Shelley praises The West Wind as the epitome of strength, might, and the capacity for both creation and destruction. The first line describes the West Wind as destroying the seeds and leaves that are buried under the earth in the autumn and winter in order to be regenerated in the spring. The subjects of this subject matter are aing the.. The the a. the.. The the. The third stanza intensifies as it celebrates and depicts the wind as the source of inspiration and energy by illustrating this with two images of the wind's intensity.

His pain and torment are expressed in the fourth line, which nearly sounds like a shout of agony in the image: "I fall upon the throne of life! I bleed!"

The great prophesy of Hope and Faith about the victory of spirit and love over oppression and evil powers appears in the last verse.

In the first stanza, the Wind sweeps away withered leaves of trees as quickly and mysteriously as ghosts vanish from the presence of a magician. The ghosts. symbolize death, which image is further enlarged upon, the use of the sickly colour effects. The "yellow", "black" and "pale" are colour words that give us pictures of disease, calamity and death. This death imagery reaches its climax when the fleeing, dead leaves are compared to people rushing away "pestilence stricken". This plague is perhaps the most violent form of death imagery. The image of the "chariot" is very significant. A chariot carries a king with due ceremony; likewise, the wind conveys the seeds amidst splendid dusty displays. The images of the archangel blowing clarion are biblical.

In the second stanza, the imagery of the leaves is replaced by the human imagination. The sky is imaged as a forest on a mountain slope. It is also imaged as a tree from whose boughs the leaves are shaken down. Shelley employs the mythological image of the fierce Maenad. The dark masses of moving clouds are imaged as the glossy hair of a Macnab streaming up from her head as she dances in religious frenzy. In the second half of the stanza, the images are drawn from the world of death and destruction. The blue Mediterranean sea is placid. This is represented by the images of the sea lulled to sleep and dream by "the coil of his crystalline streams". These images are expressive of Shelley's high imaginative power.

There are two main images in the third stanza. The placid Mediterranean in summer is imaged as asleep, dreaming of old palaces and towers. The underwater vegetation shedding the leaves is imaged as a man losing his glowing appearance when fears grip him. In the fourth stanza, the autumnal forest is imaged as a lyre. The poet brings in the images of a dying hearth to describe his mind. He compares his mind to a hearth.

The poem ends with the image of the cycle of seasons of spring following on the heels of winter. This image is suggestive of the autumnal decay and the barrenness of winter, making the world desolate.

Shelley shows his special interest in using the image of musical instruments. In this poem, the forest is a lyre on which the wind plays mighty harmonies. The poet calls to the wind to create him his lyre. He maintains that there is a fundamental balance between people and the natural world, and that all living things are a part of the cosmos as a whole. The poem concludes with a vision of a gloomy winter followed by a springtime that represents renewal.

CONCLUSION: Both "Ode to the West Wind" and "To a Skylark" are works by Percy Bysshe Shelley. They honour a feature of nature and a higher plane of existence that the poet contrasts with the finite existence of man on earth. In the poem "To a Skylark," the poet hears the singing of this lovely invisible bird that sings while in flight, providing a soundtrack for nature and bringing the beauty of the environment to his attention. In "Ode to the West Wind," the poet considers the strength of the wind from the west while also thinking about how fall leaves move through the air in search of a last resting place. Both poems honour nature, which Shelley connects to the finite existence we have on earth. This is how the poems are comparable. The wind is a natural force that, in "West Wind," enables the leaves to move before their eventual demise. The wind is strong and offers a sense of liberation. "Ode to a Skylark" is a homage to communication through contrast. The listener thinks the secrets are contained in the song the bird sings. He believes the secrets of nature may be discovered in the singing of the skylark. It involves listening to and observing what the natural world has to teach us. Both poems allude to the secrets of nature and man's yearning for enlightenment.

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