

The Influence of Sino-Japanese Poetry on the British-American Imagist Movement

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This paper, adopting the French Influential Approach, investigates the influence of the English version of Sino-Japanese poetry on the British-American Imagist Movement and finds that the influence existed in several aspects such as subject, style, syntax, meter, and aesthetics, which highlight the impact of translation on intercultural communication.

Keywords: Sino-Japanese poetry, influence, imagism

Introduction

Comparative literature is an interdisciplinary subject, involved in intercultural communication, in which both literature and translation are taken into consideration. The purpose is to find some internal and external rules in the development of supranational world literature. There are two comparative literary theories: the French School, focusing on the influential development, and the American School, studying the parallel development. The French school adopts the methodology of studying the literary facts related in two (or more) cultural literary works in order to find how one influences the other. This paper, by using the influential approach, will investigate the influence of the English versions of the Sino-Japanese poetry on the Anglo-American Imagist Movement in such aspects as subject, style, syntax, meter, and aesthetics. Findings will reveal that the translation was so influential that it helps to open the door of modern literature.

Background of the Imagist Movement

When the West stepped into the 20th century, industrialization took the central stage of the social and economic activities. The Western countries were advancing rapidly in science and technology, but man's spirit grew dismantled. The society experienced several contradictions between man and society, man and nature, man and man, and man and himself. These contradictions were made more sharply by some big events: the First World War, the October Socialist Revolution in the former Soviet Union, the Periodic Crisis, etc. All of these shocked mankind at a loss: The old morals broke down, and belief in God met disillusionment. Without a definite faith, many people could not keep their feelings and thoughts together, they no longer felt secure, happy, or

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hopeful; instead they saw chaos, gloom, and despair in this world, they found themselves in a spiritual wasteland. The modern spirit, the sense of fragmentation and dislocation were arrested in quite a few modern literary movements, with which the Imagism echoed. In the poetic field, popular at that time in the West was Victorian Romanticism, which had passed its peak in the 19th century and lost its original vigour, only leaving behind the wordiness, affected feelings and empty metrical restriction; it could not express the temperament of the age any more. The era called for a new proper literary form to expound the modern spirit. The poets really made great efforts to find shelter from modern pressure on humanity in the little realm of the arts. Among these the Imagism was the most influential.

Influence of Sino-Japanese Poetry on the Imagist Movement

The Principles of the Imagism

The Imagist Movement began in 1908-1909 in England led by the British philosopher T. E. Hulme, who founded a poets' club. Influenced by Henri Bergson's Intuitism and Sigmund Freud's theories about subconscious ideas, he suggested that modern art deal with expression and communication of momentary phases in one dominant image with subtle techniques. Then in 1912-1914 approximately, Ezra Pound championed the new poetry. The Imagist manifesto came out in 1912, in which Pound and F. S. Flint laid down three Imagist principles:

- (1) Direct treatment of the "thing", whether subjective or objective;
- (2) To use absolutely no word that does not contribute to the presentation;
- (3) As regarding rhythm, to compose in the sequence of the musical phrase not in the sequence of a metronome (Dettmar & Watt, 1996, p. 34).

The three principles were the basic rules for Imagism in form, content, aesthetics, and purpose for the new poetry. Later in 1914-1917, Amy Lowell took over from Pound (who then turned to "Vorticism", called dynamic imagism), and led the movement to the period of "Amygism" (also called Static Imagism). She worked out six principles, which in essence were an expansion and an adulteration of Pound's. All these laid down theoretical foundations for Imagism.

What is an image? Images exist in all poetry, but the new movement had something new to offer: Hulme said that the image must enable one to dwell and linger upon a point of excitement, to achieve the impossible and convert a point into a line. Pound defined an image as that which presents an intellectual and emotional complex in an instant of time, and later he extended his definition as "a vortex or cluster of fused ideas", "endowed with energy" (Dettmar & Watt, 1996, p. 36). An imagistic presentation is hard, clear, unblurred, done by means of the chosen "exact word", bringing the effect of the object before the reader as it had presented itself to the poet's mind when writing. An Imagist poem enables the reader to see the physical thing rather than put him through an abstract process. Lucid logic is no good for poetry. The best poetic effect is visual and concrete, a momentary truth revealed by a physical object presented and seen as it is. An imagist poem, therefore, often contains a single dominant image or a quick succession of related images. Its effect is to be instantaneous (CHANG, 1990, p. 222).

Influence of Japanese Poetry on the Imagist Movement

The Imagist Movement drew from a variety of poetic traditions like Greek, Latin, Anglo-Saxon, Provencal, and Japanese Haiku and Chinese ancient poetry. This paper will focus on the influence of Sino-Japanese poetry.

Haiku in fact brought classical Chinese poetry to the western world, which was perhaps the most influential on the Imagist Movement.

Haiku originated from Waka, which originated from Chinese ancient poetry (many wakas were written in Chinese characters, quite a lot were translations or copies of Chinese poems.) (Yamaguchi, 1996, pp. 1-5). It developed into Haiku in the 16th century, the main characteristics of Haiku were: condensed form (a 17-syllable verse, consisting of 3 metrical units of 5-7-5 tone each line, or a 14-syllable one with two units of 7-7 tone each line), narrow subjects (description of nature to create an artistic conception with a momentary image), delicate aesthetics (sadness and circumbendibus). The prominent excellence of Haiku is to create momentary beauty with the movement of time, the change of colour, or the strike of sound, all aggregating in one momentary image, to express a momentary emotion. Matsua Basho's famous “古池や” is a good example:

古池や	An Ancient pond
蛙飛び	with a sound from the water
こむ水の音	by a frog as it plunges in. ¹

Japanese haiku entered the West earlier than Chinese poetry for some reasons: following the Reformation of Mai Ji, Japan stepped into capitalism and extended its contact with the West in all ways. Many Japanese made great efforts to introduce its literature abroad, such as Hearn Lafcadio, Yone Noguchi, Jun Fujita, Michio Ito, etc., some of them were directly connected with the new poets. Pound once even introduced Jun Fujita's anthology of *Waka* for publication in *Poetry*. During the early period of the Imagist Movement and in Hulme's club, Haiku was the only oriental poetry they could read. So there arose a Haiku boom. The anxious and responsible intellectuals such as Pound could not ignore any chance of absorbing nutrition from any foreign literature. He wrote some Haiku-style poems: *A Girl*, *Salutation*, *The Picture*, *Alba*, and *In a Station of the Metro*, etc. With its delicate lines, sharp images, and natural cadence, Haiku soon won attention and imitation from others. Amy Lowell wrote on many Japanese subjects and Arthor Davidson Ficke was a keen fan of Haiku. The Haiku-style poetic form was a fierce attack against the wordiness of the Victorian Romanticism. But too many such poems were in a poor taste and soon imitating Haiku went to an end. But Haiku made the poets feel that there was a much greater treasure behind it, the Chinese classical poetry. What is more, the Japanese scholars' mastery of Chinese literature also helped them to find Chinese poetry and then they learned more from it. So the Chinese influence came later but greater. Haiku played a role of bridge between the West and Chinese literature. In fact, Haiku and Chinese poetry were so similar in the westerners' minds that many poets and critics felt it difficult and unnecessary to distinguish the difference between them, and they called both “the oriental poetry”. They knew that the Chinese is basic, and the Japanese is a specific interest (ZHAO, 2003, p. 65). Before long, the Chinese boom overpassed Haiku.

Influence of Chinese Poetry on the Imagist Movement

The Western poets liked the classical Chinese poetry because they are imagery. T. E. Hulme and Ezra Pound's poetic ideal was to rediscover language to reveal the real world, in order to challenge “the reduced rationalism and the materialized human” (Yip, 1993, p. 10) in the modern world. The alphabetic Indo-European

¹ The poem is translated by the author.

language (the abstract and arbitrary sign) is good at the elaboration of abstract ideas, analytical discursiveness, and syllogistic progression, whereas the Chinese ideograms tend to communicate concretely in images and objects, with simultaneous multiple spatial choices, suggesting an abstract idea in a composite image (Yip, 1993, p. 11). The Western poets first found simple images in Haiku, which only gave the reader a stroke, and then “clusters of juxtaposition” in Chinese, which were more sophisticated and more significant, so the movement showed greater interest in Chinese poetry and there appeared a lot of translations and imitations.

Pound, in 1914, obtained Felton's manuscript and became immersed in Chinese poetry. He selected nineteen poems and translated them into a compilation *Cathay*, which was perhaps the most influential on the new poetry movement, because it provided many new possibilities for the new poetry and Pound found support for his imagery principles. Other poets also contributed a lot in introducing China to the West: Amy Lowell, whose excellence was to make the new poetry known all around America, edited three volumes of *Some Imagist Poets* (1917). Her own anthologies, *Pictures of the Floating World* (1919) and *Fir-Flower Tablets* (1921, together with Florence Ayscough), imitated the Chinese female poet XUE Tao. John Gould Fletcher, a lover of Chinese poetry, claimed that all his poems written after 1914, collected in *the Irradiations* (1915), were all about the orient and the Chinese ways. His representative *the Blue Symphony* was called by Pound “a beautiful imagery poem” (Pound, 1954, p. 47). Harriet Monroe, founder of the magazine *Poetry*, which was a mouthpiece of the new poetry movement, published many Chinese-style poems and brought up many new poets. Witter Bynner, one of the poets affected deeply by China among the leading figures, translated Chinese poems into *the Jade Mountains* (1929). It was once used as a textbook of the world culture or the East Asian literature among the universities (ZHAO, 2003, p. 127). Other eminent poets who loved Chinese poetry included Vachel Lindsay, Arther Davidson Ficke, Wallace Stevens, William Carlos Williams and so on. The long list proved that Chinese poetry became a big tide influencing the Western Imagist Movement.

The slogan of the movement was “to downfall the Romanticism” (Dettmar & Watt, 1996, p. 30), mainly aiming at the techniques of the Victorian Romanticism, and called for modern sensitivity, supposed to be found in Chinese poetry.

Influence of subject. The Imagist poets considered the subjects of Chinese poetry were modern. Though China had neither automobiles nor skyscrapers at the time, Chinese poetry dealt with the average humanity and showed a kind of light sadness. They eulogized friendship, described the daily life, and displayed natural scenes instead of phrenetic love, extreme pain, or awe-inspiring God-like heroes as in the Western literature. The Chinese paid attention to moderate feeling, thought Man and virtues were insignificant, like in the spirit of Buddhism. And now in the modern times, for the industrialization in economy and democracy in politics, heroism was cheap and philistine vulgar, any individuality was nonsense. Pound's careful selection of the nineteen poems from Felton all expressed the lamentation of either parting or missing or hate for wars (JIANG, 2001, p. 57). Amy Lowell's poems demonstrated the light sorrow of the female. Fletcher's works showed such things as “tranquility”, “to-take-thing-as-it-is spirit”, and “abatement”, a sort of Taoism. All of these excited the Western poets because they seemed to find echo in these poems.

Influence of style. The poets found the style of Chinese classical poetry particularly modern: The Western Romantic poetry was traditionally inflated with abreaction in a sentimental way, but the classical Chinese poetry was understated. Understatement was a basic characteristic of the Sino-Chinese poetry, displaying the objects

(images), making no direct comment. This was what the Imagism required “direct treatment of ‘thing’”. Pound chose Li Po’s poem of *Jade Steps Grievance* to translate:

玉阶生白露，	It is so late that the dew soaks my gauze stockings,
夜久侵罗袜。	It is so late that the dew soaks my gauze stockings,
却下水晶珠，	And I let down the crystal curtain
玲珑望秋月。	And watch the moon through the clear autumn. (Pound, 1915, p. 13)

The original is a five-character metrical poem, describing a court lady missing the emperor (who has many wives), she failed to see him, which disturbed her. There is no word explicitly showing complaint. For the colourful images in the poem, one could visualize that it took the woman till deep into the night to wait for the emperor, and her feeling could be clearly felt. Pound once cried up for the implicit and roundabout expression in Chinese poems. He wrote, “It is because certain Chinese poets who have been content to set forth their matter without moralizing and without comment” (Yip, 1969, p. 156).

Compare the following two poems:

The Moonlight

By John Hall Wheelock
 Rapturous bridal! O wild heart!
 To be part of thee, a part
 Of this holy beauty here—
 Sacred sorrow drawing near!
 Sweet surrender O my sweet!
 Longingly my pulses beat— (Wheelock, 1970, p. 19)

Falling Snow

by Amy Lowell
 The snow whispers about me,
 and my wooden clogs
 But no one will pass this way
 Seeking my footsteps,
 And when the temple bell rings again
 They will be covered and gone. (Lowell, 1925, p. 25)

Wheelock’s writing would not be considered a good poem in China, for it imposes emotion on the readers directly, but Lowell’s is more limpid and beautiful by using images with gentle sadness. She herself declared that she was influenced by Haiku and by the Chinese female poet, XUE Tao.

Brevity is another distinct poetic characteristic of the Chinese style. We know the classical Chinese poems are generally five-word or seven-word verses in four or eight lines, very short in structure but with a complete conceptual realm, while the Victorian poems are quite wordy. Pound analysed LI Po’s *Jade Steps Grievance* over and over, and then concluded that Chinese poetry was “reductionist poetics” (1954, p. 156), in which fewer tropes are used rather than direct depiction of the objects. One central function in Western poetry has been the metaphoric structure, but for many Chinese poems, it is only secondary or even absent; these features can be detected easily in the poems of WANG Wei, MENG Ho-jan, WEI Ying-wu, LIU Tsung-yuan, and some scenic poems in the Song dynasty. In their poems, the vehicle contains the tenor or images are just juxtaposed, for example:

一树寒梅白玉条 (张渭《早梅》)

A blooming plum tree: a white jade.²

This poem, like most other Chinese poems, was written in the typical Taoist way of inter-observation between object and self (“to view objects as the objects view themselves”), the poet naturally combined images according to a method quite different from that of human-oriented metaphoric poetry in the West (Yip, 1993, p. 19). Williams once states that this was why the Western arts seemed strenuous and nervous compared with the Oriental austere arts (ZHAO, 2003, p. 199). So Pound insisted that the modern poets should “use language beyond metaphor” (1954, p. 158). Pound himself changed his writing style from Provencal, an escape from Romanticism, to “modern” Chinese poems since 1914 when translating his *Cathay*. Influenced by him, a lot of new poets left Romanticism behind and turned to write new poems in the modern Chinese style. They ignored the fanaticism of “dramatic effect”, and paid more attention to the object-inspired feelings than to the feelings themselves; they figured out a clear silhouette with bright colours in order to evoke echo or imagination in the readers (ZHAO, 2003, p. 202).

Influence of rhythm. One of the achievements of the new poetic movement in the west was that free verse became to be established. Generally speaking, new poetry equalled free verse. The reasons perhaps are as follows: (1) Before 1915, Haiku, which is not rhymed, first impressed the West. So the Westerners wrongly thought that the oriental poems were all rhymeless. Some poets, like Pound, knew little about the Chinese rhyming scheme when transforming Fenollosa’s English version and compiling *Cathay*. (2) Chinese and English belong to different language systems. Their rhyming schemes do not share any similarities at all. Any form of imitation could not keep the original effect. Besides, there were few successful translations in rhymed form, for example, for the sentence “空床难独守” in *Green, Green Spreads* (《青青河畔草》), we have the following translations:

Herbert Giles:	Ah, if he sot not mind his own, He’ll find some day the bird has flown.
Waley:	It is hard alone to keep an empty bed.
Pound:	And leaves her too much alone. (ZHAO, 2003, p. 165)

Waley’s version was faithful and clear, Pound’s was concise and lifelike, while Giles’, in order to make up the rhyme, changed the content by using a metaphor and romanticizing it, which was not what the original words reveal. So the new poets preferred to keep away from the rhyme and be loyal to the style and meaning. (3) Since Whiteman, free verse gradually began to mature, and writing free verse became a fashion. Trying to write or translate in rhyming ones, however, would be laughing stocks. So translating Chinese poetry in free verse was a requirement of the age, and the free-verse translation in return strengthened its establishment. Free verse does not necessarily mean no rhythm at all; instead, in a complicated or a new unique form, it does not have a regular restriction, but rather relies on the “ebb and flow” or cadence of speech. Pound in his *Cathay* used the “rhythmical units”, which we can see in the poem *To See Yuan Erh Off as Envoy to An-his*:

Four Poems of Departure

Light rain is / on the light dust.

The willows of / the inn-yard

送元二使安西 (王维)

渭城/朝雨/浥清尘,

客舍/青青/柳色新。

² The poem is translated by the author.

Will be going/ greener/ and greener, 劝君/更尽/一杯酒。
 But you, sir/ had better/ take wine /ere your departure, 西出/阳关/无故人。
 For you will have/ no friends /about you
 When you come / to the Gate/ of Go. (Pound, 1915, p. 28)

Wai-lim Yip stated that his purpose was to arrange a poem in “phrases of perception” which is, in fact, the smallest unit of “image” (1969, p. 62). The phrasal rhythm corresponds with the meaning groups, which causes an unexpected musical effect. His poem *The Return* has been regarded as a typical example of the phrasal rhythm by some experts to evoke “emotional effects”:

See, they return; ah, see the tentative
 Movements, and the slow feet,
 The trouble in the pace and the uncertain
 Wavering!

See, they return, one, and by one,
 With fear, as half-awakened;
 As if the snow should hesitate
 And murmur in the wind,
 and half turn back;
 These were the “Wing’d-with-Awe,”
 Inviolable.

Gods of the wing shoe!
 With them the silver hounds,
 sniffing the trace of air! (Yip, 1969, p. 64)

The phrasal rhythm, as T. S. Eliot points out, like the ebb and flow of the wind or tide, or like the rhythm of breath, can better adapt to the new modern fickle feelings. Besides, Waley tried a kind of “accentual rhythm” (ZHAO, 2003, p. 123) in his translation (with five or seven stressed syllables, each corresponding to one Chinese character or one sound in a line and caesuras between lines).

A gentle wind / fans the calm night, 闲夜/微风起，
 A bright moon/ shines on the high tower 明月/照高楼。傅玄《杂诗》(Pound, 1918, p. 34)

He said that this was borrowed from Chinese “Wu Yan” (5-word line poem), “Qi Yan” (7-word line poem) and “Dun” (a type of phrasal rhythm) (Pound, 1918, p. 34). Thus, Chinese poetry helped to pave a new way for the modern poetry in rhythm.

Influence of syntax and aesthetics. The biggest influence of Sino-Chinese poetry perhaps is the syntactical reformation of English. As in all Indo-European languages, the English sentence is structured in a stipulated direction: A subject leads to a verb and then to an object; articles govern certain nouns; past actions are to be cast in the past tense; parts of speech are clearly demarcated and determined, all in an act of predication to articulate and specify relationships. In contrast, the classical Chinese language, as it is often used in poetry, is free from syntactical rigidities; it appears without articles, personal pronouns, verb declensions, or connective elements such as prepositions and conjunctions, indeterminate in parts of speeches. English is good at elaboration and classification, therefore, rationalism and sentimentalism became the main Western poetic tradition; whereas

Chinese, with the flexible syntactic structure without limitation in space, time, and characters, can present a real world with suggestive meanings, making readers remain in a sort of middle edge between engaging with and disengaging from the objects (Yip, 1993, p. 33), for example:

东林精舍近，
 (Dong Ling / elegant/ temple/ near)
 日暮空闻钟。（孟浩然《晚泊浔阳望庐山》）
 (Dusk/ disconsolate(ly)/ hear/ bell.)

or: I lived near the elegant temple of Dong Lin at the foot of Lu Shan,
 At dusk, when I heard the temple bell, I was very disappointed
 because the admirable monk was no longer in it.³

This Chinese poem has a flexible syntactical structure—indefinite positioning, uncertain relationships, ambiguous and multiple functions of parts of speech and so forth. It allows the reader to recall a similar space to see and to feel, at any place and at any time. However, if the poem is translated into English like in the above example: the shorthand into longhand, poetry into prose, implicitness into lucidity, and with commentary added to help understanding, the finer beauty that the Chinese characters suggest in the poem would be destroyed by the discursive, analytical, longhand “unfolding”.

The English language, with its rigid syntax for elaboration and clarification, is helpless to achieve the concrete. T. E. Hulme called for the destruction of syntax and rediscovery of English to realize their poetic ideal (Yip, 1993, p. 33). It was Pound who took up the burden of syntactical innovation, which became a great success. Pound first found “juxtaposition” of images in Haiku. He tried using the space between phrases in the line to occasion a time break in his *The Coming of War: Actaeon*:

An image of Lethe,
 and the fields
 Full of faint light
 but golden,
 Gray cliffs,
 and beneath them
 A sea
 Harsher than granite. (Pound, 1975, p. 447)

Besides, the form itself of the whole poem looked like an image of a cliff, as it was a visual poem. The real inspiration came from his misinterpretation of the Chinese characters in Fenollosa’s manuscript. Here is a record from Wai-lim Yip:

...The fact is that even if the Pound-Fenollosa explanation of the ideogram were correct, as for instance in the case of EAST (东) and DAWN (旦), there is no way for the English language to reproduce them *literally* or *physically*. For if we try to reproduce Chinese character 東 (sun behind tree or, as Pound has it, “sun rising, showing through tree’s branches”), we cannot write the word “sun” literally on top of the word “tree”, for one word will be crossed out by the other, whereas the Chinese character for sun (日) on top of the character for tree (木) easily forms a new Chinese character, EAST (东). In the case of the Chinese character for dawn (旦) (Pound’s “sun above line of horizon”), we cannot reproduce it merely by writing:

³ The poem is translated by the author.

SUN

HORIZON

This arrangement was different from the Chinese which comes from the pictorial ☺. Any English reproduction of the elements in the two characters will involve the insertion of logical, directional links. Hence the simultaneous presence of “sun” and “tree” or “sun *rising, showing through* tree’s branches”. The insertion of logical, directional links between the objects immediately destroys and allows them to fall back upon the logic of succession. Why, then, was Pound so excited over the structure of the Chinese character? (Yip, 1969, pp. 161-162)

Wai-lim Yip claimed that it was the compositional qualities of the Chinese character that helped to define the goals of Pound’s project: simultaneity, montage, and visual perspicuity. To be true to the aesthetic ideal as indicated by the ideogram and Chinese poetry, which is an ideal that he found compatible with the compositional ideals of his poetry, he must relinquish logical and directional links. Pound began practicing such technique in his translation *Cathay*:

抽刀断水水更流， 举杯消愁愁更愁。(李白)

Drawing sword, cut into water, water again flows,

Raise cup, quench sorrow, sorrow again sorrow. (Pound, 1915, p. 8)

Later he found “superposition” (a special juxtaposition indicating metaphor between images). His *Liu Ch’e* is a famous example:

Liu Ch’e

The rustling of the silk is discontinued,

Dust drifts over the court-yard,

There is no sound of foot-falls, and leaves

Scurry into heaps and lie still,

And she the rejoyer of the heart is beneath them: (望彼美之女兮安得，感余心之未宁。)

落叶哀蝉曲

罗袂兮无声，

玉墀兮尘生。

虚房冷而寂寞。

落叶依于重局。

——刘彻

A wet leaf that clings to the threshold. (Pound, 1991, p. 78)

There is space in the last line but one, to indicate that the last line is metaphorically juxtaposed with the former lines; this gives the reader an abrupt impression on the “emotional symbolism” (Yip, 1969, p. 65). He laboriously polished his technique and turned it into a main skill in *Cantos*, in which the juxtaposition of images or objects was expanded into the idea that cultural moments acted as “luminous details”, leading to an amassing vortex.

Rain; empty river; voyage,

Fire from frozen cloud, heavy rain in the twilight. (Pound, 1948, Canto: 49)

Prayer: hands uplifted

Solitude: a person, a Nurse. (Pound, 1948, Canto: 54)

The adjustment of the conventional English, which is called “disembodiment” (Yip, 1969, p. 68) later, violates the tradition, but to the amazement of the Western literature, it extends the potentiality of English and widens the traditional aesthetic horizon: the space, line breaks, juxtaposition and the like, enhance the visuality of

different phases of the perception of the object, as words gain independence and liberation from the linearity of the normal line structures, the independent visual events or moments provide changing perspectives of the object as the reader-viewer is transposed into a scene to witness the object's various spatial extensions. The Western language began to accommodate the Oriental aesthetic mode, which it had never done before. Space and syntactic breaks abound in contemporary poetry after Pound. Here is a poem by Gary Snyder, the representative of postmodern poets:

Every hill, still
 Every tree alive, every leaf.
 All the slops flow
 old woods, new seedlings,
 tall grasses plumes,
 Dark hollows; Peak of light,
 Wind stirs the cool side
 Each leaf living
 All the hills. (Snyder, 1965, p. 43)

The diction, syntax, metaphors, subject, and conceptual realm all seem to come from the traditional Chinese poetry. The "disembodiment" also catered for the modern spirit. We know that science and industrialization require specialization and classification, producing complex but independent and separated units, which make humans' feelings fragmented. This complexity can not find expression in the traditional language, only the modern language met its requirement. T. S. Eliot stated:

...it appears likely that poets in our civilization, as it exists at present, must be *difficult*. Our civilization comprehends great variety and complexity, and this variety and complexity, playing upon a refined sensibility, must produce various and complex results. The poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate if necessary, language into his meaning. (1950, p. 289)

The modern pioneer poets drew inspiration from Sino-Chinese imagery poems and made juxtaposition a magnificent artistic technique. The syntactic juxtaposition in poetry soon extended to stanza juxtaposition in Pound's great work *Cantos*, in T. S. Eliot's main works, and then radiated to other artistic fields as an illuminant: In novels, there are passage juxtapositions like in Dos Passos' *The U.S.A.* as well as lens juxtaposition, for instance in *Montage the Soviet Union*, director Sergei Eisenstein's film.

Conclusion

All in all, the Western Imagist Movement emphasized the importance of the concrete image and argued for poetic forms based not upon fixed forms but upon common speech presented through free-verse, with no ornament to communicate as much as possible in the fewest words and with the least rhetorical posturing. It is a reaction to what was seen as the abstract and sentimental poetry of the Victorian period. The Sino-Japanese poetic translation provided many explanations or support for Imagism in subject, style, syntax, musicality, and aesthetics. After the introduction of the Sino-Japanese poetry (together with influence from other cultures), Imagism could express the ideas of modernity. The movement also produced many poets and artists: apart from Ezra Pound and William Carlos Williams, there were Wallace Stevens, T. S. Eliot, Carl Sandburg, and Marianne Moore, among others. It was this movement that helped to open the door to modern arts. The Imagist theory and

poetics continue to exercise their influence on modern and contemporary poetry.

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