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Literary Time and Literary Space in Imagism and Ezra Pound's Poetry

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Abstract

The relationship between literature and philosophy has led to the inflow of 'small' literature from 'big' literatures within the interaction between literary time and literary space with a propensity to emerge 'big' again in another literary time and space. The most influential factor in 'making it new' or 'from big to small, and big again' turns out to be time on account of the fact that the literary creator, namely the poet, is mortal. Since the existence of a poet as a creator turns out to be 'temporal', 'making it new' turns out to be vital for the next temporality. Therefore, this paper, using the document research method, examines Pound's poetry refracted through the time and literary space of his creative existence, as the urge for translation became an influential factor for Pound himself as a 'new' author. Thus, the paper analyses 'temporal overlapping' under the inspiring influence of Pound's poetic re-creation, either as a conversion of translated matter or as its enhancement by the poets he read. The divergent takes on mimesis by Plato and Aristotle helps Pound's creative originality, whereas J. Hillis Miller's reading of the theory of temporality of De Mann and Heidegger, as well as the time-space transformations, help clarify 'temporal overlapping'. These, in turn, make us believe that the creation of 'new originality' influenced by 'old originality' during the transformation of time into space brings about the immortality of the poet along with 'the little big' literature.

Keywords: Ezra Pound, literary time, literary space, temporal overlapping, renewal, originality

1. Introduction

The paradigm of renewal, further of making it 'new', dates back to the existence of humanity. The most influential factor in renewal turns out to be time, as man is mortal, and his work may or may not be carried out as he/she wants and properly in accordance with the requirements of the time. Perhaps even the best realization may not resemble the present time (that of realization) and better match a future time, or, it may even seem to be copied or influenced by a past time.

In his *The Anxiety of Influence*, Harold Bloom maintains that Ben Johnson regarded poetic influence as something healthy for the birth of new poetry. Bloom maintains that Johnson considered 'imitation' as opportunity to convert matter from one poet to another, or even enrich a poet from a poet in use (reading). For Johnson, according to Bloom, the selection of a 'brilliant' poet by another

new poet, helps him grow and become himself, or even vice-versa, to become like him (the old) so that the copy may easily be misunderstood as 'original' (Bloom, 1997).

Since the existence of a poet as a creator turns out to be 'temporal', making the 'new' turns out to be an inevitable necessity for the next temporality, in which time-frame the existence of his creativity depends, as the creator may not exist anymore. The paper therefore considers Pound's creativity as influenced by the time of his existence as a creator, when translation bids were inevitable, where the wealth of his experience as a translator necessarily turns into an influential factor for Pound himself as a new author. Based on this factor and reading Pound's poetry, the paper analyses 'temporal overlapping' under the inspiring influence of Pound's literary recreation, either as a conversion of translated/read material or as its enrichment/enhancement by the translated/read poet.

The divergent takes on mimesis by Plato and Aristotle help Pound's creative originality, while J. Hillis Miller's (Miller, 2003) reading of the theory of temporality of De Mann and Heidegger, as well as the time-space transformations, help clarify 'temporal overlapping' (Dahlstrom, 1995). These, in turn, lead one to conclude that the creation of 'new originality' influenced by 'old originality' during the transformation of time into space brings about the immortality of the poet along with 'the little big' literature.

The purpose of this study is to probe the original thoughts about the influence of the notion of time in modern poetry, more specifically in the period of Imagism, in the hope of stirring interest in further studies and fresh approaches to this topic.

2. Methodology

This paper draws on modern literary theories as well as on the qualitative research method, namely the method of document analysis. The method of document analysis involves extracting data from existing materials which - in the case of this paper - are vital sources consisting of a body of criticism, scholarly publications, and analyses of other scholars and researchers from which data is extracted in support of the theories relevant to literary time and literary space as well as Ezra Pound's poems which are probed for 'temporal overlapping'. Since in the world of scholarship, the method of document analysis is recognized as the main method by which historians conduct their scholarly research, even contemporary social science scholars see it as an effective tool in their research. Therefore, it seemed reasonable to use this methodology in this research paper as well.

3. Theoretical Review

3.1 Time vs Literary Time

When we consider time as an influential factor in literary creativity, we definitely need to be grounded on certain definitions of time. Referring to the assertion made by J. H. Miller in his bid to build on De Mann's theory, that "every literary narrative is an allegory of temporality unfolded in space" (De Mann, 1969) and referring to Heidegger that the words and figures of temporality transform time into space (Heidegger, 2010), then time in literature should be treated as a unit of measurement for the duration between literary events in the History of Literature. As such, time cannot make sense without the presence of events and without the existence of literary spaces - the literary universe. Literary time is interrelated with the space of literary developments and since it is invisible to the particular author (in this case the poet Pound) it is elaborated by the individual poetic properties of the poet. In this sense, time is an observer of developments in the literary space and depends on the space itself and the developments within it. In other words, absolute time and absolute space do not exist in the creation of literature.

Time in literature is actually related to changes in certain periods which simply represent the change of the literary state. Pound highlights the reference points of his poetic creativity by certain

literary movements, whether from ancient Greek, Anglo-Saxon, Provencal or Chinese literature. He also knew how to tackle and refresh literature by 'making it new' in view of religious and economic developments in the World.

Tackling Pound's adage of 'make it new', we realize that for Pound time was related to space, serving him as a relative measure to measure them up in each other's developments. However, Pound considered both to be separate in their own right; thus, time and space complemented each other with their own uniqueness. In his view the relations between time and space are in complete agreement with each other, and they are meaningfully consistent with contemporary philosophy for relativistic time.

The Poundian ideology of time and space (in poetic literary developments, that is) which is made manifest especially in the economics of language in the creation of the Poundian verse, brings to light two certain terms: 1. the time of literary space, and 2. the space of literary time. While the former seems to have been completely neglected by modernist poets (Pound himself, too) because it offers more philosophy of scientific interest (including religion), the latter reveals an extraordinary contemporary opportunity full of ideas, concepts and arguments that can be utilized in the philosophy of developments of modern literature.

When Pound uses translation by compounding it with adoption, it makes the scholar wonder about creative re-creation and the philosophical spatial implications that have their origins in a certain period of time. Sometimes, it seems that Pound's re-creation compresses many similarities between old literature and new re-creation (referring to Pound's inspiration from ancient Greek literature – poem "A Girl")

A Girl

*The tree has entered my hands,
The sap has ascended my arms,
The tree has grown in my breast -
Downward,
The branches grow out of me, like arms.*

*Tree you are,
Moss you are,
You are violets with wind above them.
A child - so high - you are,
And all this is folly to the world.
(Pound).*

In the poem "A Girl", Pound opted to use separate narratives. The first five-line verse depicts Daphne as a narrator. She further describes her transformation, describing the feeling of the tree entering her hands and growing into her chest. However, Pound composed the second half of the poem from the perspective of a third viewer, perhaps Apollo.

While this poem has a strong foundation in mythology - and Pound clearly composed it with this particular story in mind - there are even more contemporary interpretations because of the implication of the different/separate literary time and literary space. Thus, bringing 'the girl' from the ancient Greece to the 20th century, embedded in the first narrator may be a girl who has just embarked upon the stage of maturity and who details her figurative transformation into a tree, displaying the ferocity of her imagination. The second verse may be from the perspective of an adult, who understands her need to escape into the imagination and dreams, assuring the girl that even if the world sees her imagined transformation to be "stupid", she must not allow herself to be overwhelmed by her creative feelings.

While Pound's poetic modernity with its attendant fiction of 'make it new' could not rely on an effective recreational role to be elaborated, except through adoption, considerable work had to be

done by him to bring forth the given image through his verse.

3.2 Pound's Inspirational Resources

Pound's sources of inspiration in the realization of the 'make it new' were manifold, from Classical literature to Greek and Confucian philosophy. One cannot ignore as inspirational the religious sources through which Pound strove to make sense of the cultural interrelationships between people and languages. James Wood maintains that the relationship between religion (religious belief) and imagination (literary belief) became difficult and took a turn of deterioration during the nineteenth century. He calls this deterioration a break or ruin of the old estate where religion was treated as a claim of divine truths (Wood, 2010). Presumably, Pound drew on that Classical time and literary space to transport them to his literary time and space but still adapting and recreating them in his own style. When it comes to Pound's style, we share Wood's view that religion as a source of inspiration engages us with literary claims while not letting religious claims take place gives clarifications (Sieburth, 2011). Based on these inspiring sources for Pound, we can say that in the economized Pound verse the difference between the concept of the Pound ideology about 'space of literary time' and the influence of the counter-ideology of Greek philosophy about time and space is revealed.

Pound's approach to the interplay between time and space in literary re-creation, namely in Imagism and modern poetry in general, can be presented as follows:



Figure 1: Pound's approach

This approach is quite the opposite of the Greek philosophers' approach, and can be presented as follows:



Figure 2: Greek philosophers' approach

As a practitioner of the use of 'literary time space', Ezra Pound relies on a methodological approach to time and space as inspiration in his creations. While Pound obeys the truth and sets the truth as the starting point, Greek literary philosophy draws on the pleasure of rediscovering the doctrine of truth by not making the truth the starting point. In other words, Pound uses the research method to make it new by staying independent of certain dogmas and not incorporating them in his creations. The creation of Pound's authorial originality shows that Classical Greek literature was an inspiration to him, but with a speculative approach.

As with the argumentation and reasoning of the methodological approach to the use of 'literary time space', Pound justifies the juxtaposition in his economical verse in the representation of the image.

"In a Station of the Metro" is an illustrative example of the complexity and origins of the effects

of the ideogram method and an explanation of how innovation relies on restoring old material.

In a Station of the Metro

*The apparition of these faces in the crowd:
Petals on a wet, black bough.
(Pound, 1914).*

Although Pound does not appear to be concerned with mathematical accuracy in poetry, as he is in economy, poetry does in most cases require accurate semantic calculations in image display when using juxtaposition. This resembles the physical realization of the optical representation of his thought through free verse as a product of Imagism.

3.3 *Temporal Overlapping in Reference to Mythology*

The interconnection between time and space is not accidental, not insofar as it is the matter and its motion that make this interconnection work. It is precisely this interconnectedness that has prompted us to explore the interconnectedness of Pound's poetic creativity with Plato's dialogues (Plato) and Aristotle's *Metaphysics* (Aristotle, 1908). Our paper does not deal with the philosophy developed between the generations. More specifically, it is not concerned with probing whether Pound was interested in articulating philosophical currents from Classicism. The paper aims at addressing the usage of the past by Ezra Pound not only as an allusion to a world quite different from modernity but also as a signal of the interruption of the past and the connection with the future. The word 'signal' here refers to the display of Pound's intensity in the transformation of his general knowledge into the poetic values of the time. Pound made such a penetration into time through the display of the image.

From here, to better illustrate Classicism's influence on Pound's influence, we can also refer to Czeslaw Milosz's opinion in *Native Realm*: "Poetic discipline is impossible without devotion and wonder, without faith in the infinite layers of being hidden within an apple, man or tree..." (Milosz & Leach, 2002). Here, wonder turns out to be the force that drives the movement of thoughts reproduced by prior reading/translation and takes Pound back to Greek antiquity and Plato's dialogues to be inspired from and recreate with.

In this regard, it is worth citing Eric Voegelin who says that after the deliberation of the issue of 'wonder' by Plato, this issue (wonder/amazement) became the object for other followers, such as Aristotle, who in *Metaphysics* states that "it is natural that all mankind is curious to know / learn more" (Voegelin, 1974). If Pound through his poetry posited that the connection between time and space is made in 'true relation', then it sounds that aesthetic and political issues through the movement within time and space had to be interconnected by literary art, bringing the image of the past time in the present and giving the present the opportunity to realize the image for the future. For Pound this was a way of writing that avoided all useless ornaments and accurately valued perceptions. Such connection is embodied, literally, in its almost ingrained repetition in/of Greek mythology. Unfortunately, the use of mythology by Pound seems to find interest only among scholars. Thus, this paper makes a humble call for interest in studying some of the links between the repetitions of the effect of 'wonder' from ancient Greek time in his poetry about to represent it in the modern world through a different version.

If we go back to Milosz's view that there was a "sensual insecurity" in poetry and that poetry could not exist "without devotion and amazement, without faith in the infinite layers of being," then the repetition of Greek mythology in Pound's poetry gives us a great courage, displayed with maturity of what we might call the Poundian style.

Paraphrasing Longinus¹, the remake refers to the sublime thought, at the proper coincidence of time, which shines upon the space given by the lightning vivacity. Longinus focuses on figurative language as a flight vehicle to reach the height of sublime and argues that it is not just the writer who is transported by sublimity, but the reader as well.

Once we started with Plato's 'wonder', we can move on to the unravelling of the 'speed of light' invoked by Longinus as a push for Pound to say that 'the intellectual and emotional complex is the moment of time' (Pound, "A Few Dom'ts by an Imagist", 1913). Furthermore, keeping in mind Hugh Kenner's call for "technical hygiene" in Imagism (Kenner, 1971), one should look at how Pound exploited the 'wonder' of Plato and Aristotle, as well as Longinus' 'lightning', in the understanding and treatment of mythology.

By adapting, Pound brings back Greek mythology with a 'stunning lightning' force. We can see this in "Prayer for His Lady's Life" in *Personae* (Pound, 1990) and in "The Return" (Pound, *Ripostes*, 2012). So if we look for a moment at "The Return", we see that Longinus' 'lightning' joins the 'meaning and perception' of the past to reveal it in Pound's present (this can also be found in *Cantos*); while Aristotle's emphasis on 'wonder' is more than clear at the end of this poem ("The Return") with the epigraph illustrating Aristotle's view that when people guess and marvel they seem to be ignorant (in fact, to like mythology you must show maturity and wisdom, because myth is 'wonder', hence in vain Pound was considered insane). Therefore, from this analysis we see that the translation that Pound made of Aristotle out of curiosity and 'fear' for the mythical saint made him (Pound) 'amazed' and we conclude that here the translation had no effect on the remake of the new, but it was the 'amazement' that as a driving force created the movement and displacement of the myth from a past literary time space to a 'present' literary time space, creating 'temporal overlapping' with manifestations of re-creation in a new spontaneous version.

Pound's vision, naturally enough, halts the amazement and most often is obscured when the sight is drawn from nature and metamorphosis, directing it into political structures and economic history. However, clarity remains one of Pound's main principles, as long as we understand it meaning the special 'lightning' - light that illuminates the beautiful details as well as the gestural significance in most *Cantos* (*Cantos I-XVI*, of some *Cantos* written during his fifth decade, and in *Pisan Cantos*). In *Cantos* (Pound, *The Cantos of Ezra Pound*, 1996), the "infinite layers of being" are obliged to flow through the literary universe through the temporal overlapping produced by wonder, becoming the driving force of the matter to bring back the voices of the past into the voices of the present in re-creation, always in utilization of literary time space, human metamorphosis, beasts and gods from mythology, to create the poet's immortality in another time and space.

4. Discussion

4.1 Theory of Originality in Pound's 'Make It New'

By delving deeper into literary 'facts', even if they derive from myths, we create our own literary 'reality', which may become a fiction to bring something new. However, the construction of literary 'realism' often conflicts with, or is influenced, by literary time and space. Dwelling on this flow of artistic creativity, we continue to invoke certain literary spaces and certain literary times, which we continue to see (them) as we want and as it suits us. Therefore, literary originality depends on the

¹ Cassius Longinus, born about 210 AD, was a critic, scholar, and teacher of rhetoric in the 3rd century and a friend and teacher of Porphyry, the pupil of Plotinus and author of many literary works. He also earned a reputation as the most famous scholar of his time. According to Longinus, by its nature, the sublime "produced by greatness of soul, imitation, or imagery," cannot be contained in words, and Longinus often refers to its heights as reached by journey, or flight: "For, as if instinctively, our soul is uplifted by the true sublime; it takes a proud flight, and is filled with joy and vaunting as though it had itself produced what it has heard." <https://www.poetryfoundation.org/articles/69397/from-on-the-sublime>].

period and literary space in which the 'new' is made, finding as inspiration the 'amazement' which allows the creator to invoke the 'facts' or 'myths' through the freedom offered by 'make it new'. Now, who was and who is the first? - one should know this 'theory of originality', so as to establish whether facts or myths make fiction, or else fiction brought about facts and myths.

If we were to invoke literary criticism and rely on the theory or doctrine of criticism it offers, we could draw on the fact that the author is gilded by his originality. As we create such an imaginary 'nest' that the virtue of a literary author is our originality and we see that new writers come, go, and return again through their 'originality', suddenly the subconscious reminds us as if something is being repeated between time cycles. The appearance of these time 'overlapping between cycles' gives an overlapping of time that resembles the Venn diagram where the commonalities of the two time cycles brought in a new version result in the originality of the new literary creation.

In view of free verse as a characteristic feature of modern poetry, for Imagists, "a new rhythm meant a new idea," says John Erskine in *The Literary Discipline* (Erskin, 2020). The fact that Imagism saw every new rhythm as a new poetic idea is their fiction to "make it new", so the doctrine of the time was interested in 'rhythm'. However, such interest had larger and more significant inputs than a 'rhythm' so that the 'making it new in literature' became quite desirable for the 'modern' time literature (modernism).

In a bid to clarify it further, in the 'theory of originality' the new writer must know what the object of literature really is. The space that surrounds us at the time we live in is not that it represents more, or less, than it has represented in previous times: we still continue to live with faith or disbelief in God, surrounded by or without love, with or without friendship, war or peace, dangers and fate. These objects have long been treated by literature but still appeal, i.e. becoming real literary objects and thus creating the eternity of literary originality.

Due to the effect of the time factor, literary objects treated in the past seem to ferment to conceive a new recreation of the present, thus perpetuating the story of their eternity with the introduction of new flavours as a protest against the past art - old, which resembles the new time as excessively consumed, where the fixation to start the 'new' becomes the reason for the time by not allowing (willingly or unwillingly) the fall of the old.

In reference to Western culture, the analysis and explanation of the fiction for making the 'new' is based entirely on the Greek concept of *mimesis*. Identifying and understanding the notion of 'mimesis' and referring to the discussions in Plato's *Republic* (1974 chapters III and X) and also in Aristotle's *Poetics* (Watson, 2015), we see the development and structuring of the concept of 'make it new' which is employed by Pound.

Plato's theory - born of a contradiction between the imitation of ideas and the imitation of the empirical world as a representation of events versus arguments - suggests that imitation appears to be a copy of the truth. So, when we are dealing with narratives and myths, according to Plato, we are dealing with a trilogy where there is a kind of division between a 'pure narrative' - (*haple diegesis*), in which the poet speaks on his own behalf (as in dithyrambs) and makes no claim to being someone else; an imitated narrative (*mimesis*) where the poet speaks through fictional character (both in tragedy and comedy) which implies that there are claims to be someone else; and a form of mixed or combined narrative where we encounter the combination of the two narratives mentioned above where pure narrative is mixed with a character discourse. This explains why Plato supported pure narrative and rejected *mimesis* (Book X, *Republic*).

The concept of *mimesis* developed by Aristotle in his *Poetics* is very different from that of Plato, his teacher. As for the issue of 'make it new', the Aristotelian concept in Pound's poetic creations can be considered superior as Pound's poetics treat mythical issues at a general level, bringing them back in line with the current politics of the time by treating the latter as separate. Therefore, it is worth noting that, according to Aristotle, *mimesis* creates delusions not only for cognitive powers but also for powers higher than factual discourse (Ritcher, 2016). The vast majority of literary theories which claim that even within the myth a kind of fiction is created that contains a personal truth in which it generates the fictitious truth created by imitating the perception of the representative, thus

reactivating the Aristotelian distinction between the truth of 'pure' factual representation of the actual and 'general' truth which represents the necessity in a possible logical form.

Therefore, one must distinguish the Aristotelian concept from the fictitious theories of "possible worlds" through time (Pavel, 1986), which are inspired by the logic of 'a possible world' as Ryan (Ryan, 1991) and (Ronen, 1994) explain it, or like the explanations of Kripke (1980) and/or Lewis (Lewis, 1973). When dealing with the "theory of possible worlds" then the fictional world emerges as another world in front of us (reflective model) which is as individual as the real world in which we live, but which is not and does not turn out to be a kind of a superior world to the actual and real one we enjoy. In view of this, the Poundian poetry belongs to a world as Platonic as it is Aristotelian in which the mimetic enjoys a high amount of new mythical truth brought in accordance with the Poundian creative time and space.

In fact, the real world is also a possible world, which, according to the modality of fictional state, differs from other possible worlds by the fact that for the time being it is the only current world, while according to the modality of realism (which is also defended by Lewis) it differs from other possible worlds (which may be as real as "our real world") by the very fact that we are and live in it. Theories of possible worlds in literary creativity cannot provide us with an unshakable theory of literary originality since, simply, everything is true in an individual literary world or other poetic universe and belongs to a certain literary time and a certain literary space.

4.2 Pound's Principles on Time

In terms of the influence of time and the practice of using the 'literary time space', Ezra Pound followed some of the same principles that had been embraced by previous literary creators.

- The principle of recreation - in reading Pound's poetry, we see that the world around us is not eternal, but it was created at a certain time and in a certain space in the past and as such can be recreated. According to this, time and space do not make sense if the issue does not exist. Despite the fact that among religious dilemmas creation cannot occur without the prior existence of matter, Pound's dominant principle is that creation cannot occur from 'nothing'.
- The principle of peculiarity to preserve naturalness - Pound considered that everything was related to numbers and that numbers were also natural. For Pound words could have variable meanings and in portrayal (in terms of image) he compared words with numbers. While a traditional or academic interpretation of the words "have a fixed value, such as numbers in arithmetic, such as 1, 2 and 7", an imaginary number, the Pound interpretation allowed "a variable meaning, such as the signs a, b and x in algebra" (Wood, *The Nearest Thing to Life*, 2015). He assumed that each entity consisted of a certain number of components which could not be divided into other numbers if they were not renewed. Consequently, for Pound, literary entities from earlier literary periods would have shifted to abstract entities if they had not 'accidentally' renewed during the period of modernity. Such accidents from the influence of time on the interaction with space bring about great changes in literature. However, no 'coincidence' can remain eternally unchanged if 'make it new' is applied. The peculiarity of the naturalness of 'give a chance' can be applied not only to matter but also to time, space, motion, energy and to every property and feature of matter that becomes matter in inspiration for literary creation.
- The principle of continuous creation under the influence of change - Pound believed that everything had to be remade. He liked such an idea by proposing that literature is able to be created continuously; e.g. once a poem has been created, it can be inspired/inspirational and recreated in accordance with the subsequent literary time and space.
- The principle of the uniqueness of indeterminacy - in addition to geographical circumstances, Pound considered that cultural naturalness was determined by the

traditions, customs and habits of a people, but was not eternally immutable and as such could be exchanged between other cultures through literary re-creations. Through his translations, Pound not only brought the meaning of the words but also made a cultural transmission with which he established a cultural connection between the East and the West. His work through Fenellosa's notes and Cathay publication present the best study spaces to reveal this cultural connection and to argue Pound's transparency in translation and accuracy in its re-creation. Many of his poems are re-creations of some Chinese classics, that is, simple verses based on translation. Thus, Pound was influenced by ancient Chinese culture in many respects, including Chinese painting techniques, ancient Chinese poetry, Chinese characters, and especially the Confucian philosophy.

- The principle of time and space - for Pound time did not make sense without its relation to space. In such a relation we understand that space cannot exist without the presence of matter. Therefore, in literature space and time are related to matter as a matter of inspiration in literary creation.

4.3 Key Aspects of Time in Pound's Poetry

The temporal problem in Pound's poetry can be discussed against the backdrop of the topic elaborated through the Poundian verse and, as such, can specify the main aspects of time within it:

- The aspect of integrity of the time-space relationship - since space can be defined as a surface that limits the body on all its sides, then we can say that space can also be defined as the volume that the body occupies in space. Consequently, from here we see that on the one side we have space and on the other we have time, which coexist. In other words, neither space nor time can exist without each other. But what made the uniqueness of these two visible in literature? Pound treated both as dependent on the issue/matter, because, ultimately, it is the movement of the body (the existence of the literary issue - the theme) which expresses the existence of time and space.
- The aspect of time's relativity - the observer from the relative position can see or consider time and space as independent along the motion, referring to the orientation terminology 'forward', 'backward', 'down', 'up'. However, such a consideration cannot stand because in literature the interconnection does not remain only between time and space, as it also includes the movement and the matter of being interconnected in chain pattern. Thus, time and space in Pound's poetry are not absolute but relative and their dependence on each other underpins Pound's dependence to bring the predetermined time back to the present time by adopting and modifying it according to the issue and its movement / progress.
- The peculiarity of the time ending in literature - Time is the most influential factor in renewal on account of the fact that man is mortal and that his work may or may not be carried out as he wishes, and properly in accordance with the requirements of time. Perhaps even the best realization may not resemble the present time (that of realization) and better match a future time or, even, may seem like copied or influenced by a past time. Believing that the lifespan of the literary universe is definite and that this definite time will end, it can be assumed that the number of literary moments is indefinite, but their general utilization is impossible by temporal designation. In literature, the time and space of a poet (literary creator) is not the space that the reader knows, nor is it the time that the reader knows, because the space that the reader knows is what surrounds the localized issue from all or from some of its sides, as long as the time the reader knows is the period of time in which the literary issue (matter) would stand still or in motion. So, it has all to do with the duration or existence of the issue that highlights the topic being dwelt upon by the author, where the duration and scope of the development of the issue resembles an orbit.
- Every literary object and every accident in a literary object have a certain beginning and end

time. Readers may see this in a reasonable and objective way because the temporal completion of a literary object is evident through its significance and through the time of its existence. The end of literary time occurs because it becomes past by displaying its exhaustion from the moment of the appearance of the present, as NOW is the time limit of each literary period, and it is this 'now' that divides literary time twice - the past from the present and the present from the future - and as such reveals the end of the past and the beginning of the future.

Ezra Pound seems to have considered time as a physical unit and to have utilized it as a continuously repetitive occurrence taking advantage of the relativity of repetition of matter in a new time and new space and the possibility of renewing matter by modification and adoption.

5. Conclusion

Despite various views that different schools may generate about the notion of time and time's influence on literary creation, it can be stated that all schools are subject to more or less the same principles in order to understand the natural influence of time on creation.

Defining initially time as related to the change of state, i.e. through time we measure the movement of issue/matter, it is obvious that time is considered as a measure of motion, so literary periods are divided in chronological order with the literary movements created by literary currents in a certain time and space. Consequently, it is clear that Pound treated time as an influential and inspiring factor because, in his view, time cannot exist without space and space cannot exist without the presence of the body and the body must move so that time can measure its movement in space. In other words, there must be literary time, literary space, the literary issue, and the movement of the issue. Literary periods cannot exist without literary movements; even 'literary rest' in some form can be considered as a continuation of the movement, but the movement can also take the opposite direction. In this mode, literature marks movement but cannot define movement as a period. Therefore, Imagism and Vorticism are rightly seen as movements marked by modernity.

Time is extremely important in modern poetry and Pound addressed it in a re-creative way. Pound's modernist thinking and perspective was ultimately deployed in the field of literature, namely poetry. For Pound, time was the unit of measurement between literary movements and as such it made no sense without literary issues in the literary universe. The interconnection of literary time with literary space is special and consists of small moments of time from Pound's individuality. For Pound, time and absolute space did not exist, because Pound considered that both literary time and literary space for the literary creator (poet) depend on the reader (observer). Every literary creator (poet) has his own creative time and space where - in the use of issue/matter - he creates his own real world and his own literary originality.

Pound's poetry can undoubtedly be considered an assemblage of Chinese, Provencal, and Anglo-Saxon cultural heritage that makes the Imagism intelligible and a successful movement, but with opposite directions.

With reference to Imagism, as a movement initiated by Ezra Pound, it can be concluded that literary movements cannot be realized without the presence of movement that appears as a result of the influence of the issue created at a certain literary space and time.

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