

Imagery as a Pivotal Element in Khalil Havi's Poetry

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Extended Abstract

1. Introduction

The literary images indicate entrance to various imaginary domains and enrichment of the language via different styles using simile (the simile that has no external scope), metaphor or allegory and generally by including the expression of figurative aspects. An artistic image is a kind of subjective image that reflects the external reality in the light of its affective reflection. The role of poetic imagery in conveying experiences (thoughts and feelings) and reflecting on its elements is a reflection of the poet's worldview. The poet can reflect on his poetry through his image, any knowledge of the universe and life. "Khalil Havi" is a prominent poet who has imagined the profound ideological themes in his poems. His poem includes philosophical references and symbols, so that his existentialistic and mystical contemplation distinguishes his poems from other poems. Image in poetry makes the job of the poet difficult, since he should imagine his experiences by his subjective processes and transfer them to the reader by new solutions. The researcher must also have a deep understanding of the nature of each image and to know how the thought and emotion move in the representation of that structure; On the other hand, the broadness of poet's imagery domain and his great cultural background and innovation in poetry show his genius and greatness of his work. For this reason, examining the profoundness of poetry becomes difficult. But the best way to visualize the poet's experience and the way of conveying it to the audience is the best result that can be gained from this study.

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2. Review of Literature

The research focuses on new researches that have been studied in the literary criticism and particularly, the criticism of image. This research investigates the issue of image from aesthetic, technical, and critical perspectives. Since, this study examines the description and artistic imagination of a known poet, the generalities have been avoided and only some issues including tradition, myths, and symbols have been mentioned.

Khalil is one of the most innovative Lebanese poets who has published many articles and books on his life and works.

Imagery is the basic concept of aesthetic theory, and art cannot overlook imagery because it is its essential spirit and essence. The image is directly related to the imagination, and some consider the imagination one because they are both literal and idiomatic; so it is not limited to visual representations. The artist uses the power of imagination to create metaphors, similes, and ... (dastgheyb, 1994: 174)

Image is to create harmony and proportion between thought and style, or language and sense. It is by imagery that a subjective and abstract concept can be explained to the audience, so the examination of any literary text must be in the context of the relationships that the language of the text constructs in terms of structure, images, and codes. The media's role in the literary context of the image is more than other elements and the function of the image in the context of meaning making. (Seyyedi, 2011 : 347)

Among the poets of the late nineteenth century, Khalil Al-Hawi is distinguished by his distinctive tendencies for image because of his particular tendencies in image-painting, which distinguishes him from his contemporaries. He is the only poet who deals with the deep themes of thought in poetry and his poetry is full of deep symbols and philosophical vocabulary. (Asvar, 2006: 355)

3. Method

This research is descriptive-analytical. At first, the content of image has been studied in general and then a brief biography of Khalil Havi and also being influenced by the western poets have been cited. The content of his poems and illustration in these poems have been considered and at the end, the constituents of a poetical image and the visual content of these poems and also the criticism of image as the main pivot of this research have been investigated.

4. Results and Discussion

In general, imagination and imagery occur when an incident occurs in rational logic and in the general sense of the word and somehow permits its place (Soltani, 2005). In this way, the constituent elements of an imagination or image in the word must be sought beyond the general truth and rational logic of the word that represented as simile, identification, combination of contrasts, unity and sensation and etc. The poetical images according to their contents are real images, movable images, symbols and codes, partial codes and general codes and obnoxiousness includes explicitness, direct references and emphasis on sensual similes.

5. Conclusion

It can be concluded by examining the image in the context of the present study that Khalil Havi with his formal and varied imagination, through his illustrations in poetry, has been able to realize the aesthetic and literary aesthetic benefits of his poetry. In that way, he avoids direct addressing by using high-profile images, making his poetry more effective and persuasive. He has also been able to change the poetry by With boldness and insight and Concise expression of contemporary concerns. Certainly, in his poems, image is a direct reflection of the social reality of the poet's era. He has represented desires, fears, and horrors through myths, religions, traditions, and beliefs in an obvious way. Images in his poems are mostly symbolic and mysterious. They have been used as a main pivot for expressing the most important sensual and subjective experiences of the poet. He has expressed briefly the philosophical and abstract concepts and themes in the form of subjective and objective images, so he could have effect on the reader by the technique of description. Also, in image examining of these poems, it can be stated that substitution as using image instead of common and simple words in the poetical text, depicts the genus for application of the new language. He has done more in his poetry through metaphorical and symbolic substitution in a way that with one sensory or emotional action or several sensory or emotional actions can be substituted for images that sit on the poet's own history or life experience. Most of Khalil's tales are based on the same act of visual substitution. He would throw a flick through the laws of linear sentence, linear time, linear location, moving it, time to time, space to space.

Keywords: Image, Imagination, Semantic references, Khalil Havi

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