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CENTRE FOR DISTANCE EDUCATION

Understanding Poetry

(Special English)

B. A. Part-III

(Semester-V Paper-VIII

(Semester-VI Paper-XIII)

(Academic Year 2015-16 onwards)

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INTRODUCTION

In this paper you are going to learn about poetry. Here, you learn Elizabethan, Metaphysical, Neoclassical, Romantic, Twentieth Century and Modern Indian Poetry in English. Poetry is one of the major forms of literature. Poetry can be defined in many ways. Wordsworth defines poetry as, 'a spontaneous overflow of powerful feelings recollected in tranquility'. Poetry can be divided into two types-subjective or personal poetry and objective or impersonal poetry. In subjective poetry, the poet expresses his emotions, feelings, thoughts and experiences. This type of poetry is called lyrical poetry. The objective poetry deals with the outside world. It has little scope for personal feelings and emotions. The personal poetry is divided into lyric, ode, song, sonnet and elegy. The objective poetry is divided into ballad, epic and dramatic monologue.

In the Vth Semester there are four units. The first unit prepares you for three general topics. The second unit deals with Elizabethan Poetry. The poems in this unit are subjective in nature. The origin, definition and characteristics of Elizabethan poetry are discussed here. The poems of major Elizabethan poets like Sir Philip Sydney and others are included in this unit. The third unit deals with Metaphysical poetry and the fourth unit is about Neoclassical poetry.

After your study of **Elizabethan Poetry**, **Metaphysical Poetry** and **Lyrical types** in the Vth Semester you enter the more engaging poetry and poets in VIth Semester. Elizabethan poetry and Metaphysical poetry have left glorious foot prints in the history of English literature. Poetry was a prominent form of literature in those days. In this Semester you study Romantic poetry, Twentieth Century Poetry and Modern Indian Poetry in English. Romantic Poetry created an epoch in the history of English literature. The poetry of this period is as rich as that of Elizabethan age. Wordsworth is noted for his extraordinary love of nature and country life. William Butler Yeats is a well-known 20th century Irish Poet. He is recognized as a major poet in the modern age along with T.S. Eliot, W.H. Auden and Ezra Pound.

The paper 'Understanding Poetry' starts with Elizabethan Poetry and concludes with Modern Indian Poetry in English. There are four poems included here. They represent different types and phases in Modern Indian Poetry in English and these are Indian poets writing in English. Some of these poets are prescribed in major Indian universities but some

of them are included for the first time in the syllabus of our university. The credit goes to the present Board of Studies of English. The strong secular voice expressed in the poem 'Listen to Me' of Mohammad Iqbal is the major thrust of this paper which is co-incided by other poets like Shiv K Kumar and Imtiaz Dharker. The prominent modern Indian poetic voice is represented by C.L. Khatri's 'Two Minute Silence' which contemplates the loss of age-old values in Indian culture.

There are clues given for further reading in Poetry. The editors expect that students be made to read the poems aloud in the class room, thus making the students realize the music in poetry. Editors are sure that 'Understanding Poetry' will help the students to take keen interest in poetry as the most important literary form.

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Each Unit begins with the Objectives of the Section -

Objectives are directive and indicative of :

1. what has been presented in the Unit and
2. what is expected from you
3. what you are expected to know pertaining to the specific Unit once you have completed working on the Unit.

The self check exercises with possible answers will help you to understand the Unit in the right perspective. Go through the possible answer only after you write your own answers. These exercises are not to be submitted to us for evaluation. They have been provided to you as Study Tools to help keep you on the right track as you study the Unit.

Unit-1

General Topics

Contents:

1.0 Objectives

- 1.1 Elizabethan Poetry
- 1.2 Metaphysical Poetry
- 1.3 Neoclassical Poetry

- 1.1.1 Introduction
- 1.1.2 Types of Elizabethan poetry
- 1.1.3 Features of Elizabethan Poetry
- 1.1.4 Elizabethan Poets.
- 1.1.5 Summary
- 1.1.6 Glossary and Notes
- 1.1.7 Check Your Progress
- 1.1.8 Key to check your progress.
- 1.1.9 Exercises

1.1.0 Objectives-

- To study and discuss the Elizabethan poetry
- To focus on the metaphysical poetry.
- To study the types of lyrical poetry.
- To focus on the major poets of Elizabethan and Metaphysical poetry.
- To focus on nature and origin of sonnet, song and elegy.
- To develop the interest of students in poetry.

Preparation for the Unit:

In this semester you are going to learn about poetry, especially Elizabethan, Metaphysical and Neoclassical poets. The unit focuses on the types of lyrical poetry-sonnet, song and elegy. Poetry is one of the major forms of literature. Poetry can be defined in many ways. Wordsworth defines poetry as, 'a spontaneous overflow of powerful feelings recollected in tranquility'. Poetry can be divided into two types-subjective or personal poetry and objective or impersonal poetry. In subjective poetry, the poet expresses his emotions, feelings, thoughts and experiences. This type of poetry is called lyrical poetry. The objective poetry deals with the outside world. It gives a very little room to personal feelings and emotions. The personal poetry is divided into lyric, ode, song, sonnet and elegy. The objective poetry is divided into ballad, epic and dramatic monologue etc.

As mentioned earlier, this unit deals with subjective or personal poetry and its types. The origin, definition, characteristics, and major poets of prescribed poetry are discussed thoroughly in this unit.

1.1 Elizabethan Poetry

1.1.1 Introduction

The Elizabethan age was regarded as a great age of English literature. English literature flourished and witnessed its culmination during this age. The Elizabethan literature refers to the bodies of work emerged during the period of Queen Elizabeth. (1558-1603). However, The proper Elizabethan literary age began in 1579 with the publication of Spenser's *Shepherd Calendar*.

It was a great flourishing age for English literature, especially in the fields of drama and poetry. Thomas Kyd, Christopher Marlowe, and William Shakespeare popularized drama. *Hamlet, Romeo and Juliet, Dr. Faustus* and *Macbeth* ruled over the masses. Poetry also obtained popularity during this age along with drama. It became a chief form of literature. William Shakespeare, Edmund Spenser, Philip Sidney, Walter Raleigh, Christopher Marlowe are the important poets of Elizabethan age. This age is also known as the 'Age of Shakespeare'. The poetic forms sonnet, elegy, lyric, ode, and song became popular in this age. Let us study them.

1.1.2 Types of Elizabethan poetry

(Definition and origin and features of lyric, sonnet, song and elegy are, in detail, discussed in this unit under the title Lyrical Types.)

Elizabethan Lyric-

The Elizabethan lyrical poetry is the glory of the age. It produced many beautiful lyrics. Sweet songs were written and published during this period. So the age is called, 'The Nest of Singing Birds'. Love was the chief theme of lyrics which was expressed in various ways. One of the finest Lyricists of the age was Sir Philip Sidney. He was a courtier, soldier and a poet. His famous book of sonnets is *Astrophel and Stella*. It was published after his death. Another great poet of the age was Sir Walter Raleigh. He was also a soldier, courtier and a poet. His poetry is known for the plain style. Most of his poems are short lyrics. They were inspired by actual events. His lyrics have the themes like love, loss, beauty and time. *What is Our Life* is his famous lyric. Some examples of Elizabethan lyrics can be found in Shakespeare's plays.

The Elizabethan Sonnets-

The Elizabethan sonnet made the Elizabethan poetry rich and vivid. The sonnet was born in Italy. Petrarch introduced sonnets in Italy. Wyatt and Surrey brought it to England. They introduced sonnets to English literature. The famous poet Thomas Watson made some experiments in the sonnet form. Earlier, the sonnet was written in 18, 15, or 12 lines. The rhyme-scheme depended on the wish of the poet. During the period of Sidney, sonnet was written in 14 lines and it was written in iambic meter. Most of the sonneteers followed Italian or Petrarchan method separating lines into two groups- Octave (8 lines) and Sestet (6 lines). But Shakespeare divided it into three groups- four lines in each group. He also introduced a final couplet of 2 lines. The rhyme-scheme was varied. Sir Philip Sidney, Edmund Spenser and William Shakespeare are the well-known sonneteers of the Elizabethan era.

Elizabethan Songs-

A song became very popular in the Elizabethan Age. The court of the Elizabeth is called 'a nest of singing birds'. Even Shakespeare wrote many beautiful songs for his plays. The Elizabethan Age witnessed many kinds of songs- love songs, religious songs, patriotic songs, war songs and philosophical songs. They carried every mood-

grave, romantic, sentimental mocking etc. Love is the main theme of Elizabethan songs. The other themes of song are joy, sorrow, praise of wine, childhood and nature. Sir Philip Sidney wrote many songs. They express passion, beauty, romance and fancy. They have loftiness and superb musical quality. His famous songs are 'Only Joy! Now here you are' and 'Rings out your bell'. Shakespeare wrote many beautiful songs for his comedies and romances. His songs are spontaneous, fresh and they carry rustic realism. Some of his songs express the touching feeling of love. Shakespeare has inserted songs in his famous comedy *As You Like It*. Shakespeare's contemporary dramatists also wrote songs for their plays. Thomas Dekker's and Ben Jonson's plays have lovely songs. Thomas Campion wrote attractive songs and lyrics. His famous collections of songs are *Two Books of Ayres* (1601) and *Songs of Mourning* (1613). They are very famous for high musical quality. Thus, a song is very popular form of poetry. Lord Byron's 'She Walks in Beauty' and Tennyson's 'Tears, Idle Tears' are perfect examples of songs, though they deal with a different mood. Even Donne has written songs. His *Go and Catch the Falling Star* is a very famous song.

Pastoral Poetry-

This is one more form of elegy. It is known as pastoral elegy. It is very famous form of the elegy. In this type of elegy the poet, is expected to speak as a shepherd. He weeps over the death of his fellow shepherd. The setting of this elegy is rustic life and the poets used images like sheep, shepherds, flowers and rural life. Pastoral poetry became popular in the Elizabethan Era. Spenser's *Shepherd's Calendar* is the famous pastoral poem. Shakespeare also wrote pastoral poetry. Most of this type of poetry of this period is romantic by nature.

Satire –

Satire grew and flourished in the Elizabethan era. Spenser's *Mothers Hubbard's Tale* is the best example of satirical poem. But John Donne is the most important poet of satire. He wrote the satire of classical type. His satires are serious and they are criticism of life. *Of the Progress of the Soul* is an example of memorable satire. Humour, wit and ironical descriptions have made his satires classical. Joseph Hall and Joseph Marston are also important satirical poets of the Elizabethan age.

Religious and Epic Poetry-

During the Elizabethan age religious and epic poetry flourished. Robert Southwell wrote religious poetry. His *St. Peter's Complaint* is a famous religious poem. Edmund Spenser wrote romantic epic-*Faerie Queen*. It was the first romantic epic. But as an epic, it is incomplete.

The poetry is rich, vivid, beautiful and natural. The poetry witnessed its golden period in this age. The Elizabethan songs and lyrics are very famous even today. They are source of joy for the lovers of poetry. The Elizabeth Poetry was rich in expression.

1.1.3 Features of Elizabethan Poetry

- 1 A variety of poetical forms-** The Elizabethan age witnessed all varieties of poetic forms. Sonnets, lyrics, songs etc. were produced by many reputed poets. Sonnets travelled to England from Italy and they were refined by the poet like Shakespeare. Thomas Campion is a well-known lyric poet of the age. He wrote over a hundred lute songs. It was a generic form of music. Sir Philip Sidney is a well-known poet of songs. Even Shakespeare wrote many songs. William Shakespeare wrote 154 sonnets which are very famous in English literature. Edmund Spenser popularized pastoral elegy during Elizabeth Era. In short, a variety of poetical forms was used in the Elizabethan era.
- 2 The use of metaphor, repetition pun and paradoxes-** This is the typical characteristics of Elizabeth poetry. The poets make use of metaphors. The metaphor is used to compare women to objects of rare beauty. The repetition is used to develop the theme of the poem. The paradox is used to focus on the importance of opposites. William Shakespeare's sonnets are well-known for metaphors. They are also famous for pun.
- 3 Theme of romance and courtly love-** The Elizabeth an era is marked for love poetry. Love poetry is characterized by romance, imagination and youthful energy. Sidney's *Astrophel and Stella*, Spenser's *Amoreth*, Daniel's *Delia*, Marlowe's *Hero and Leander* and Shakespeare's sonnets are famous and remarkable love poems of this period.
- 4 Patriotism-** patriotism is one of the noticeable characteristics of Elizabethan poetry. The poets William Warner, Samuel Daniel, Michael Drayton have

written memorable patriotic poems. Daniel's *civil War of York and Lancaster* and Drayton's *The Barons War* are the best examples of patriotic poetry.

- 5 **Elizabethan sonnet**- one of the best features of Elizabethan poetry is the Elizabethan or English sonnet. Thomas Wyatt introduced Italian sonnet to England. Wyatt introduced the Petrarchan model. Elizabethan sonnets are different from Petrarchan sonnets. Elizabethan sonnets are written in iambic pentameter and consist of 14 lines in each. They are divided into three quatrains and a couplet. (for a detailed discussion see Elizabethan Sonnet discussed under the title Elizabethan Lyrics)

Here are some more characteristics of Elizabethan Poetry.

- 6 The lyric of the periods is accompanied to music.
- 7 Songs and Lyrics of the period were very natural and not artificial.
- 8 Songs and Lyrics were inserted in the plays.
- 9 Most of the Dramatists were good poets.
- 10 Sonnet sequences were very popular.
- 11 People liked music and songs.
- 12 The diction is mostly simple and sweet.

Apart from these characteristics, originality, emotion, and fantasy are the characteristics found in Elizabethan poetry.

These chief characteristics made the Elizabethan poetry very popular.

1.1.4 The Elizabethan Poets

- 1 **Sir Thomas Wyatt** (1503-42) and **Henry Howard, Earl of Surrey**- Wyatt and Surrey travelled to Italy and brought to England the Italic and classic influence. Wyatt wrote songs, sonnets and elegies. The first book to feature his verse *Tottel's Miscellany* of 1557 was published after his death.
- 2 He followed the Italian model and introduced sonnet to England. He also introduced personal and autobiographical note in English poetry. Surrey too wrote sonnets. His sonnets are effective. He introduced a new form of sonnet. It is followed by Shakespeare. He was the pioneer of blank verse.

- 3 Sir Philip Sidney** (1554-1586) was the most respected literary figure before Shakespeare and Spenser. He has written prose, critical essay and poetry. His *Apology for Poetry* is a collection of critical writings. His collection of sonnets *Astrophel and Stella* is very famous. This collection consists of 108 sonnets. These are love sonnets. He wrote sonnets in Petrarchan style. Sir Philip Sidney wrote many songs. They express passion, beauty, romance and fancy. They have loftiness and superb musical quality. His famous songs are ‘only Joy! Now here you are’ and ‘Rings out your bell’. His body of work places him among the array of great writers of his age.
- 4 Edmund Spenser** (1552-1599) is addressed as ‘the poet’s poet’. His main poetical works are *The Shepherds Calendar* and *Amoretti* and *The Faire Queen*. He is known for good poetic style and diction. He introduced Spenserserian stanza which has been imitated by many poets. He is also famous for picturesque description. He is widely praised for his smoothness, melody, richness of language and diction.
- 5 Christopher Marlowe** (1564-1594) and **George Chapman** (1559- 1634)
- Marlowe was a poet, playwright, and translator. His plays are known for the use of blank verse. His poem *The Hero and Leander* was left incomplete due to his untimely death. Chapman completed it. *The Passionate Shepherd to His Love* is his famous lyric. It is the best example of the pastoral style of British Poetry. Chapman also translated *Iliad* and *Odyssey* and wrote some sonnets
- 6 William Shakespeare** (1564-1616), the greatest British dramatist, composed many beautiful sonnets. He also wrote two long poems- *Venus and Adonis* and *Rape of Lucrece*. He wrote 154 sonnets and they are very famous in English literature. He introduced a new form of sonnet known as English sonnet or the Shakespearean sonnets. Most of his sonnets are addressed to a girl, a rival poet, or a dark beauty.

1.1.5 Summary

Elizabeth age was the great age of English Literature. Poetry and drama flourished in this era. Great dramatists Shakespeare, Marlowe and others enriched English plays and took them to the masses. In this era poetry too flourished and became popular. Songs, sonnets, elegies, and lyrics were produced and enjoyed. The

English literature produced during the time of Queen Elizabeth is called 'Elizabethan literature'. The actual Elizabethan literary age began in 1579 with the publication of Spenser's *Shepherd Calendar*. It was the age of Elizabethan songs, lyrics, and especially sonnets. Patriotism, theme of love, Elizabethan sonnet, and a variety of poetical form are the chief characteristics of Elizabethan poetry. Sir Thomas Wyatt, Sir Philip Sidney, Edmund Spenser, Christopher Marlowe, George Chapman and William Shakespeare are the important poets of the Elizabethan age.

1.1.6 Glossary and Notes

Flourish -- to grow well and healthy.

Metaphor -- a way of describing something by comparing

Pun -- a word or phrase that has two meanings

Noticeable --easy to notice

Quatrains -- a group of four lines in a poem

Diction -- the way in which someone pronounces words; choice and use of words in literature

Fantasy --an exciting or unusual experience or situation created by imagination

Satire -- a way of talking or writing about something; away of criticising a person or and idea etc.

1.1.7 Check Your Progress

A) Answer the following questions in one/ word/ sentence/ phrase.

1. Who brought the sonnet form to England?
2. What was the chief theme of the Lyric?
3. Give an example of pastoral poetry.
4. Mention one of the chief poets of Elizabethan age.
5. Who wrote the satire of classical type?

B) Fill in the blanks.

1. The proper Elizabethan literary age began in -----.
2. Spenser's ----- is the famous pastoral poem.
3. ----- wrote religious poetry in the Elizabethan age.

4. -----is addressed as ‘the poet’s poet’.
5. Marlowe’s ----- was left incomplete due to his untimely death.

1.1.8 Key to check your progress.

- A)**
- 1) Wyatt and Surrey
 - 2) Love
 - 3) Spenser’s *Shepherd’s Calendar*
 - 4) William Shakespeare
 - 5) John Donne
- B)**
- 1) in 1579
 - 2) Shepherd’s Calendar
 - 3) Robert Southwell
 - 4) Edmund Spenser
 - 5) The Hero and Leander

1.1.9 Exercises

A) Answer the following questions.

1. What are the special features of Elizabethan poetry?
2. Discuss William Shakespeare as the major poet of the Elizabethan period.

B) Write a short note on the following,

1. Satire
2. Elizabethan sonnet
3. Pastoral poetry.
4. Types of Elizabeth Poetry.

1.2 Metaphysical Poetry

- 1.2.1 Introduction and Definition
- 1.2.2 Background
- 1.2.3 Characteristics of Metaphysical poetry
- 1.2.4 Metaphysical poets
- 1.2.5 Summary
- 1.2.6 Glossary and Notes
- 1.2.7 Check your progress
- 1.2.8 Key to your progress
- 1.2.9 Exercise

1.2.1 Introduction and Definition –

The term metaphysical-applied to-poetry- was first used by Dr. Johnson. He borrowed the term from Dryden. Once Dryden remarked that ‘he (Donne) affects the metaphysics.’ Dr. Johnson picked up the term and used for a group of 17th Century poets. The poets, who wrote during the 17th century under the impact of John Donne, are described as metaphysical poets. In short, Donne and his followers are stamped as metaphysical poets. The metaphysical poetry covers a long period of time i. e from 1592 to 1678. John Donne started writing about 1592 and Marvell died in 1678. Thus, metaphysical poetry covers a large period of time. It involves great social, cultural and intellectual changes. Metaphysical poetry is a different kind of poetry. The metaphysical poems have some common characteristics. They are loaded with strange imagery, paradox, and complicated thoughts. Metaphysical poetry is also known as intellectualized poetry. British poets John Donne, George Herbert, Richard Crawshaw, Andrew Marvell and Henry Vaughan are known as metaphysical poets. What is the meaning of 'metaphysical'?

Definition-

1. The meaning of ‘meta’ is ‘after’. So the word ‘metaphysical’ means after the physical.
2. The dictionary defines 'metaphysical' as ‘concerned with the study of metaphysics’.

3. Metaphysics is the part of the study of philosophy that is concerned with trying to understand and describe the nature of reality.

1.2.2 Background

The period of early 17th century was very different from that of Elizabeth's glory days. It was an age of transition. The established religious orders were shattered by the social reform of Levellers and Diggers. England began transforming from an agricultural to a manufacturing country. It was the beginning of the period of science and technology. It was also the period of political insecurity, religious controversy, and intellectual confusion. As a result of it, optimism and confidence began withering, raising questions of uncertainty and of pessimism. Metaphysical poetry reflected this ethos. The metaphysical poets' work express the lack of coherence and certainty in the world they belong to.

The typical Elizabethan poet dealt with simple and traditional themes. He took interest in producing charming love lyrics. The metaphysical poets were intellectual, learned and cultivated men. They expressed their intellectuality in the matter and manner of their poetry. The metaphysical poets, in their poems, try to express their ideas and feelings of the fast changing and complicated world in which they happen to be. W. R. Goodman, in his book, writes about these poets, 'they were interested in their own experience and in movement of thought and attitudes in the world about them, and their interest was of an analytical nature'. Thus, the metaphysical poets were men of learning and they tried to show it. Apart from this, the metaphysical poetry has some characteristics. They are as following.

1.2.3 Characteristics of Metaphysical poetry

1. **Delight in Novel Thoughts and Expression-** This is one of the characteristics of metaphysical poetry. The metaphysical poets wished to say what had not been said before. They were interested in thought in their diction. They expressed their thoughts in their own way.
2. **Obscurity** – The metaphysical poets try to find out the verbal equivalent for the states of mind and feeling. So the metaphysical poets are difficult to understand. They put forward dissimilar ideas without trying to explain them. The reader is always confused by their use of elliptical language.

3. **Scholarship-** This is the important characteristic of Metaphysical poetry. It distinguishes this poetry from other poetry. The metaphysical poets show their scholarship and learning. They put their knowledge in such a way that a common reader finds it difficult to understand what the poet wants to say.
4. **Religious and Amorous-** The metaphysical poetry is a fine fusion of these two things. It can be divided into two divisions-religious and amorous. Carew, Suckling and Marvell wrote religious poetry. Herbert, Crashaw and Vaughan wrote amorous poetry. However, John Donne wrote both religious and amorous poems.
5. **Imagery-** The imagery used in this poetry is not as an ornament or illustration. It is used to communicate thoughts and to explore experiences. This is the purpose of metaphysical comparison. In metaphysical poetry the comparison is used as a means of exploring the experience it conveys. Moreover, the use of far-fetched imagery serves to be another characteristic of the metaphysical poetry.
6. **Refined language-** The language of metaphysical poets is refined one. It is the language of learned men. It is idiomatic. It is quite free of any conventional limitations. The poems of Marvell are fine examples of refined language.

Thus, a new kind of poetry emerged with John Donne (1573-1631). This poetry is known as metaphysical poetry. It is characterized by genuine poetic feeling, harsh meters, and unusual images and turns of speech. These are known as conceits. Following are the metaphysical poets.

1.2.4 Metaphysical Poets

1. **John Donne** (1573-1631) is the pioneer of Metaphysical poetry. He wrote *Satires, Songs and Sonnets* and *Elegies*. His poetry can be divided into three categories-amorous, religious and satirical. His love poems *Songs and Sonnets* reveal the mood of the lover expressed in colloquial language. An element of satire runs in his love poetry. *A Hymn to God the Father* is his remarkable religious poem. His love poems are confessions and prayers. Donne's satires reveal his critical mind. *Of the Progress of the Soul* is an example of memorable satire. His poetry reveals his philosophy, subtlety, scholarship and it is a fine blending of thought and devotion and light and serious methods.

2. **George Herbert** (1593-1633) is recognized as a pivotal poet. Throughout his life he wrote religious poems. Some of his poems are popular hymns. *King of Glory* and *King of Peace* are famous examples of it. Henry Vaughan calls him 'a most glorious saint and seer'. He is much appreciated by readers for his clarity of expression. His poem *The Temple* shows his religious interest, especially his love and respect for Church of England. His poetry is known for simple and homely language and a good sense of humour. He is also known as a lover of humanity.
3. **Richard Crashaw** (1613-1649) is one of the major figures of metaphysical poetry. His most popular work is *Steps to the Temple* (1646). He was interested in religion so he wrote religious poems. His religious poetry expresses mystical nature and ardent religious faith. His poetry was influenced by Spanish mystics. His poetry is more emotional than thoughtful and it is remarkable for striking and fantastic comparison.
4. **Henry Vaughan** (1622-1695) published four collections of poetry. They are *Poems* (1646), *Older Silens Scintillans* (1650), *Ischanus* (1651), and *Thalia Rediviva* (1678). His early poetry reveals the influence of Ben Jonson. His poetry is famous for fantasy.
5. **Thomas Carew** (1594-1639) wrote lyrics, songs, and elegies. They deal with love, love making and feminine beauty. Many of his songs are addressed to Celia who was his beloved. His elegy on John Donne has been praised by critics. He is a poet of lyrical talent. This is reflected in his collection of poetry *Poems* (1640). This collection also shows the influence of Donne and Ben Jonson.
6. **Andrew Marvell** (1618-1667) called himself a classical scholar. His famous poems are *The Mistress*, *The Davideis*, *Pindaric Odes* and *To His Coy Mistress*. His work consists of subtlety of wits, passionate argument and scholarly imagery. His poems reveal the theme of love and patriotism. His poems are sweet and refined and they are fine blending of fantasy and conceits. His poetry shows his talent and scholarship. Marvell was the last metaphysical poet.

The Metaphysical poetry did not flourish after the Restoration period. It was on the wane. However, after the First World War the metaphysical poetry started appearing in the poems of T. S. Eliot, F.R. Leavis and Helen Gardner.

1.2.5 Summary

The metaphysical poetry emerged with the debut of John Donne. It has some peculiar characteristics. The term metaphysical was borrowed by Dr. Johnson. He borrowed it from Dryden. Dryden once remarked about Donne's poetry, 'he affects the metaphysics.' Johnson picked up the term and applied to the poetry written in the early 17th century. The poets, who wrote poems under the influence of John Donne, are called metaphysical poets. The term 'meta' means 'after'. So metaphysical means after the physical. Metaphysical poetry reflected political insecurity, religious controversy and intellectual confusion of that time. They also expressed the lack of coherence and certainty of their age. The metaphysical poetry bears typical characteristics. They are: Delight in Novel Thoughts and Expression, Obscurity, Scholarship, Religious and Amorous themes, Imagery and Refined language. Apart from this metaphysical poetry is a fine fusion of thought and passion. John Donne is the pioneer of metaphysical poetry. His poetry can be classified into three categories- amorous, religious and satirical. His poetry is a mixture of thought and devotion. George Herbert's poems are known for simplicity and homely language. Richard Crashaw's poems are more emotional than thoughtful. Henry Vaughan's poetry is famous for fantasy. Thomas Carew's lyrical talent gets reflected in his poems. Andrew Marvell's poem reflect theme of love and patriotism. Metaphysical poetry was on the wane after the Restoration period. However, poets like T.S. Eliot, F. R. Leavis and Helen Gardner revived it in their poems. Critics and scholars have defined this poetry as the poetry which is born out of man's passionate thinking about life, love and death.

1.2.6 Glossary and Notes

Complicated -- difficult to understand or to deal with

Obscurity -- the state of not being known or remembered; difficult to understand

Amorous -- involving or expressing love

Elliptical -- having the shape of an ellipse

Fusion -- the combination of separate things

Genuine -- real; not artificial; sincere and honest

1.2.7 Check your progress

A) Answer the following questions in one/ word/ sentence/ phrase.

1. Who is the pioneer of the metaphysical poetry?
2. Mention the period of the metaphysical poetry.
3. What is the meaning of 'meta'?
4. Who calls himself a classical scholar?
5. Whose poetry is famous for fantasy?

B) Fill in the blanks

1. The term metaphysical-applied to-poetry- was first used by -----
2. -----is a poet of lyrical talent.
3. The ----- poet dealt with simple and traditional themes.
4. The early 17th century was an age of -----.
5. ----- wrote both religious and amorous poems.

1.2.8 Key to your progress-

- A)**
- 1) John Donne
 - 2) 1592 to 1678
 - 3) After.
 - 4) Andrew Marvell
 - 5) Henry Vaughan
- B)**
- 1) Dr. Johnson
 - 2) Thomas Carew
 - 3) Elizabethan
 - 4) Transition.
 - 5) John Donne.

1.2.9 Exercises

A) Answer the following questions

1. What are the characteristics of metaphysical poetry?
2. Give definition of metaphysical poetry and write in brief about metaphysical poets.

B) Write a short note on the following,

1. Religious and amorous poetry
2. John Donne.
3. Andrew Marvell.
4. The early 17th century period of England.

1.3 LYRICAL TYPES-SONNET, SONG, ELEGY

- 1.3.1 Lyric
- 1.3.2 Types of Lyric -Sonnet, Song and Elegy
- 1.3.3 Glossary and Notes
- 1.3.4 Check your progress
- 1.3.5 Key to your progress.
- 1.3.6 Exercises
- 1.3.7 Further Reading

1.3.1 LYRIC

- **Introduction**

The lyric is very famous and old form of poetry. A lyric is written to express personal experience sad feelings of the poet. Self-expression is the core of a lyric. It is also known as a short poem which is divided into small stanzas. The lyric is written with a sense of musical language.

- **Origin of Lyric**

The word ‘Lyric’ has its roots in Greek. The word ‘Lyric’ has come into English from Greek word ‘Lyre. Lyre is a musical instrument with string across used in ancient Greek. So, lyric means poetry sung to the accompaniment of lyre. Greeks traditionally divided their song into two kinds-lyric poetry and choric poetry. Lyric is the expression of personal feelings whereas the choric is a collective singing with musical instrument. Lyric has been the most popular form of English poetry. What is a lyric then? Here are some of the definitions of a lyric.

- **Definitions**

1. Oxford English Dictionary defines lyric as ‘**the name for a short poem usually divided into stanzas . . . directly expressing the poet’s own thoughts or sentiments.**
2. Longman Dictionary of Contemporary English gives the definition of the lyric as ‘**a poem, usually a short one, written in a lyric style.**’

3. According to Wikipedia the Encyclopedia the lyric is ‘**a form of poetry which expresses personal emotions or feelings, typically spoken in the first person**’.
 4. The lyric can be defined **as a short poem which expresses personal emotions or feelings.**
- **Features of the lyric**
 1. In lyric the poet expresses his single emotion in simple language.
 2. It appeals to the heart than to the brain.-
 3. Subjectivity-
 4. The feeling precedes the thought.
 5. A lyric is always composed in a musical language.
 6. The poet tries to express his feelings with ease and sincerity.
 7. Love, joy, sorrow, death and birth etc are common themes of the lyric.

The types of lyrics are Sonnet, Ballad, Ode, Elegy, and Song. Though there are six types of lyric, you are going to learn for this semester three types of lyrics. They are; the Sonnet, the Song and the Elegy. Let us study the types.

1.3.2 Lyrical Types-Sonnet, Song and Elegy.

- **SONNET-**
- **Introduction-** Sonnet is the most popular form of the lyric. It is also the most popular form of subjective poetry. While writing a sonnet a poet has to be very brief and has to express his emotions in controlled manner. It has been very popular form of poetry since ancient time (13th Century).
- **Origin-** The word sonnet is perhaps an abbreviation of Italian word Sonetto which means a little sound. It is a short poem with fourteen lines. It has a rigid technical structure. This poetic form was originated in Italy. The great Italian poet of 13th century Giacomo da Lentini is the inventor of sonnet. However, it was brought to the perfect form by the great Italian poet, Petrarch (1304-1374). Before Petrarch the famous poet Dante used this form of poetry. But Petrarch used it so effectively and brilliantly that there came to exist the Petrarchan sonnet.

- **Definition-** A sonnet is a poem with 14 lines which rhyme with each other in a fixed pattern. So a sonnet is defined as a poem of 14 lines with a fixed rhyme scheme.
- **The Structure of Sonnet** – The Structure of the sonnet is fixed one. It has fourteen lines. These fourteen lines are divided into two parts. They are called 'Octave' and 'Sestet'. An octave has eight lines. A sestet has six lines. It has a fixed rhyme-scheme. But the English poets changed its structure. They divided it into four parts. It has three quatrains-a stanza of four lines each and a couplet-a stanza of two lines.
- **Types of Sonnet-** There are two main types of sonnets
 1. The Italian or Petrarchan sonnet
 2. The English sonnet or the Shakespearean sonnet.

1. The Italian or Petrarchan sonnet:

Sonnet was born in Italy. Hence it is known as Italian sonnet. The Italian poet Petrarch used this form effectively and he brought it to perfection in his *Sonnets to Laura de Noves*. The Petrarchan sonnet is considered as stricter in form than the English sonnet. Petrarch addressed his sonnets to a woman Laura. They express his love for the lady. He expressed his love for Laura even after her death.

- **Structure of the Italian sonnet**

This type of sonnet is a poem of fourteen lines which expresses a single thought or feeling. This sonnet is divided into two parts-Octave and Sestet. Octave is of eight lines whereas Sestet is of six lines. In the Italian sonnet the main theme is stated in the octave. It is further developed into sestet.

The rhyme scheme of Octave is ABBA, ABBA. The Sestet differs from Octave as far as rhyme scheme is concerned. It rhymes as CDE, CDE or CD, CD, CD. It also rhymes as CDC, DCD, or CDE, DCE.

Octave can be divided into two stanzas with four lines each. They are called quatrains. The Sestet can be divided into two stanzas with three lines each. They are called tercets. In the Italian sonnet there is a division between the first eight lines and the last six lines. This division is known as 'caesura'. Generally, the sonneteers put their ideas in the octave and arrive to a climax at the end of it. Sestet carries a turning

point which brings the idea to a concluding point. So, one finds a sense of completeness at the end of the sonnet. This turning point is called 'a Volta'. But this division is not found in this type of the sonnet. Sometimes Milton and Wordsworth do put their ideas in the octave but they run into the ninth line of the sestet instead of stopping the idea in the eighth line of the octave. So they seem to break the tradition of dividing the sonnet into two fixed compartments.

- **Summary**

Italian or Petrarchan sonnet consists of two parts. They are known as octave and sestet. They have structure of fixed lines. The former consists of eight lines while the later consists of six lines. They are labelled as quatrains and tercets. This type of sonnet carries a turning point which is called Volta. Thus, there is a water-tight compartment in this type of sonnet. But Milton and Wordsworth sometimes seem to break this compartment and take liberty.

- **The English sonnet or the Shakespearean Sonnet-**

Sir Thomas Wyatt and Henry Howard brought the form (sonnet) to England. They imitated the Italian sonnet and made this form very popular in England. They wrote verses for pleasure. It was Wyatt who introduced the Petrarchan model. He wrote 31 sonnets on the themes of love and beauty. Surrey wrote love sonnets which were addressed to Lady Geraldine. They were full of melancholy and sadness. But Surrey gave a new pattern to his sonnets.

Shakespeare used this new pattern of Surrey adding his ease and grace. He introduced three quatrains of four lines each and a couplet of two lines at the. He followed the rhyme-scheme-ABAB, CDCD, EFEF, GG. Shakespeare used this form brilliantly. It is today known as the Shakespearean sonnet. In this type of sonnet the idea is stated and developed in the first twelve lines and concluded in the last two lines.

Great poets like Milton and Spenser made this form very popular and gave it reputation in England. Prior to them, the Elizabethan poet Thomas Watson made this form popular and gave it reputation. In 1582 he published one hundred love poems. These poems were described as sonnets. However, Sidney's sonnet sequence *Astrophel and Stella* (1591) marks the real beginning of Elizabethan sonnet. He imitated Petrarch, and Watson. Petrarch wrote his sonnets for his beloved Laura and

Sidney expressed his deep love for his beloved Penelope. Spenser wrote his sonnets in new rhyme-scheme-ABAB, BCBC, CDCD, EE. Spenser's collection of 88 sonnets entitled *Amoretti* is an unforgettable contribution to the growth and development of the sonnet. These sonnets are addressed to his wife Elizabeth Boyle and they are autobiographical which tell a story of love without sin.

William Shakespeare skillfully and brilliantly used this form of poetry and made it very popular in England. His sonnet is known as a Shakespearean sonnet. He wrote the majority of his sonnets possibly in 1549. He did not choose Italian or the Petrarchan pattern. He chose the Spenserian pattern of three quatrains with alternate rhyming and couplet to conclude. Thomas Thorpe made the collection of 154 sonnets available to readers. He printed the collection in 1609. Shakespeare's sonnets are dedicated to W. H. and to a Dark Lady. 126 sonnets are addressed to W. H and 26 are written for a Dark Lady. His sonnets move around the theme of love, death, fame and friendship etc. However, the autobiographical note runs in his sonnets. They are also famous for beauty of images and perfect style.

Poets like Henry Constable, Daniel, Drayton, Lodge, Fletcher and Percy contributed their talent and skill for the growth and development of the sonnet. Constable's sonnets are famous for melody, beauty and sensuousness. Daniel's sonnets are marked with the theme of love. Drayton is a famous sonneteer of Elizabethan age. In his sonnets he puts forward the platonic idea of beauty. His sonnet sequence *Idea* represents his platonic idea of beauty. Thus, the Age of Shakespeare was the golden age of the sonnet. These poets contributed something new to this form to enrich it. John Milton and William Wordsworth too wrote sonnets. They preferred the Petrarchan pattern.

- **Summary**

The English sonnet differs from the Italian sonnet. The English sonneteers follow different rhyme- scheme in their sonnets. In England Wyatt and Surrey began writing sonnets. Wyatt followed the Petrarchan model while Surrey introduced a new pattern to the sonnet. Shakespeare followed Surrey and used his form very effectively and brilliantly. He made the form popular in England. His collection of 154 sonnets is very famous in English literature. He addressed his sonnets to W. H. and to a Dark Lady. His sonnets are famous for beauty of language and style. However, the contribution of Thomas Watson, Sidney, and Spenser to develop the

sonnet form cannot be forgotten. They, with their merit and talent, enriched the sonnet form. Their sonnets carry melody and beauty. Lodge, Fletcher and Percy contributed their merit and wrote some sonnets and acquired a very important position in the array of great Elizabethan sonneteers. John Milton and William Wordsworth preferred sonnet writing but they followed the Petrarchan pattern.

In short, a sonnet is a very popular form of poetry which is used to express poet's emotion and feeling.

- **THE SONG-**

- **Introduction-**The song is one of the types of lyric. It is a short musical composition or a short poem mainly made for singing.

- **Definitions-**

1. The dictionary defines the song 'as a relatively metrical composition suitable for singing'.
2. It is also defined as 'a short poem or number of verses set to music or intended to be sung.

- **Nature-** A song should be emotional. It is an expression of a single thought or emotion. It is subjective in nature. The feeling or emotion of the poet is expressed in a simple and musical language.

- **Chief Characteristics of Song-**

1. A song is supposed to be emotional.
2. It should move around a single thought, feeling or emotion.
3. It conveys feelings rather than ideas.
4. A song is subjective and the feeling or emotion is expressed subjectively.
5. The language of a song is simple and lucid.
6. A song deals with simple themes such as joy, sorrow, love, and childhood.
7. It has stanzas consisting of few lines.
8. A song is just an expression of emotion or feeling without any other purpose.

- **Themes-**

A song became very popular in the Elizabethan Age. The court of the Elizabeth is called 'a nest of singing birds'. Even Shakespeare wrote many beautiful songs for his plays. The Elizabethan Age witnessed many kinds of songs- love songs, religious songs, patriotic songs, war songs and philosophical songs. They carried every mood- grave, romantic, sentimental and mocking etc. Love is the main theme of Elizabethan songs. The other themes of song are joy, sorrow, praise of wine, childhood and nature.

Sir Philip Sidney wrote many songs. They express passion, beauty, romance and fancy. They have loftiness and superb musical quality. His famous songs are 'only Joy! Now here you are' and 'Rings out your bell'. Shakespeare wrote many beautiful songs for his comedies and romances. His songs are spontaneous, fresh and they carry rustic realism. Some of his songs express the touching feeling of love. Shakespeare has inserted songs in his famous comedy *As You Like It*. Shakespeare's contemporary dramatists also wrote songs for their plays. Thomas Dekker's and Ben Johnson's plays have lovely songs. Thomas Campion wrote attractive songs and lyrics. His famous collections of songs are *Two Books of Ayres* (1601) and *Songs of Mourning* (1613). They are very famous for a high musical quality. Thus, a song is very popular form of poetry. Lord Byron's 'She Walks in Beauty' and Tennyson's 'Tears, Idle Tears' are perfect examples of songs, though they deal with a different mood. Even Donne has written songs. His *Go and Catch the Falling Star* is a very famous song.

- **Summary**

A song is a short poem made for singing. It deals with a single emotion, feeling and thought. It is emotional, simple and subjective. It focuses on feelings and not on ideas. It deals with theme of joy, sorrow, love, and childhood. The Elizabethan age is regarded as the golden era of songs. The court of the Elizabeth is called 'a nest of singing birds'. Love songs, war songs, religious songs etc proliferated in this era. Sir Philip Sidney, William Shakespeare, Thomas Dekker, Ben Johnson and Thomas Campion contributed their literary merit to enrich this form. Even Byron and Tennyson also tempted to write songs. Thus, a song is a very popular form of poetry.

- **THE ELEGY-**

Introduction - An elegy is one of the important forms of poetry. It came to England from Greece. It bears some characteristics which distinguish it from other forms of poetry. Let us study the definition, origin, nature, characteristic and a cursory survey of elegy.

- **Definition-**

1. The dictionary defines elegy as ‘a poem or song written to show sadness for someone or something that no longer exists’.
2. An elegy is a mournful, melancholic or plaintive poem, especially a funeral song or a lament for dead.
3. An elegy can be defined as a poem of mourning which expresses personal sorrow over the loss of someone or something.

- **Origin and Nature-**

Elegy originated and flourished in ancient Greece. In the Greek Literature the word Elegy was used to refer a poetical composition written in a special metrical form. It has two lines. The first line consists of six feet of Dactyls. The second line is comprised of five feet of Dactyls. Any poem, whatever may be the theme, written in this way was called an elegy. An elegy deals with themes like war, love, patriotism, death and any other subject matter. Thus, the word elegy was a Greek word. It was a poem in elegiac meter. It was not used for a poem of mourning. However, in modern times, the elegy has got a new meaning. Nowadays the theme of an elegy is more important than its meter. It now means a poem of lamentation. In this type of a poem, a poet expresses his sorrow over the death of a particular person or over the loss of something. So one can find in English literature especially in Renaissance period elegies were written on the theme of death. So the English elegies are sorrowful. They do not have elegiac metrical form. Thus, in modern times, an elegy is judged on its theme. Hence, it must bear some qualities.

1. It should be sorrowful.
2. It must deal with dark and grave themes like fall of something or lost love.
3. It must be a tribute to somebody or something loved or lost.
4. It should reveal a pensive mood of a poet.

- **A brief survey-**

Tennyson wrote *In Memoriam* to express his feelings over the death of his friend Arthur Hallam. In this elegy he expresses mystery of life and death. Mathew Arnold's famous elegy *Rugby Chapel* records the passage of life of mortal men. He wrote the elegy after he visited his father's grave.

There are two types of elegies-personal elegies and impersonal elegies. In personal elegies the poet expresses his personal loss of someone very near to him. The elegies discussed above belong to the first type. In impersonal elegies the poet deals with life in general and its sorrow. Thomas Gray's *Elegy Written in a Country Churchyard* belongs to the second type. This is the most famous elegy in English literature. Walt Whitman's *Captain O my Captain* can be treated as elegy.

- **The Pastoral Elegy**

This is one more form of the elegy. It is known as pastoral elegy. In this type of elegy the poet is expected to speak as a shepherd. He weeps over the death of his fellow shepherd. The setting of this elegy is rustic life and the poet uses images like sheep, shepherds, flowers and rural life. Sicilian Greeks are the originators of the pastoral elegy. Theocritus, Bion and Moschus are the pioneers of this elegy. Theocritus composed '*Idylls and Epigrams*' which is the best example of pastoral elegy. Further, Vergil introduced this form in Latin. He wrote the elegy '*Eclogues and Georgics*' which is the perfect form of pastoral elegy. The pastoral elegy rooted in English soil with Spenser's *Shepherd's Calendar*. The poem introduces Colin Clout and depicts his life as a shepherd. John Milton's *Lycidas* and Shelley's *Adonais* and Arnold's *Thyrsis* are the best examples of pastoral elegies in English poetry. *Lycidas* is an elegy over the loss of Milton's friend Edward King.

- **The distinctive feature**

The distinctive feature of the elegy is that the poet can take liberty, throw light on some points which he/ she feels important. Death is main theme of an elegy. The poet laments over the loss of his dear one. But he can divert from this theme and can bring different themes like his views on death, tribute to his friend, and his political views etc. This is the special feature of the elegy and it is reflected in many elegies. In *Lycidas* Milton laments over the death of his friend. But as the poem proceeds, he laments the degradation of poetry and religion. Tennyson's *In Memoriam* is on the

death of his friend but the poet talks on life and destiny. This is digression but it does not affect the structure of the poem. Such digressions can take place in elegies only. So it is a very distinctive feature of this form of poetry. Byron's elegy on *Tahyrza* is the best example of such a distinctive feature of elegy.

- **Summary**

An elegy travelled from ancient Greece to England. It is a poem of mourning which is a powerful expression of sad feelings. It is also a lamentation over the loss of someone or something. It shows a pensive mood of the poet. In ancient Greece the poet used to follow the conventional rules of the elegy. It was a poem in elegiac meter. However, in England the theme of the elegy remained at the centre rather than the elegiac meter. Now it means a poem of lamentation. So the English elegies are sorrowful. There are two types of elegies-personal and impersonal. In personal elegy the poet expresses his personal loss. In impersonal elegy life in general and its sorrow are reflected. Milton's *Lycidas*, Tennyson's *In Memoriam* are the examples of personal elegies. Thomas Gray's *Elegy Written in a Country Churchyard* is the best example of an impersonal elegy. Moreover, there is one more type of elegy. It is known as pastoral energy. In this type of elegy the poet speaks as a shepherd. He expresses his grief over the loss of his fellow shepherd. These elegies have rural background and they use images of sheep, flowers and rustic life. Sicilian Greeks are the originator's of the pastoral elegy. Theocritus, Bion and Moschus are the pioneer's of this elegy. Spenser rooted this form of the elegy in England. John Milton's *Lycidas* and Shelley's *Adonais* and Arnold's *Thyrsis* are the best examples of pastoral elegies.

The unique feature of the elegy is that the poet can divert from the main theme and can introduce a new theme. John Milton's *Lycidas* and Tennyson *In Memoriam* serve the best examples of it. This unique feature distinguishes the elegy from the other lyrical forms of poetry.

1.3.3 Glossary and Notes

Abbreviation - A short form of word or expression

Distinguish -- to be able to recognize and understand the difference between two similar things

Degradation - the process by which something changes to worse condition

Digression --moving away from the main subject

1.3.4 Check your progress

A) Answer the following questions in one word/sentence /phrase.

1. What is a lyre?
2. Define the term 'song'.
3. What are the types of sonnet?
4. Mention the types of elegy.
5. Write one of the features of lyric.

B) Fill in the blanks

1. ----- means a little sound.
2. -----1591) marks the real beginning of Elizabethan sonnet
3. A song should be -----
4. Elegy originated and flourished in -----
5. A sonnet is a poem of -----lines.

Answers to Check Your Progress

- A)**
1. Lyre is a musical instrument with string across.
 2. The song is a relatively metrical composition suitable for singing.
 3. Italian or Petrarchan and English or Shakespearean sonnet.
 4. Personal and Impersonal elegy.
 5. Subjectivity is one of the features of lyric.

- B)**
1. Sonetto
 2. Astrophel and Stella
 3. Emotional
 4. Ancient Greece
 5. 14

1.3.6 Exercises

A) Answer the following questions

1. What are the features of lyrical poetry?
2. What are the features of the song?
3. Distinguish between the Petrarchan and English sonnet.
4. Personal and Impersonal Elegy.

C) Write short notes on the following.

1. The distinctive feature of elegy.
2. Nature and definition of song.
3. Structure of the Italian sonnet.
4. Origin and nature of elegy.

1.3.7 Further Reading

1. Abrams M. H.: A Glossary of literary terms, Bangalore 1953.
2. Daiches, David. A Critical History of English Literature, London 1963.



Unit-2

ELIZABETHAN POETRY

Poem 2.1 : Let Not Old Age Disgrace My High Desire

Sir Philip Sydney

Contents :

- 2.1.0 Objectives
- 2.1.1 Introduction
- 2.1.2 The Text
- 2.1.3 Summary
- 2.1.4 Analysis of the poem
- 2.1.5 Check your progress
- 2.1.6 Glossary and notes
- 2.1.7 Key to check your progress
- 2.1.8 Exercises
- 2.1.9 Further Reading

2.1.0 OBJECTIVES :

After the studies of this poem you will be able to :

- Know Philip Sydney as a sonneteer.
- Understand the theme of the poem.
- Acquaint yourself with the Elizabethan poetry.

2.1.1 INTRODUCTION :

Sir Philip Sydney was born on 30th November 1554 at Penshurst. He was the second child of Sir Henry Sydney and Lady Mary Dudley, daughter of the Duke of Northumberland. He received his early education at Shewsbury School where he developed his life-long friendship with Fulke Gravile. Then he went to Christ College, Oxford in 1571.

Sydney left Oxford without a degree. He went to Paris, Vienna, Venice and Prague. He returned home in 1577. He now entered the Court and became at once extremely popular. He was patronised by his uncle, the Earl of Leicester. In the Summer of 1575, he first met Penelope, the **Stella** of his sonnet sequence **Astrophel and Stella**. He along with his friends, Gabriel Harvey and Edmund Spenser started a literary society called the **Aero-pagins**. Sydney's old college friend, Fulke Grevile and Edward Dyer, also became its members.

Sydney, with his qualities of head and heart, earned reputation as a poet. However, in 1580 he earned wrath of the queen when he criticised her proposed marriage with the Duke of Anjou. Instead, he advocated her matrimonial alliance with his uncle. As a result, he was banished from the Court. Sydney went into retirement at Wilton and there he wrote **Arcadia**, and his **Apology for Poetry**.

In 1581, he again came in favour of the court. He was knighted in January, 1583. In the month of September the same year, he married Frances Walsingham, the daughter of the Queen's famous secretary of State. Two years later he was appointed as the Governor of Flushing. In 1586, he got seriously wounded in the battle of Zulphen. He passed away on 17 October 1586 and was buried in St. Paul's Cathedral after a glorious public funeral.

2.1.2 THE TEXT :

Let not old age disgrace my high desire,
O heavenly soul, in human shape contained :
Old wood inflamed doth yield the bravest fire,
When younger doth in smoke his virtue spend.
Nor let white hairs, which on my face do grow,
seem to your eyes of a disgraceful hue,
Since whiteness doth present the sweetest show,
Which makes all eyes do homage unto you.
Old age is wise and full of constant truth;
Old age well stayed from raging humor lives;
Old age hath known what ever was in youth;
Old age are come, the greater honor gives:

And to old age since you yourself aspire,
Let not old age disgrace my high desire.

2.1.3 SUMMARY :

The poet says that the old age should not affect his high desire. Human life is the gift of the god. It is heavenly soul. He says the old age has its own benefits. Just as the old wood gives the blazing fire, the old age is full of fire. It is like a seasoned wood. When we are young we waste our energy in useless things. So the poet asks us not to make fun of his white hair because the whiteness represents sweetness and pleasure in life. He further says that old age is wise. It is full of constant truth. It does not allow to waste time in humor i.e. doing meaningless things. A person gets greater honour in his old age because old people have a lot of experience. Therefore, you should not be ashamed of old age. The poet repeats that the old age should not discourage his high spirit.

2.1.4 ANALYSIS OF THE POEM :

'Let Not Old Age Disgrace My High Desire' is a very thoughtful sonnet written by Sir Philip Sydney. Sir Philip Sydney is one of the best sonneteers of Elizabethan period. He made his name among the contemporary poets like Edmund Spenser, Shakespeare, Michael Drayton and Samuel Daniel. In this sonnet he underlines the virtues of old age.

The poet does not allow the old age to discourage his high spirit. He thinks human life to be a god given gift. In order to stress the virtue of old age, he has given the example of old wood. He says that the old wood gives the bravest fire whereas the younger wood seethes with smoke. So old age is like old wood that is full of energy. The poet requests us not to look disgracefully at the white hair on his face because whiteness is the symbol of sweetness and maturity. The old age is full of wisdom and constant truth. The old age does not allow one to waste his time uselessly. It enables a person to avoid the mistakes done in young age. It is full of worldly experience and gives greater honour. Therefore you should not be afraid of old age. He appreciates being in his old age.

The poem is a sonnet having the end-rhyme scheme as ABAB, CDCD, EFEF, GG. There is an example of a metaphor 'Old Wood' stands for old age. Just as the old wood gives the blazing fire, the old age is full of blazing energy. The poet has used

the plural form of 'hair' as 'hairs'. Although it is a grammatical mistake, the poets are allowed to break the rules of grammar under the poetic licence. There are some archaic words-doth, unto, hath.

2.1.5 CHECK YOUR PROGRESS :

Q.I : Answer the following questions in one word, phrase or sentence only:

- 1) What is the form of this poem ?
- 2) What is the end-rhyme scheme of the poem ?
- 3) Make a list of archaic words in the poem and give their current meaning.

Q.II : Complete the following sentences by choosing one of the correct alternatives given below them :

- 1) 'Let Not Old Age Disgrace My High Desire' is a _____.
a) song b) elegy c) sonnet d) ballad.
- 2) 'Let Not Old Age Disgrace My High Desire' is composed by _____.
a) Philip Sydney b) Sir Philip Sydney
b) Sir Philip Sidne d) Sir Philip Sidni.
- 3) Old _____ inflamed doth yield the bravest fire.
a) wool b) wood c) log d) clothe.

2.1.6 GLOSSARY AND NOTES :

Disgrace : bring shame or discredit on.

Yield : give

Hue : a colour

Doth : does

Unto : to

Raging : extreme, very painful.

Hath : had

Aspire : strong desire.

2.1.7 KEY TO CHECK YOUR PROGRESS :

- Q. I : 1) sonnet
 2) abab, cdcd, efef, gg
 3) doth = does, unto = to, hath = had/have,

- Q. II 1) c 2) b 3) b

2.1.8 EXERCISES :

Q. 1 : Write a critical appreciation of the poem 'Let Not Old Age Disgrace My High Desire.'

Q. 2 : Write short notes on the following :

- 1) Message in the poem 'Let Not Old Age Disgrace My High Desire.'
- 2) 'Let Not Old Age Disgrace My High Desire' as a sonnet.

2.1.9 FURTHER READING :

- i) Buxton Johh : Sir Philip Sidney and the English Renaissance, (Macmillan)
- ii) Symonds J. A. : The Life of Sir Philip Sydney , Macmillan, E.M.L. Series

Poem 2.2 : The Passionate Shepherd to His Love

-Christopher Marlowe

Contents :

- 2.2.0 Objectives
- 2.2.1 Introduction
- 2.2.2 The Text
- 2.2.3 Summary
- 2.2.4 Analysis of the poem
- 2.2.5 Check your progress
- 2.2.6 Glossary and notes
- 2.2.7 Key to check your progress
- 2.2.8 Exercises
- 2.2.9 Further Reading

2.2.0 OBJECTIVES :

After studying this poem you will be able to :

- Understand Marlowe as a love poet.
- Know features of Elizabethan song.
- Appreciate the beauty of simple language.
- Understand the theme of the poem.

2.2.1 INTRODUCTION :

Christopher Marlowe (1564-1593), Shakespeare's predecessor, was born at Canterbury in February 1564, two months before Shakespeare himself was born. His father, John, was a fairly well-to-do shoe-maker, and his mother, Catherine, the daughter of the rector of St. Peter's. They had nine children, of whom Christopher was the second. Though nothing definite is on record about Marlowe's life, it is believed that he had his early education at King's School, Canterbury, later joined

Cambridge University and took his B.A. in 1583. The University refused to admit him to the M.A. degree, because of his poor record (though brilliant, he was not sufficiently studious), his irregularity in attendance and his atheistic views. But the Privy Council interfered and the University was forced to grant him the M.A. degree in 1587, because, as is believed, he had served the government secretly as a spy during his frequent absences from College. These espionage activities exposed him to the influence of disreputable people.

Leaving the University he arrived in London, ambitious of a literary career. During the six years he spent in London, he wrote **Hero and Leander** and other poems, and the plays **Tamburlaine the Great**, two parts (1587), **Dr Faustus** (1588), **The Jew of Malta** (1590), **Edward-II** (1591), **The Massacre of Paris** (1593), and the unfinished **Dido, Queen of Carthage** (1593).

2.2.2. THE TEXT :

Come live with me and be my love
And we will all the pleasures prove
That valleys, groves, hills and fields,
Woods, or steepy mountain yields

And we will sit upon rocks,
Seeing the shepherds feed their flocks,
By shallow rivers to whose falls
Melodious birds sing madrigals.

And I will make thee bed of roses
And a thousand fragrant poises,
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle,

A gown made of the finest wool
Which from our pretty lambs we pull,
Fair lined slippers for the cold
With buckles of the purest gold.

A belt of straw and ivy buds,

With coral clasps and amber studs,
And if these pleasures may thee move,
Come leave with me and be my love.

The Shepherds's swains shall dance and sing
For thy delight each May morning ;
If these delights thy mind may move,
Then live with me and be my love.

2.2.3 SUMMARY :

The poet earnestly requests his lady love to come with him and respond to his love. He asks her to enjoy the pleasures that the valleys, groves, hills, fields, woods and mountains give. Then he invites her to sit upon the rocks and watch how shepherds feed their flocks. He requests her to listen to the madrigals sung by birds. Further he promises her to give bed of roses, a cap of flowers and a kirtle decorated with leaves of myrtle. He offers her a gown made of the finest wool and fair lined slippers decorated with buckles of the purest gold. Next he offers her a belt made of straw decorated with ivy buds and amber studs. The poet asks her to take delight in the dance of shepherd's swains in the May morning. He requests her to come and be his love if she likes these small things in the nature.

2.2.4 ANALYSIS OF THE POEM :

'The Passionate Shepherd to His Love' is a very beautiful and simple country song composed by Christopher Marlowe. It was first printed in **The Passionate Pilgrim**, in 1599, where it consists of four stanzas. The prescribed poem, having six stanzas, was printed in **Englands Helicon** in 1600.

In the beginning we find a shepherd full of passion of love for his would be beloved. It appears that his beloved is hesitant to respond to the advances of love. Therefore, the lover in this poem is asking her to enjoy the small pleasures that the things in nature give to the human beings. He says that the valleys, groves, hills, woods and mountains are the source of unending joy. Then the poet tries to lure his lady love by promising her to accompany her all the time. He tells her that they will sit upon the rocks for hours together watching how shepherds feed their flocks and listen to melodious madrigals sung by the birds to the music of the falls by the shallow rivers. Further the poet makes her many promises to make her happy. He

promises her to give the bed of fragrant roses. He offers her a cap and kirtle decorated with flowers and leaves of myrtle. He promises to give her a gown made of the finest wool and slippers having buckles of the purest gold that will protect her from the severe cold. Then he offers her a belt made of straw decorated with ivy buds, coral clasps and amber studs. He invites her to watch how shepherd's swains dance and sing in the fine morning of May. He tells her, if she likes to enjoy these small, beautiful things in the nature, she should not waste her time and being his beloved she should enjoy with him.

The poem is remarkable for its simple and rustic diction. This song is as sweet and melodious as the feeling of the poet for his beloved. The poet's passion for his beloved is genuine and the mood of the poet is calm, serene and gay. The poem is notable for its imaginative richness, its sweet melody, its romantic glamour and its love for Nature. It is a poetic piece of pleasure and sweetness which immediately captures the readers heart. The poem underlines the small pleasures that the things in nature offer to us. It is a perfect communication between the mood of the poet and the things in nature.

The poem has six stanzas. Actually these are six quatrains. The end-rhyme scheme is perfect. It is aabb, ccdd, eeff, gghh, ijij, kkjj. There are some examples of alliteration which make the poem melodious- madrigals, coral clasps, shepherd swains shall, May morning, mind may move. There is an examples of transferred epithet -'Melodious birds sing madrigals' here the birds are not melodious but the madrigals sung by the birds are melodious.

The title of the poem is apt and significant. It is suggestive. It highlights the passionate feelings of a lover for his beloved. It prepares the reader for reading a beautiful love song.

The poem is full of rustic background. The lovers in the poem belong to a pastoral background. The references to the fields, mountains, hills, valleys add to the calm and quiet atmosphere in the rural area. Then the promises made by the poet show that he will offer his beloved things made of the simple things in Nature. He is not going to offer her any artificial things. Thus the pastoral atmosphere during Summer enhances the beauty of the poem.

The poem is remarkable for its colour imagery. The references to various gifts the lover wishes to offer to his beloved denote a galaxy of different attractive colours

e.g. valleys, groves, hills and fields represent green colour. The river falls represent white colour. The bed of roses represent pink whereas the buckles of slippers show golden colour. The coral represents red colour whereas the amber represents yellow colour. Therefore, the reader visualises the colourful atmosphere while reading the poem.

2.2.5 CHECK YOUR PROGRESS :

Q. I : Answer the following questions in one word, phrase or sentence only:

- 1) What is the form of this poem ?
- 2) What is the theme of the poem ?
- 3) What gifts the poet wishes to offer to his beloved ?
- 4) Which season is suggested by reference to 'May Morning'?
- 5) What is the end-rhyme scheme of the poem ?

Q II : Rewrite the following sentences by choosing one of the correct alternatives given below them :

- 1) The poem is written in _____.
a) 1600
b) 1598
c) 1601
d) 1597
- 2) The stanza having four lines is called a _____.
a) couplet
b) tercet
c) quatrain
d) sonnet
- 3) _____ are singing madrigals.
a) birds
b) cuckoos
c) nightingales
d) skylarks
- 4) The time denoted in the poem is _____.
a) winter
b) rainy season
c) summer
d) autumn.
- 5) The poet promises his beloved to offer her a belt of straw decorated with _____ studs.

a) silver

b) amber

c) coral

d) gold.

2.2.6 GLOSSARY AND NOTES :

groves = small wood or group of trees.

steepy = sloping sharply

madrigal = a love song

poise = support

myrtle = a shrub bearing white flowers

buckles = fastner

coral = red

amber = yellow

swain = a young, rustic man

ivy = a vine

clasp = buckle

2.2.7 KEY TO CHECK YOUR PROGRESS :

Q.I 1) song

2) poet's passion for his beloved

3) bed of roses, gown, slippers, belt and a cap.

4) Summer.

5) aabb, cddd, eeff, gghh, iijj, kkjj.

Q.II 1) 1600 2) quatrain 3) birds 4) Summer 5) amber.

2.2.8 EXERCISES :

Q. 1 :

i) Critically appreciate the song 'The Passionate Shepherd to His Love.'

ii) How does the poet express the shepherd's earnest feelings for his beloved ?

Q. 2 : Write short notes on the following :

- i) The colour imagery in the poem.
- ii) The Shepherds's feelings for his beloved.
- iii) Gifts offered by the shepherd to his beloved.
- iv) The pastoral background in the poem.

2.2.9 FURTHER READING.

- i) C. Bhaskara Menon : The Tragical History of Dr. Faustus,
Macmillan India Ltd, 1995.

Poem 2.3 : Shall I Compare Thee...

- *William Shakespeare*

Contents :

- 2.3.0 Objectives
- 2.3.1 Introduction
- 2.3.2 The Text
- 2.3.3 Summary
- 2.3.4 Analysis of the poem
- 2.3.5 Check your progress
- 2.3.6 Glossary and notes
- 2.3.7 Key to check your progress
- 2.3.8 Exercises
- 2.3.9 Further Reading

2.3.0 OBJECTIVES :

After studying this poem you will be able to :

- Identify the lyrical types such as sonnet, song and elegy.
- Understand Shakespeare as a sonneteer.
- Understand the features of Elizabethan lyrics.
- Analyse the poem focusing on its theme.

2.3.1 INTRODUCTION :

William Shakespeare was born on 23 April, 1564 at Stratford on -Avon, Warwickshire. He was educated at the Free Grammar School at Stratford where he was taught Latin and arithmetic. He married Anne Hathaway, a woman eight years his senior and left Stratford about 1585 and arrived in London to seek his fortune. He worked in subordinate capacity at theatres for about twenty years, worked hard and

produced on an average a couple of plays a year, and grew steadily in fame and wealth. He became shareholder in two of the leading theatres of the time, the Globe and the Black Friars, and purchased property in Stratford and London and spent the last days of his life there. He died on 23 April, 1616.

Shakespeare began his literary career as a poet and continued to write poetry throughout his literary career. The poems written by him fall under three groups. They are a) longer narrative poems, b) sonnets, and c) songs strewn in his plays. Of these we are concerned with sonnets.

Shakespeare has his distinctive place among the English sonneteers. He handled the sonnet form so perfectly that the English sonnet came to be known as the Shakespearian sonnet. Instead of using the Petrarchan form of 8 + 6, he divided his sonnet into 4 + 4 + 4 + 2 i.e. three quatrains followed by a couplet, with a perfect end-rhyme scheme as abab, cdcd, efef and gg.

Shakespeare wrote a sonnet sequence of 154 sonnets. They fall into two clear groups. The first is called **The Fair Man**. The sonnets in this group are addressed to a very close friend of Shakespeare. He is referred to as William Herbert - he is either Willaim Herbert, the Earl of Pembroke, or Henry Wriothesley, the Earl of Southampton. The second series, a small group of 28 sonnets, is addressed to a young and charming lady, who is called **The Dark Lady**. The sonnet under our study belongs to the first group.

2.3.2 THE TEXT :

Shall I compare thee to a summer's day ?
Thou art more lovely and more temperate:
Rough winds do shake the darlling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometimes declines,
By chance, or nature's changing course untrimm'd;
But thy eternal summer shall not fade,

Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st;
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.

2.3.3 SUMMARY :

The poet asks his friend if he should compare him to a summer's day. However, he finds his friend to be more lovely and more moderate than a summer's day. Summer does not last long and even the buds of May could be shaken by the rough winds. However, it is not so with you. Sometimes the sun shines very hot and often his gold complexion gets dim. My friend, you are free from such extremes. I know that all beauty must fade sometime, but your eternal youth shall not fade at all. You shall never lose the possession of beauty that you own. Even death cannot boast that you wander in his shade. Hence I feel confident that my verse would make your life eternal. Though everything is short-lived, your life shall go on as men can breathe and eyes can see.

2.3.4 ANALYSIS OF THE POEM :

'Shall I compare Thee...' is a very beautiful sonnet composed by William Shakespeare. It is sonnet No. 18 in the sequence. Here Shakespeare praises for his friend's charm. He is aware that the beauty of his friend cannot last forever. Time is surely going to destroy it. But he is confident that with his pen and poetic ability he will immortalize the beauty of his friend. This idea is developed in a natural manner in the sonnet.

In the beginning, the poet asks his dear friend, "Shall I compare thee with a summer's day ?" But he says that his friend is more lovely and more temperate than the summer. He further says that rough winds of summer damage the sweet buds of May. The summer sun is sometimes too bright or too dim. All beautiful things lose their beauty in the course of time. But the poet says that his friend's charm will not fade. His friend will not lose possession of beauty. Even death can not boast that he is overshadowed by it. The poet boasts that he will immortalize his friend through his verse. He says :

" So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee."

The poet has compared the beauty of his friends with the beauty of summer. Actually it is a comparison through contrast. On one side there is a beautiful and handsome image of his friend and on the other side there are summer's sweet breath, and sweet scent of flowers. The beauty of both of them is short-lived. They can not survive the destructive forces of time. However, the poet is hopeful of immortalizing the beauty of his friend through his verses. He is proud of his friend's personality and as there was a custom during the Elizabethan time among the poets, he boasts of his pen and poetic ability that will give immortality to his friend.

The poet has presented a universal truth through this sonnet. He underlines the fact that all things are mortal. They are going to be destroyed in the course of time. He knows that his friend will die some day. However, the poet with his strong prowess i.e. through his verse will make him immortal. Neither his beauty nor his virtues will be allowed to fade away. It is absolutely true because even today his sonnets hold the readers' mind and it is through them lives his friend.

The poem is full of rich imagery. The image of a summer's day is coupled with the rough winds that shake the darling buds of May, and the eye of heaven shining brightly or dimmed. Death is spoken as a braggart that is to be defeated by the poet. The eternal summer represents friend's beauty of youth. The eternal lines represent the verse of the poet that will remain undestroyed through infinite time.

2.3.5 CHECK YOUR PROGRESS :

Q. I : Answer the following questions in one word, phrase or sentence each:

- 1) What is the form of this poem ?
- 2) What is the poem about ?
- 3) What does the poet boast of ?
- 4) Which figure of speech contain in 'But thy eternal summer shall not fade' ?
- 5) What is the end-rhyme scheme of the poem ?

Q II : Rewrite the following sentences by choosing the correct alternative:

- 1) William Shakespeare wrote _____ plays.
 - a) 30
 - b) 37
 - c) 35
 - d) 40
- 2) Shakespeare belongs to _____ period of English literature.
 - a) Jacobian
 - b) Georgian
 - c) Elizabethan
 - d) Classical
- 3) Shakespeare wrote _____ sonnets.
 - a) 151
 - b) 152
 - c) 153
 - d) 154
- 4) Shakespeare has addressed 126 sonnets to his friend W. H. and remaining 28 sonnets are address to _____.
 - a) the Sweet Lady
 - b) the Dark Lady
 - c) the Beautiful Lady
 - d) the Cute Lady.
- 5) The poet has compared the beauty of his friend with the beauty of _____.
 - a) summer
 - b) winter
 - c) autumn
 - d) rainy season

2.3.6 GLOSSARY AND NOTES :

thee = you

thou = you

art = are

lease = a certain time

hath = have

owest = owe

brag = boast

growest = grow

2.3.7 KEY TO CHECK YOUR PROGRESS :

- Q.I 1) sonnet
- 2) Poet's praise of his friends beauty.
 - 3) Making his friend immortal through his poem.
 - 4) Metaphor, comparison between summer and youth

Unit-3

METAPHYSICAL POETRY

Objectives :

After studying this unit you will be able to :

1. Understand – the meaning of metaphysical poetry.
2. Explain – different terms & poetic devices used by the metaphysical poets.

Introduction :

Dr. Johnson first used the term 'Metaphysical school of poetry'. He referred to the poetry of John Donne, Cowley & others. John Donne was the founder of this school of poetry. He was later followed by Crashaw, George Herbert, Cowley, and Andrew Marvell. Intellectual wit, novel, learned imagery, peculiar blend of passion, thought & feeling, use of hyperbole, paradox, farfetched conceits are some of the main characteristics of this type of poetry. It is a record of every mood, passion, feeling, thought and idea. These poets used subtle & unexpected comparisons. They turned to analysis, brooding on religion & probing of their souls. They developed more individual styles. This poetry is conversational, subtle & argumentative.

- Poets & Poems –
- 1) John Donne – The Flea.
 - 2) Andrew Marvell – To His Coy Mistress.
 - 3) George Herbert – The Pulley.

3.1 The Flea

- John Donne.

Structure :

- 3.1.0 Objectives
- 3.1.1 Introduction
- 3.1.2 The Text
- 3.1.3 Summary
- 3.1.4 Analysis of the Poem

- 3.1.5 Glossary and Notes
- 3.1.6 Check Your Progress
- 3.1.7 Key to Check Your Progress
- 3.1.8 Exercises
- 3.1.9 Further Reading.

3.1.0 Objectives :

After studying this part of the unit students will be able to

- Understand Donne as a Metaphysical Poet.
- Explain Donne's concept of love.
- Study relationship between physical and spiritual love.
- Identify Donne's Intellectual conceits.

3.1.1 Introduction :

John Donne (1572 -1631) was born in 1572 in London. He was the son of a rich iron merchant. His father's & mother's, families were Catholics. Due to it, his education couldn't be continued at Oxford & Cambridge. He fell in love with Anne More & they were married just before Christmas in 1601. It ruined Donne's career. Anne bore 12 children in 16 years of marriage. Donne was elected as MP in 1602. He was awarded Doctorate from Cambridge, in 1615. His wife died in 1617. In December 1623, he suffered a fatal illness & on 31st March 1631 he died. It is said that his final illness was stomach cancer, but it has not been proved.

John Donne is considered as the pre eminent representative of the metaphysical poets. His poetry is noted for its vibrancy of language & inventiveness of metaphor. He is particularly famous for his mastery of metaphysical conceits. (an extended metaphor that combines two vastly different ideas into a single idea often using imagery.) Common themes of his poems are love, death & idea of true religion. The 1st edition of his poetry appeared after his death (Poems, 1633).

The present poem 'The Flea' is a metaphysical poem, first published posthumously in 1633. The exact date of its composition is unknown. It presents the

conceit of a Flea which has sucked blood from the male speaker and his female lover. It serves as an extended metaphor for the relationship between them.

3.1.2 The Text :

The Flea

--- John Donne

Mark but this flea, and mark in this,
How little that which thou deniest me is;
It sucked me first, and now sucks thee,
And in this flea our two bloods mingled be;
Thou know'st that this cannot be said
A sin, nor shame, nor loss of maidenhead,
Yet this enjoys before it woo,
And pampered swells with one blood made of two,
And this, alas, is more than we would do.

Oh stay, three lives in one flea spare,
Where we almost, nay more than married are.

This flea is you and I, and this
Our marriage bed, and marriage temple is;
Though parents grudge, and you, w'are met,
And cloistered in these living walls of jet.
Though use make you apt to kill me,
Let not to that, self-murder added be,
And sacrilege, three sins in killing three.

Cruel and sudden, hast thou since
Purpled thy nail, in blood of innocence?
Wherein could this flea guilty be,
Except in that drop which it sucked from thee?
Yet thou triumph'st, and say'st that thou

Find'st not thy self, nor me the weaker now;
'Tis true; then learn how false, fears be:
Just so much honor, when thou yield'st to me,
Will waste, as this flea's death took life from thee.

3.1.3 Summary :

The speaker addresses his beloved that the Flea is a little thing and she must look at it. She denies. He adds that the flea has sucked his blood first and then her blood. So, now, in the flea, in the form of the blood, they are mingled. This mingling of the blood in the body of the flea is not sin, shame or loss of virginity. The flea has joined them together. It's body has now swollen up. As she moves to kill the flea, the speaker opposes her saying her to think about this act. He says that now in the flea's body their blood is mingled and thus they are united & cloistered in the living walls of the flea. So, to kill the flea would be a sacrilege, "three sins in killing three."

(the speaker, lover & the flea.)

But the beloved kills the flea and the lover calls her cruel & rash. She has purpled her nails with the blood of the innocent flea. He asks her, 'what was the fault of the poor creature?' It has sucked a drop of her blood. The lover answered that both of them will not be weak after killing the flea. He says that her fears are false and she will lose no honour in yielding herself to him.

3.1.4 Analysis of the Poem :

This poem presents Donne's metaphysical idea by using image of a flea that has just bitten the speaker & his beloved. It creates the conflict whether the two will engage in premarital sex. The flea has sucked the blood of the speaker first then that of the beloved. Now, it's body contains mixed blood of the two. This mingling is innocuous. Middle stanza of the poem presents the speakers thought & efforts to save the flea's life considering it as "the marriage bed." Development of action & thought is continued in the third stanza.

The beloved kills the flea. The speaker protests this action by blaming her for being cruel and rash. He criticizes that by killing the flea, she has purpled her nails in the blood of innocence. To him the flea was not guilty except, it has sucked a blood drop. After killing the flea, she is triumphant. Speaker says that her fear is false & no more, they would be weak. She must learn that she has lost the little life in the death

of the flea. So, she will lose no honour in yielding herself to him. Also, he wishes that she should accept all this & be ready to mingle in him. It shows that Donne's interest is not primarily in the flea but in the exploration of love relationship. He emphasizes the need of physical union. Through this poem he demonstrated that even true spiritual love has its basis in physical union. The body & the soul must be satisfied. But, the poet regrets that such direct enjoyment & consummation like the flea isn't possible for human being. Poet has tried to explore love relationship.

It is a dramatic lyric in the sense that the lover is the speaker and the beloved is listener. Development of the action is another feature of this poem. Each stanza presents this developed action.

“The flea is you & I and this Our marriage bed and marriage temple is....” Here, Donne compares body of the flea to a temple & marriage bed. Its body is a temple in which they have been married and as their blood is mingled in its body, it is also their marriage bed. It is one of Donne's famous conceits. The rhyme-scheme in each stanza is similar. It is AABBCDDDD. It is a fine lyric remarkable for its realism & its emotional intensity. The poet hopes for their union. Other poets imitated Ovid who composed poem on the same subject. But, Donne is not primarily interested in the flea, but in the exploration of love relationship and this has made the poem unique.

3.1.5 Glossary and Notes:

Marke – observe carefully.

How little.....me. - the physical union that she denied.

Confesse it - acknowledge it.

This - the mingling of their bloods in the body of the flea.

Maiden head – Virginity.

Pamper'd - having fed upon.

This enjoys before it woove – The flea has enjoyed her [(beloved) through sucking of her blood.]

This, alas.....would doe – The poet regrets that like the flea, he can't have physical union with his beloved.

Oh stay – Oh, stop.

Three lives – life of flea, lover & beloved.

Marriage bed – in the flea’s body they become one as after marriage performed in the church.

Parents grudge – objections of her parents.

Cloistered – in the privacy of.

Living walls of the Jet – body of the flea.

This – murder of the lover.

Sacrilege – sin of suicide.

Three sinnes – murder, suicide & killing of the flea.

Sudaine – rash

Will wast – will be lost.

3.1.6 Check your progress :

Q.1 Answer the following questions in one word/phrase/sentence each.

- 1) What is the form of this poem?
- 2) Who is the speaker?
- 3) What has the beloved denied?
- 4) Where did the two bloods mingle?
- 5) Give the meaning of ‘three lives.’
- 6) What are the three sins described in the poem?
- 7) Why did the beloved’s nails become purple?

Q.2 Rewrite the following sentences by choosing the correct alternative.

- 1)has written a poem on the same subject.
a) Petrarch b) Ovid c) Cowley d) Wyatt.
- 2)made this poem original.
a) The need of physical union. b) The need of psychological union
c) Interest in the flea d) Exploration of the love relationship.
- 3) Donne compares the body of the flea to a
a) School b) building c) temple d) public place.

3.2 The Pulley

- George Herbert.

Structure:

- 3.2.0 Objectives
- 3.2.1 Introduction
- 3.2.2 The Text
- 3.2.3 Summary
- 3.2.4 Analysis of the Poem
- 3.2.5 Glossary and Notes
- 3.2.6 Check Your Progress
- 3.2.7 Key to Check Your Progress
- 3.2.8 Exercises
- 3.2.9 Further Reading.

3.2.0 Objectives:

After studying this poem students will be able to

- Understand George Herbert as a Metaphysical Poet.
- Understand the meaning of the poem that man is restless. So, he must return to the God for peace & rest.

3.2.1 Introduction :

George Herbert (1593- 1633) was born on 3 rd April 1593 in Wales. He was the son of Richard Herbert & Magdalene He was one of the ten children. His family was wealthy & powerful in both national & local govt. He was graduated from Trinity College, Cambridge in 1616. In 1620, he became university's Public Orator. In 1624, he became Member of Parliament representing Montgomery. In 1629, he entered the Priesthood. In 1633, he died. Shortly before his death, he sent the manuscript of 'The Temple', his poems, to the Nicholas Ferrar to publish them and in the same year (1633), all Herbert's English poems were published in ' The Temple : Sacred Poems

& Private Ejaculations.' All his English poems are religious and some have been used as hymns. We notice directness of expression and use of conceits in them. Precision of the language is the mark of his poetry.

3.2.2 The Text :

The Pulley

- George Herbert.

When God at first made man
Having a glass of blessings standing by,
“Let us,” said he, “pour on him all we can.
Let the world’s riches, which dispersed lie,
Contract into a span.”

So strength first made a way;
Then beauty flowed, then wisdom, honour, pleasure.
When almost all was out, God made a stay,
Perceiving that, alone of all his treasure,
Rest in the bottom lay.

“For if I should,” said he,
“Bestow this jewel also on my creature,
He would adore my gifts instead of me,
And rest in Nature, not the God of Nature;
So both should losers be.

“Yet let him keep the rest,
But keep them with repining restlessness;
Let him be rich and weary, that at least,
If goodness lead him not, yet weariness
May toss him to my breast.”

3.2.3 Summary :

This poem was published in 1633, in George Herbert's poetic collection 'The Temple: sacred poems and Ejaculations.' It presents myth, moral & spiritual note. The first stanza states that when at first God decided to make man holding a glass of blessings, he said, "Let us pour on him all we can." The world's riches should be contracted into a span. God poured all his blessings - strength, beauty, wisdom, honour, and pleasure. Almost everything was out from that glass & God stopped realizing that only single blessing remained behind at the bottom of the glass and that was 'Rest.'

He thought that if he gifted man with 'rest', man will adore his gifts & not 'God' So, both should be losers. So, at last, God decided not to give rest to man & so, man is restless. He said that man may be rich and weary. If not goodness but, weariness may lead him to the God. The poet says that God has used a different method to lift man to him.

3.2.4 Analysis of the Poem :

George Herbert is labeled as the saint of the metaphysical school. He presented sublime thoughts in this poem. He was much influenced by John Donne but, he never attained the effect of Donne. Through this poem, Herbert forwards the plan and scheme of the God to create man. The poet says that when God at first created man, he had a definite scheme in his mind. From his glass of blessings, he poured almost everything - strength, beauty, wisdom, honour, pleasure and blessed man with these gifts.

When he realized that only 'Rest' left behind, God paused thought over and decided not to bless man with this gift. He offered all good things to man because he wanted to pull man to him. He wished to provide man spiritual needs. He kept man restless because he knew that only 'restlessness' of man will make his creature to worship him. Otherwise man will adore God's gifts and not God. He bestowed man with all material things but not with spiritual peace. He knew that man will get tired of these material things and then he will turn to God.

Here, the poet speaks logically. He sings of the glory of the God in this small poem. God has created man, a creature, that can understand and think. But, he controlled man by not giving him 'Rest.' So, man must turn to the God for rest and

peace. The meaning of Herbert's 'The Pulley,' can be drawn as, 'man is always restless and needs it more.' So, he turns to the God. Pulley is a mechanical device used to lift things that are too heavy. Here, Herbert states that God has set up the Pulley as a spiritual device that will draw man to him. 'The Pulley' makes use of chains & wheels to lift heavy load. Here, 'rest' will lift man to the God. Its deeper meaning is very vast and useful for mankind.

Whatever Herbert expresses, he expresses it through images. They are simple and homely. Use of paradox and synecdoche as poetic devices is another marked feature of this poem. Following are the examples.

Paradox = ' Let him be rich and weary.'

Synecdoche = 'Let us', said he, ' Pour on him all we can.'

This poem can be read as an explanatory tale about the creation of the mankind. We notice simplicity of the language here. The title of the poem is significant. It presents core meaning of the poem. The religious idea is conveyed through a scientific image of the pulley. It requires knowledge of some basic laws of Physics. It is the metaphysical note in the poem.

3.2.5 Glossary and Notes :

Pulley - a mechanical device used to lift heavy things.

Blessings - gifts.

Perceive - realize, understand.

Adore - admire.

Repining - dissatisfying.

Weary - tired.

3.3.6 Check your progress:

Q.1 Answer the following questions in one word/phrase/sentence each.

- 1) What is the meaning of 'The Pulley'?
- 2) What are the gifts given to man by the God?
- 3) What will toss man to the God's breast?
- 4) Where does the rest lie?

5) When will man turn to the God?

Q.II Rewrite the following sentences by choosing the correct alternative.

- 1) first made the way..
a) Pleasure b) Wisdom c) Strength d) Honour
- 2) God has made a stay when
a) the glass was broken. b) almost all was out.
c) the glass was empty. d) everything was in the glass.
- 3) To Herbert, 'this jewel' is
a) satisfaction b) uneasiness c) rest d) pleasure.
- 4) The line 'Rest in the bottom lay' presents a.....
a) Simile b) Paradox c) Hyperbole d) Metaphor.
- 5) This poem was published in.....
a) 1665 b) 1637 c) 1635 d) 1633.

3.2.7 Key to Check Your Progress :

- Q.I
- 1) a mechanical device used to lift heavy things.
 - 2) Strength, beauty, wisdom, honour, pleasure
 - 3) weariness.
 - 4) at the bottom of the glass.
 - 5) when he will be restless.

Q.II 1) c 2) b 3) c 4) b 5) d.

3.2.8 Exercises :

- Q I
1. Write critical appreciation of the poem 'The Pulley.'
 2. Discuss 'The Pulley' as a metaphysical poem.

Q.II Write short notes on the following.

1. Title of the poem.
2. Poetic devices used by the poet.

3. Meaning of the line 'both should losers be.'

3.2.9 Further Reading:

- 1) Black J.I., 'George Herbert, 'The Broadview Anthology of British Literature'', Toronto, Broadview, 2011.
- 2) Sullivan, Ceri, 'The Rhetoric of the conscience in Donne, Herbert and Vaughan, Oxford, 2008.

Unit 3.3

To His Coy Mistress

-Andrew Marvell.

Structure:

3.3.0 Objectives

3.3.1 Introduction

3.3.2 The Text

3.3.3 Summary

3.3.4 Analysis of the Poem

3.3.5 Glossary and Notes

3.3.6 Check Your Progress

332.7 Key to Check Your Progress

3.3.8 Exercises

3.3.9 Further Reading.

3.3.0 Objectives :

After studying this unit students will be able to

- Understand Andrew Marvell as a Metaphysical Poet.
- Explain this poem as a provocative poem.
- Guess the meaning of the Roman term 'Carpe diem' (By seizing the day) used by Horace.

3.3.1 Introduction :

Andrew Marvell (1621 =1678) was born in South Yorkshire, England on March 31,1621. His father was a minister. In 1638, his mother died and in 1639, he was graduated from Trinity College, Cambridge University. His father died in 1640. Then between 1642 to 1646, he traveled & visited many countries. In 1651 & 52, he worked as a tutor to Mary Fairfax, daughter of Sir Thomas Fairfax at Nun Appleton. During this time, he wrote, ' To His Coy Mistress.'

Between 1653-57, he served as a tutor to a ward of Oliver Cromwell. In 1659, he was elected as MP to parliament. He died in 1678 & his best poetry was published in 1681. During his lifetime, Marvell was known as a public figure. He was gifted with an admirable faculty for image making. Like Donne in his poetry, we notice dramatic quality, use of speech rhythms.

3.3.2 The Text :

To His Coy Mistress

-Andrew Marvell.

Had we but world enough and time,
This coyness, lady, were no crime.
We would sit down, and think which way
To walk, and pass our long love's day.
Thou by the Indian Ganges' side
Shouldst rubies find; I by the tide
Of Humber would complain. I would
Love you ten years before the flood,
And you should, if you please, refuse
Till the conversion of the Jews.
My vegetable love should grow
Vaster than empires and more slow;
An hundred years should go to praise
Thine eyes, and on thy forehead gaze;
Two hundred to adore each breast,
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.
For, lady, you deserve this state,
Nor would I love at lower rate.
But at my back I always hear

Time's winged chariot hurrying near;
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found;
Nor, in thy marble vault, shall sound
My echoing song; then worms shall try
That long-preserved virginity,
And your quaint honour turn to dust,
And into ashes all my lust;
The grave's a fine and private place,
But none, I think, do there embrace.
Now therefore, while the youthful hue
Sits on thy skin like morning dew,
And while thy willing soul transpires
At every pore with instant fires,
Now let us sport us while we may,
And now, like amorous birds of prey,
Rather at once our time devour
Than languish in his slow-chapped power.
Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife
Through the iron gates of life:
Thus, though we cannot make our sun
Stand still, yet we will make him run.

3.3.3 Summary:

This poem is written in 1651 or 52, when Marvell was a tutor to Mary Fairfax. The speaker is a male lover, who is addressing to his beloved. It is an attempt to convince her to love him. The first part of the poem states the condition that if they

had time & if she mayn't be shy and hesitate, they should make love and be happy. The second part states how that condition can't be satisfied because they are finite human beings. The ending part presents the inevitable conclusion: they must know that time is fleeing. Before they know it, their youth will be gone & there will be only the grave. So, at last, poet pleads – 'seize the day.' It means that 'make love at this time,'

3.3.4 Analysis of the Poem :

This poem is written by Andrew Marvell. Here, Marvell followed the classical tradition of Latin love elegy. The speaker praises and addresses his mistress to seize the day (*carpe diem*). The speaker begins it by honouring the lady properly. He states that if the two lovers had enough time, they might play games of courtship. To present this infinite time frame, he refers to the 'Biblical Flood' and 'Conversion of Jews.' 'Then he uses the metaphor of a vegetable love.'

It presents that the time would allow him to praise her features = eyes, forehead, breasts and the heart. He says that perhaps, it will take hundreds and thousands of years. He adds that the lady clearly deserves it because she is superior. He asserts that he would never value her at 'a low rate.'

In this part, Marvell praises the lady's beauty by highlighting her individual features. He constructs elaborate images of his beloved's beauty. It shows the use of erotic blazon. He makes the beloved as an unattainable object & asserts futility of this beauty. We notice shift of mood in line no.21. This second part states that how all this is unattainable because 'Time's winged chariot' is always near. It is a brilliant metaphor used for passage of time. Here, the speaker's mood shifts from lady's limitless virtue to focus on the rapidly passing time. He assures the lady that once dead, her virtues & her beauty will lie in the grave. As the body turns to dust. So, will her beauty & thus, his lust will be reduced to ashes & the chance of their physical union will be lost forever. He tries to persuade her to submit herself into him. The speaker argues that the grave is a private place. But, no one embraces the other there. This part presents mortality of human life.

The third & the final section of the poem presents the plea through which the speaker attempts to win over the lady. A vibrant layer of the morning dew & the lady's skin seem similar to the speaker. It encourages her to 'sport' with him. He states that in the course of the time, everything & everyone will be destroyed. But,

they can turn the tables on the time by consuming the time through passionate lovemaking. He says that now, it is time to enjoy their physical union by embracing & dancing. The last four lines present the plea for the mistress to submit herself into him. He wants to make an end of all this & enjoy their union. At last, he says that their love could conquer time. So, he concludes: 'Seize the time.'(carpe diem). This part shows greatly exaggerated metaphors to woo his mistress. The speaker tries to win over both her heart & her head. It shows metaphysical concept. In brief, the three sections of this poem can be visualized as =

The first section (lines 1-20) presents the idea what would happen if the young man and woman had unlimited time.

The second section (lines 21-32) points out the limits of human life because it is mortal.

The last section (lines 33-46) urges the lady to seize the day (time) & submit.

This poem presents the theme of carpe diem (seize the day) & focus on the importance of time in human life. Marvell uses the logical argument in three parts. Comparison of physical & metaphysical, use of metaphors, exaggerated images (hyperbole) are the main poetic devices used here. The young man, presented here as the speaker is impatient. The title of the poem is suggestive. The third person possessive pronoun "His" refers to the young man. The word 'coy' presents the meaning 'hard to get'. Marvell presents that the young man & the lady live somewhere in England. In line no.7, the poet mentions the 'Humber.' Perhaps, it is the Northeast England near the river Humber.

3.3.5 Glossary and Notes:

Coyness – hesitancy, reluctance.

Humber - river in Northeastern England which flows through 'Hull', Marvell's hometown.

Flood – biblical flood.

Conversion of the Jews – Jews converted to Christians.

Vegetable love – love nurtured like a vegetable.

This state – dignity.

Tims's winged chariot – metaphor for the passage of the time.

Vault – grave.

Quaint - unusual, preserved carefully or skillfully.

Hue - colour.

Transpires - emits, breaths out.

Slow chapt - chap means jaw of the beast. Here, chewing or eating slowly.

Iron gates of life - life full of difficulties and suffering.

3.3.6 Check Your Progress:

Q.I Answer the following questions in one word/phrase/sentence each.

- 1) What is the meaning of 'carpe diem' ?
- 2) Who is the speaker in this poem ?
- 3) What does the speaker wishes to have ?
- 4) Give the meaning of 'Coyness'.
- 5) What is 'Humber'?

Q.II Rewrite the following sentences by choosing the correct alternative.

- 1) There are.....characters in the poem.
a) 3 b) 2 c) 5 d) 4.
- 2) Marvell's concerns in this poem are actually
a) man & woman. b) speaker & listener.
c) time & space. d) lover & beloved.
- 3) This poem hassections..
a) two b) four c) five d) three.
- 4) In this poem, the young man a young lady to accept his love.
a) informs b) pleads c) instructs d) orders.
- 5) This poem was published in.....
a) 1678 b) 1681 c) 1680 d) 1679.

- 6) This poem was composed in.....
a) 1650 b) 1653 c) 1651=52 d) none of these.

3.3.7 Key to Check Your Progress :

- Q.I 1) Seize the day..
2) A young man.
3) union of lover & beloved.
4) hesitancy, reluctance..
5) river in the Northeastern England..

Q.II 1) b 2) c 3) d 4) c 5) b 6) b

3.3.8 Exercises :

- Q I 1. Write critical appreciation of the poem 'To His Coy Mistress.'
2. Write detailed analysis of the personality and character of the young man.
3. Write a paragraph on the images of 'Time and Space' in the poem.

Q.II Write short notes on the following.

1. Significance of the phrase 'vegetable love.'
2. Persuasive argument in the poem.
3. Title of the poem.

3.3.9 Further Reading:

- 1) Margoliouth H.M. (ed.), 'The poems and letters of Andrew Marvell,' Oxford, Clarendon Press, 1927.
- 2) Hunt J.D., 'Andrew Marvell his life and writings', Paul Elek, 1978.
- 3) Hay R.R., 'An Andrew Marvell Companion', Routledge, 1998.



Unit-4

NEOCLASSICAL POETRY

Objectives –

After studying these units you will be able to :

- Understand – the significance of Neoclassical Poetry.
- Explain – the features of Neoclassical Poetry.

Introduction:

There are four poems included in this section. They represent different features of the poetry of the Age of Pope and Dryden. This period is recognized by various names. It is called as **The Restoration Age**, **The Augustan Age** and **The Pseudo-Classical** or **Neo-Classical Age**. As Dryden and Pope dominated the literary scene, their names were bound to be attached with the age. The period was divided into two parts namely **The Age of Dryden** and **The Age of Pope**. But the two sections together make up **The Neo-Classical Age** that covers the period of hundred plus years. Actually, Neo-Classicism is a term that denotes the period in the European literature during 17th and 18th century. It was characterized by a conscious effort to restrain, polish and objectivity of Classicism. It is characterized by formal perfection and imitation of the past masters. The poets followed the so-called ‘rules’ laid down by the ancient poets. Correctness was regarded as the supreme virtue. Spontaneity was replaced by artificiality. The tone was superficially moralizing.

It is the poetry of the town and the fashionable upper circles of the city of London. Neo-classical poets lacked lyrical intensity but excelled in satiric poetry. Their language and diction is highly artificial. They used Heroic Couplet – as the metre of their poetry with mastery. The poetry of this period was satiric, argumentative and reflective.

Poets and Poems –

1. John Dryden: Song to a Fair Young Lady, Going Out Of the Town in the Spring.
2. Alexander Pope: To Mrs. M.B. on Her Birthday.
3. Thomas Grey: The Elegy Written in a Country Church Yard.
4. William Blake: A Poison Tree.

4.1 Song to a Fair Young Lady, Going Out of the Town in the Spring

John Dryden

STRUCTURE:

- 4.1.0 Objectives
- 4.1.1 Introduction
- 4.1.2 The Text
- 4.1.3 Summary
- 4.1.4 Analysis of the Poem
- 4.1.5 Glossary and Notes
- 4.1.6 Check Your Progress
- 4.1.7 Key to Check Your Progress
- 4.1.8 Exercises
- 4.1.9 Further Reading

4.1.0 OBJECTIVES:

After studying this unit students will be able to

- Understand John Dryden as a Neo- Classical Poet.
- Understand Dryden’s skill in exquisite song writing.

4.1.1 INTRODUCTION:

John Dryden was born on 9th August, 1631 into an extended family of rising Puritan gentry in Northampton shire. This son of a country gentleman was admitted to Westminster School where he received classical education. He took his B.A. degree in Trinity College, Cambridge in 1654. He was an English poet, literary critic, translator and playwright who was made Poet Laureate in 1668. His poetry was known for its satiric power, gift of song-writing and his craftsmanship. He is the great of the poets who link up the Renaissance with the Neo-classical age.

Dryden was a versatile writer who began his literary career as a poet. With the Restoration, the theaters reopened and Dryden turned to writing plays as an easy way of earning money. Some of his notable plays are – **The Indian Queen**, its Sequel **The Indian Emperor**, **Secret Love** or **The Maiden Queen**, **An Evening Love**, **Antony and Cleopatra** and **All For Love**. His books **Essay on Dramatic Poesy**, **Absalom and Achitophel** and **The Dunciad** are much discussed.

4.1.2 THE TEXT:

John Dryden: Song To a Fair Young Lady, Going Out Of The Town in the Spring

Ask not the cause why sullen spring
So long delays her flow'rs to bear;
Why warbling birds forget to sing,
And winter storms invert the year?
Chloris is gone; and Fate provides
To make it spring where she resides.
Chloris is gone, the cruel fair;
She cast not back a pitying eye:
But left her lover in despair,
To sigh, to languish, and to die:
Ah, how can those fair eyes endure
To give the wounds they will not cure!
Great god of Love, why hast thou made
A face that can all hearts command,
That all religions can invade,
And change the laws of ev'ry land?
Where thou hadst plac'd such pow'r before,
Thou shouldst have made her mercy more.
When Chloris to the temple comes,
Adoring crowds before her fall;
She can restore the dead from tombs,

And ev'ry life but mine recall.
I only am by love design'd
To be the victim for mankind.

4.1.3 SUMMARY:

The poem consists of four stanzas of six lines. The first four lines have the rhyme scheme ABAB and then a rhyming couplet. The same pattern is observed throughout the poem which gives musical quality to the song. Dryden was an exquisite song-writer. The numerous songs scattered through his plays are pure gems of art. His poem 'Song to a Fair Young Lady, Going Out of the Town in Spring' is an example of his true poetic power. The subject of this poem is woman's beauty and charm. It is a lofty tribute to the beauty of the young lady who is merciless. She is so beautiful that when this fair young lady goes out in the Spring, the spring becomes morose and delays her flowers to bear. The cycle of nature inverts and even the singing birds forget to sing. The goddess of flowers and Spring follow the fair young lady.

The poet questions the great God of Love, why he has offered such a graceful beauty to the lady who breaks the hearts of the people mercilessly. However, when she returns in the glory of Chloris, her beauty has the strength to restore the dead from tombs. The poem is a love story of a deceived lover.

4.1.4 ANALYSIS OF POEM:

1-6:

The poet knows the reason why the spring is sullen, why the birds have forgotten to sing and why the winter storms have come back ignoring their actual timetable. The reason is that the Goddess of Spring – that is the beautiful fair lady has gone out of the town and the Goddess controlling the destiny of human beings has decided to make it spring where the fair lady resides.

7-12:

The beautiful but cruel young lady who is called 'Chloris' has gone without casting a merciful eye upon her lover. She has left her lover to sigh and die in despair. The fair eyes of the lady have wounded the lovesick heart. There is no remedy over the wounds in love.

13-18:

The poet questions here to the great God of love why He has created such a beauty that can command all hearts of all the lands. The commanding beauty without kindness causes grief in the lives of lovesick people.

19-24:

In this concluding stanza of the poem, the poet describes the situation of the lovers when the goddess of beauty returns back to the town. The crowd of admiring lovers falls before her. The dead lovers are restored from their tombs. No doubt, the poet is one of her victims who are designed by love.

4.1.5 GLOSSARY AND NOTES:

Sullen = sulky, morose

Warble = sing in vibrating tone

Invert = to turn something upside down or inside out

Chloris = a nymph and the goddess of flowers and spring

Fate = One of the goddesses said to control the destiny of human beings.

Languish = to lose strength and become weak to pine away in longing (here in lovesickness)

Adoring = showing adoration, admiration

Invade = to move into

Restore = to reestablish, bring back into existence

4.1.6 CHECK YOUR PROGRESS:

Q.I. Answer the following questions in one word/phrase/sentence each.

- 1) Why is the spring sullen?
- 2) Who forget so sing?
- 3) What is the condition of the lover?
- 4) What is the question that the poet asks to the God of Love?
- 5) What does the crowd do when Chloris returns?

Q.II Rewrite the following sentences by choosing the correct alternative.

- 1) Warbling birds forget to _____ .
a) fly b) eat c) sing d) play.
- 2) Chloris is called the _____ fair.
a) kind b) cruel c) honest d) angry.
- 3) The fair eyes give _____ to the lover.
a) wounds b) tears c) sorrow d) pleasure.
- 4) The fair young lady is _____.
a) merciless b) humble c) fearful d) destructive.
- 5) The poet is designed by love to be the _____ for mankind.
a) enemy b) friend c) curse d) victim.

4.1.7 KEY TO CHECK YOUR PROGRESS:

- Q.I 1) because Chloris is gone.
2) the warbling birds.
3) the lover is left to languish and die.
4) 'Why have you offered her beauty but not mercy?'
5) the adoring crowds fall before her.

Q.II 1) c 2) b 3) a 4) a 5) d

4.1.8 EXERCISES:

- Q.I 1) Write a critical appreciation of the poem 'Song to a Fair Young Lady, Going Out of the Town in the Spring'.
2) Draw the character-sketch of the fair young lady in the poem.

Q.II Write short note on the following.

- 1) The effects of Chloris' absence in the town.
- 2) Significance of the title 'Song to a Fair Young Lady, Going Out of the Town in the Spring'.

4.1.9 FURTHER READING:

1. *John Dryden: Selected Poems*, Ed. by David Hopkins, Everyman Paperbacks, 1998.
2. *John Dryden: The Major Works*, Ed. by Keith Walker, Oxford, 1987.
3. *Poetical Works of John Dryden: The Oxford Book of 18th Century Verse*, Ed. by David Nichol Smith, Clarendon Press, 1926.

4.2 To Mrs. M. B. On Her Birthday

Alexander Pope

STRUCTURE:

- 4.3.0 Objectives
- 4.3.1 Introduction
- 4.3.2 The Text
- 4.3.3 Summary
- 4.3.4 Analysis of the Poem
- 4.3.5 Glossary and Notes
- 4.3.6 Check Your Progress
- 4.3.7 Key to Check Your Progress
- 4.3.8 Exercises
- 4.3.9 Further Reading

4.2.0 OBJECTIVES:

After studying this unit students will be able to

- Understand Alexander Pope as the Neo-classical poet.
- Understand precise and quotable quality of the poet.
- Understand terms like Sabbath, raptures, gay conscience of life, etc.

4.2.1 INTRODUCTION:

Alexander Pope was born on May 21, 1688 in London in a Roman Catholic family. His father was a prosperous tradesman. As Alexander was a sickly and delicate child, he was denied the privilege of education at a first-class school. With a studious bent of mind, he more than made up for his imperfect schooling by reading at home. Pope displayed remarkable correctness in verse writing before he was sixteen. His poetic career can be divided into three periods.

In the first period of his poetic career he wrote – **The Pastorals, Windsor Forest, Essay on Criticism, The Rape of the Lock** and Some minor Poems. The

second period is the period of great Homer translations. In this middle period Pope also created some original poetry. **‘Eloisia to Abelard and The elegy to the Memory of an Unfortunate Lady** are Pope’s chief achievements in emotional poetry. In the last and the greatest period of his poetic career, he has produced the masterpieces like **The Dunciad, Moral Essays** and the **Imitations of Horace**.

Pope’s poetry is mainly didactic and satirical. However, there are few lyrics on his name and one of them is ‘To Mrs. M.B. on Her Birthday’. In the poem, Pope wishes long health, long youth and pleasures to Mrs. M. B. on her birthday.

4.2.2 THE TEXT:

Alexander Pope: To Mrs. M.B on Her Birthday

Oh be thou blest with all that Heav'n can send,
Long Health, long Youth, long Pleasure, and a Friend:
Not with those Toys the female world admire,
Riches that vex, and Vanities that tire.
With added years if Life bring nothing new,
But, like a Sieve, let ev'ry blessing thro',
Some joy still lost, as each vain year runs o'er,
And all we gain, some sad Reflection more;
Is that a Birth-Day? 'tis alas! too clear,
'Tis but the funeral of the former year.
Let Joy or Ease, let Affluence or Content,
And the gay Conscience of a life well spent,
Calm ev'ry thought, inspirit ev'ry grace.
Glow in thy heart, and smile upon thy face.
Let day improve on day, and year on year,
Without a Pain, a Trouble, or a Fear;
Till Death unfelt that tender frame destroy,
In some soft Dream, or Extasy of joy,
Peaceful sleep out the Sabbath of the Tomb,
And wake to Raptures in a Life to come.

4.2.3 SUMMARY:

The present poem is written in heroic couplet which is characterized by brevity and preciseness. It is one of those few poems in which he neither poses as a didactic or a satiric poet. The very name of the poem gives us the clue to the theme of the poem. It is a wishing on the birthday of the lady, Mrs. M. B. He wishes her the best of life that heaven can send her. Life is running ahead and birthday is the funeral of former year. In fact, every birth-day adds the count-down of life by one year. He wishes all the virtues of human life for her. He wishes that she should be blessed with calm thought, moral sense of right and wrong, happiness, content of heart and smile upon her face.

Pope has sincere affection for this lady. He knows which things are precious in a woman's life and the life after death. The poem is a rare example pen that deals with such a delicacy of feelings and emotions for a lady. It is written in a simple straight-forward language. Each couplet of the poem brings to light his epigrammatic style. The lines are quotable and easily be memorized. They are packed with thought and Pope becomes successful in saying what he has to in the fewest possible words. The poem is remarkable for its correctness and honesty of thought.

4.2.4 ANALYSIS:

‘Oh, be thou blest ... Vanities that tire’

In these lines, Pope wishes that Mrs. M. B. should be blessed with long health, long youth, long pleasure and a friend. These things are the measures of a happy life. He criticizes trivial things and vanities which the female world admired in his age.

‘With added years ... the former year’

Life should bring new reflections, new wisdom during the passing years. Each year we come to know the vanity of life and the joys we aspire prove worthless. Every birthday takes an year away from life. So birthday is the death of the former year of life.

‘Let joy or ease ... Trouble or a Fear’

The poet wishes that let the joy or ease in life, prosperity or content, the sense of happiness of a well-spent life calm her thoughts and give vigour to her every grace. Let her jocund heart smile upon her face. Let the coming years be spent without pain, trouble or fear.

‘Till death ... Life to come’

These lines are the culmination of his sublime thoughts about Mrs. M. B. Human life is mortal. However, the poet wishes that the Death should take her away in some soft dream or ecstasy of joy. Let the life after death bring her extreme pleasures.

4.2.5 GLOSSARY AND NOTES:

Toys = things of little importance

Vex = cause distress, trouble

Tire = bore

Funeral = a ceremony in honour of a deceased person

Conscience = moral sense of right or wrong

Inspirit = strengthen or give vigour

Sabbath = the Biblical seventh day of week observed as the day of rest

Raptures = extreme pleasures

4.2.6 CHECK YOUR PROGRESS:

Q. I. Answer the following questions in one word/ phrase/ sentence each.

- 1) Which blessing from the heaven Pope asks for Mrs. M. B.?
- 2) What do we gain on each birthday?
- 3) What is a birth-day?
- 4) What is meant by ‘Death unfelt’?
- 5) Where does the poet wish Mrs. M. B. to wake?

Q. II. Rewrite the following sentences by choosing the correct alternative.

- 1) The style of Pope in this poem is _____.
a) satiric b) epigrammatic c) symbolic d) prosaic
- 2) The poet prays for blessings from the _____.
a) Heaven b) God c) forefathers d) Hell
- 3) _____ tire the female world.

- a) riches b) toys c) vanities d) beauty
- 4) Pope wishes _____ in the heart of Mrs. M. B.
 a) joy b) calm c) anger d) glow
- 5) 'Sabbath' in the poem means _____.
 a) day of peace b) day of death c) day of smile d) day of rest

4.2.7 KEY TO CHECK YOUR PROGRESS:

- Q. I. 1) Long health, long youth, long pleasure and a friend.
 2) some sad reflection more
 3) the funeral of the former day.
 4) death coming without feeling/ noticing.
 5) to Rapture.

Q. II. 1) b 2) a 3) c 4) d 5) d

4.2.8 EXERCISES:

- Q.I. 1) Write a critical appreciation of the poem 'To Mrs. M. B. on Her Birthday'
 2) Discuss Pope as an epigrammatic poet.

Q. II. Write short notes on the following.

- 1) Title of the poem.
 2) Pope's Reflections on Birthday.

4.2.9 FURTHER READING:

1. Tillotson, Geoffery : On the poetry of Alexander Pope
2. Knight, G. W. : Literature of Peace; On the Genius of Alexander Pope
3. Parkin, R. P. : The Poetic Workmanship of Alexander Pope.

4.3: The Elegy Written in a Country Church Yard

Thomas Gray

STRUCTURE:

- 4.3.0 Objectives
- 4.3.1 Introduction
- 4.3.2 The Text
- 4.3.3 Summary
- 4.3.4 Analysis of the Poem
- 4.3.5 Glossary and Notes
- 4.3.6 Check Your Progress
- 4.3.7 Key to Check Your Progress
- 4.3.8 Exercises
- 4.3.9 Further Reading

4.3.0 OBJECTIVES:

After studying this part of the unit students will be able to –

- Understand Thomas Gray as a Neoclassical poet.
- Gray's philosophy of meaninglessness of life.
- Study elements of Elegy.
- Understand manner of expressing universal feelings and thoughts.

4.3.1 INTRODUCTION:

Thomas Gray (1716-71) was born in London and educated at Eton and Cambridge. In 1757, he was offered the laureateship which he refused. In 1768, he was appointed Professor of History at Cambridge. He died in 1771 after a few days illness and was buried at Stoke Pogis in Bucks. This is the place which inspired him to write his famous elegy entitled 'Elegy Written in a Country Churchyard'.

The present poem is Gray's meditation on a typical English churchyard with mounds, gravestones, and yew trees. The poem was published by Dodsley in 1751. It

was begun at Stoke Poges in 1742 and completed in 1750. The Elegy is Gray's greatest poem and one of the most popular elegies in English. It contains his reflection on the lives of the simple poor people.

4.3.2 THE TEXT:

Thomas Gray: The Elegy Written in a Country Church Yard

- 1 The curfew tolls the knell of parting day,
- 2 The lowing herd wind slowly o'er the lea,
- 3 The ploughman homeward plods his weary way,
- 4 And leaves the world to darkness and to me.

- 5 Now fades the glimmering landscape on the sight,
- 6 And all the air a solemn stillness holds,
- 7 Save where the beetle wheels his droning flight,
- 8 And drowsy tinklings lull the distant folds;

- 9 Save that from yonder ivy-mantled tower
- 10 The moping owl does to the moon complain
- 11 Of such, as wandering near her secret bower,
- 12 Molest her ancient solitary reign.

- 13 Beneath those rugged elms, that yew-tree's shade,
- 14 Where heaves the turf in many a mouldering heap,
- 15 Each in his narrow cell for ever laid,
- 16 The rude forefathers of the hamlet sleep.

- 17 The breezy call of incense-breathing morn,
- 18 The swallow twittering from the straw-built shed,
- 19 The cock's shrill clarion, or the echoing horn,

20 No more shall rouse them from their lowly bed.

21 For them no more the blazing hearth shall burn,

22 Or busy housewife ply her evening care:

23 No children run to lisp their sire's return,

24 Or climb his knees the envied kiss to share.

25 Oft did the harvest to their sickle yield,

26 Their furrow oft the stubborn glebe has broke;

27 How jocund did they drive their team afield!

28 How bowed the woods beneath their sturdy stroke!

29 Let not Ambition mock their useful toil,

30 Their homely joys, and destiny obscure;

31 Nor Grandeur hear with a disdainful smile,

32 The short and simple annals of the poor.

33 The boast of heraldry, the pomp of power,

34 And all that beauty, all that wealth e'er gave,

35 Awaits alike the inevitable hour.

36 The paths of glory lead but to the grave.

37 Nor you, ye Proud, impute to these the fault,

38 If Memory o'er their tomb no trophies raise,

39 Where through the long-drawn aisle and fretted vault

40 The pealing anthem swells the note of praise.

41 Can storied urn or animated bust

42 Back to its mansion call the fleeting breath?

43 Can Honour's voice provoke the silent dust,
44 Or Flattery soothe the dull cold ear of Death?

45 Perhaps in this neglected spot is laid
46 Some heart once pregnant with celestial fire;
47 Hands that the rod of empire might have swayed,
48 Or waked to ecstasy the living lyre.

49 But Knowledge to their eyes her ample page
50 Rich with the spoils of time did ne'er unroll;
51 Chill Penury repressed their noble rage,
52 And froze the genial current of the soul.

53 Full many a gem of purest ray serene,
54 The dark unfathomed caves of ocean bear:
55 Full many a flower is born to blush unseen,
56 And waste its sweetness on the desert air.

57 Some village-Hampden, that with dauntless breast
58 The little tyrant of his fields withstood;
59 Some mute inglorious Milton here may rest,
60 Some Cromwell guiltless of his country's blood.

61 The applause of listening senates to command,
62 The threats of pain and ruin to despise,
63 To scatter plenty o'er a smiling land,
64 And read their history in a nation's eyes,

65 Their lot forbade: nor circumscribed alone

66 Their growing virtues, but their crimes confined;
67 Forbade to wade through slaughter to a throne,
68 And shut the gates of mercy on mankind,

69 The struggling pangs of conscious truth to hide,
70 To quench the blushes of ingenuous shame,
71 Or heap the shrine of Luxury and Pride
72 With incense kindled at the Muse's flame.

73 Far from the madding crowd's ignoble strife,
74 Their sober wishes never learned to stray;
75 Along the cool sequestered vale of life
76 They kept the noiseless tenor of their way.

77 Yet even these bones from insult to protect
78 Some frail memorial still erected nigh,
79 With uncouth rhymes and shapeless sculpture decked,
80 Implores the passing tribute of a sigh.

81 Their name, their years, spelt by the unlettered muse,
82 The place of fame and elegy supply:
83 And many a holy text around she strews,
84 That teach the rustic moralist to die.

85 For who to dumb Forgetfulness a prey,
86 This pleasing anxious being e'er resigned,
87 Left the warm precincts of the cheerful day,
88 Nor cast one longing lingering look behind?

89 On some fond breast the parting soul relies,
90 Some pious drops the closing eye requires;
91 Ev'n from the tomb the voice of nature cries,
92 Ev'n in our ashes live their wonted fires.

93 For thee, who mindful of the unhonoured dead
94 Dost in these lines their artless tale relate;
95 If chance, by lonely Contemplation led,
96 Some kindred spirit shall inquire thy fate,

97 Haply some hoary-headed swain may say,
98 'Oft have we seen him at the peep of dawn
99 'Brushing with hasty steps the dews away
100 'To meet the sun upon the upland lawn.

101 'There at the foot of yonder nodding beech
102 'That wreathes its old fantastic roots so high,
103 'His listless length at noontide would he stretch,
104 'And pore upon the brook that babbles by.

105 'Hard by yon wood, now smiling as in scorn,
106 'Muttering his wayward fancies he would rove,
107 'Now drooping, woeful wan, like one forlorn,
108 'Or crazed with care, or crossed in hopeless love.

109 'One morn I missed him on the customed hill,
110 'Along the heath and near his favourite tree;
111 'Another came; nor yet beside the rill,
112 'Nor up the lawn, nor at the wood was he;

113 'The next with dirges due in sad array
114 'Slow through the church-way path we saw him borne.
115 'Approach and read (for thou can'st read) the lay,
116 'Graved on the stone beneath yon aged thorn.'

4.3.3 SUMMARY:

This popular elegy of Gray opens in the atmosphere of the darkling twilight. Sitting at the graveyard, the poet looks at the fading lights of the twilight. He thinks of the dead lying in their narrow cells. Now they cannot enjoy the beauty of the morning, the blazing hearth or the care and love of the housewife. No sound can wake them up from their eternal sleep.

The poet thinks of the dead humble rustics, who lived the life of clear conscience and truth. At the end of the poem the poet falls into a subjective mood and thinks about his own death. He thinks that the epitaph on his grave will tell people that he was unknown to fame and had a noble and generous heart.

4.3.4 ANALYSIS OF THE POEM:

1-12 The curfew tolls the knellsolitary reign.

From line first to twelve Gray meditates on the people buried in the graves. The inevitable mortality of human life first strikes his mind. Sitting in a village churchyard at dusk, he mourns the fact that, the poor people cannot return to life to experience its joys and sorrows. The lines explain the poet's solitude and the stillness of the scene by describing the few things that remain to disturb it. He describes the tinkling of the cattle who have returned home, the drone of the beetle and the sound of the owl from the church tower. This owl is the solitary ruler over the churchyard since ancient times. With these descriptions, Gray creates the backdrop for his melancholy reflection about eternal truths.

13-28 Beneath those rugged elms, that yew-tree's shade

How bowed the woods beneath their sturdy stroke. :

These are the churchyard scenes Gray uses to invoke important images. He uses the images of strength of the elm trees, the shade of yew trees and the cock's clarion.

The dead people cannot wake up from their eternal sleep and enjoy the earthly joy with their families. When they were alive, with great joy they worked in the field. The trees in the field bowed down under the vigorous strokes of their axes.

29-44 Let not ambition mock their useful toil

Or flattery soothes the dull cold ear of death? :

In this part of the poem, Gray addresses the upper classes – those who have ambition, grandeur, power, nobility and pride. He advises them not to mock the poor for their simplicity or not having elaborate statues on their graveyard memorials. The pride of ancient decent and high birth, the pride of wealth and grand position and every career, however glorious has to end in death. The poet advises that one ought to live with an eye on death and behave with modesty, not outraging the essential human dignity.

45-76 Perhaps in this neglected spot is laid

They kept the noiseless tenor of their way. :

These lines provide the central message of the poem. The poor are born with the same natural abilities as members of the upper classes. The poor dead people in the churchyard were denied knowledge, education and opportunity.

Gray uses the images of ‘gem of purest ray’ and ‘flowers born to blush unseen’, for the poor rustics. Poverty and illiteracy robbed them of many opportunities. There could have been Hampdens, Miltons and Cromwells among them. They remained hidden as the brightest pearls in the unexplored caves of the sea. Away from the urban struggle for wealth and power, they led a quiet life.

77-92 Yet, even these bones from insult to protect

Even in our ashes live their wonted fires. :

In this part of the poem, Gray returns to the churchyard. He remarks on the Grave’s simple markers with their badly spelled inscriptions, names and dates. Some bear unpolished verses or consoling biblical texts; some are decorated with ‘shapeless sculpture’. Gray reflects that the voice of general human nature can be heard crying from these graves. Even when a person is dead and buried, a dead person is thankful for loving epitaph inscribed on his grave. They have the passionate desire to be remembered.

93-116 For thee, who mindful of the unhonoured dead

‘Graved on the stone beneath you aged thorn.’ :

In these lines, Gray imagines an old peasant who does not fit into either of the classes described earlier. He is a wanderer, a man who vigorously meets the sun at dawn, lies by a favourite tree and gazes listlessly at a brook in the noon. He mutters his fancies, resembling a madman or a hopeless lover. Gray thinks that he is like a poet, a man of exceptional sensibility, unfit for the world’s work, meditative and sad. The poet hopes that one day he would die and be buried among these obscure villagers. Then somebody may say, as he is saying in *elegy* there sleeps a poet that I have often seen him walking here at day-break. Thus the poem ends with autobiographical touch.

4.3.5 GLOSSARY AND NOTES (Line-wise):

1. The curfew tolls = the evening bell rings (originally it signified the bell rung at 8 o’clock as a signal to put out all fires.
Knell = bell rung announcing death.
2. Lea = meadow.
3. Plods ... way = walks along wearily.
8. Drowsy ... folds = the tinkling sound of the sheep bells producing a sleepy effect.
9. Ivy-mantled = covered with the ivy, a creeping plant.
10. Moping = gloomy.
14. Where heaves ... heap = the grassy land rises in mound over the graves.
15. Narrow cell = small grave.
19. Clarion = an instrument producing a shrill sound to which the cock’s cry is compared.
22. Ply = carry on.
23. Lisp = speak imperfectly.
26. Their furrow ... broke = ploughing has broken the hard ground into furrows.
32. Annals = history, account

33. Heraldry = the science of tracing the line of birth.
38. Trophies = monuments to preserve the memory of dead persons.
39. Aisle = wings of the church.
Fretted vault = carved roof of church.
41. Storied urn = urn on which is inscribed the history of the dead person. An urn is a vessel to preserve the ashes of the dead used by the ancient Greeks / Romans.
46. Pregnant with celestial fire = full of divine inspiration.
47. Hands ... the living lyre = rulers or poets.
49. Her ample page = knowledge is represented as a big book.
50. Rich with ... time = rich with accumulated learning of ages.
51. Noble rage = ambition and aspiration.
52. Genial current ... soul = hopes and thoughts.
57. Village-Hampden = some villager who was bold and independent like John-Hampden. (1594-1643). The great English patriot.
- 57-58. Some village ... withstood = Just as Hampden resisted the tyranny of the king, the bold villager opposed the petty tyranny of the village squire.
59. Some mute ... Milton = some villager having a poetic gift like Milton.
Some Cromwell ... blood = some villager having a patriotism and military genius like Cromwell who defeated Charles I.
61. The applause ... command = to get applause for their eloquent speeches in the senate.
62. The threats ... despise = to ignore the threats of torture or of ruin.
65. Their lot forbade = their poverty prevented.
Circumscribed = restricted, confined.
67. Wade through ... throne = win a throne through great blood-shed as Cromwell did.
68. Shut mankind = become cruel.

70. Quench = overcome, satisfy, fulfil
Genius shame = natural sense of shame.
72. Muse's flame = poetic inspiration.
73. Ignoble strife = mean struggle.
75. Sequestered = retired, secluded.
79. Uncouth rhymes = clumsy verses.
80. Implore = request humbly.
90. Pious drops = tears of grief.
92. Wonted fires = the passionate desire to be remembered.
97. Haply = perhaps
Hoary headed swain = grey haired rustic.
104. Pore = gaze
108. Or crazed ... love = disappointed in love.
115. Lay = song, poem.
119. Fair ... birth = intellectual power of Gray.
127. In trembling hope = hope of salvation mixed with of punishment.

4.3.6 CHECK YOUR PROGRESS:

Q.I. Answer the following questions in one word/ phrase/ sentence each.

- 1) What is the form of the poem?
- 2) What is the time indicated at the beginning of the poem?
- 3) What is meant by 'narrow cells'?
- 4) Whom does the poem lament?
- 5) Explain the meaning of the line 'Some mute inglorious Milton here may rest.'
- 6) To whom does the poet call 'unlettered muse'?

Q.II. Rewrite the following sentences by choosing the correct alternative.

- 1) In the elegy Gray meditates over the lot of _____ people.
a) landlord b) politician c) urban d) rustic
- 2) The elegy points out the _____ of life.
a) value b) greatness c) meaninglessness d) sympathy
- 3) The feelings expressed in the poem are _____ .
a) genuine and sincere b) sarcastic c) comic d) urban
- 4) 'The boasts of heraldry' signifies _____
a) education b) status c) pride of high birth d) pride of beauty
- 5) The opening stanza describes the _____ in the poem.
a) atmosphere of the evening and landscape
b) lamentation for the dead
c) poet's autobiography
d) creative power

4.3.7 KEY TO CHECK YOUR PROGRESS:

- Q.I. 1) Elegy 2) Evening 3) small graves
4) the poor dead villagers of the churchyard
5) Some illiterate genius/poet like Milton
6) the illiterate village poet.

Q.II.1) d 2) c 3) a 4) c 5) a

4.3.8 EXERCISES:

Q.I.

1. Write a critical appreciation of the poem 'Elegy Written in a Country Churchyard.'
2. Discuss Gray's universal appeal in the elegy.

Q.II. Write short notes on the following.

1. Title of the poem.
2. Contrast between the country life and the city life.

4.3.9 FURTHER READING:

- 1) Gray's Poems – A. F. Bell
- 2) Gray – Poetry & Prose – Y. Crofts
- 3) Gray – Edmund Gosse.

4.4: A Poison Tree

William Blake

STRUCTURE:

- 4.4.0 Objectives
- 4.4.1 Introduction
- 4.4.2 The Text
- 4.4.3 Summary
- 4.4.4 Analysis of the Poem
- 4.4.5 Glossary and Notes
- 4.4.6 Check Your Progress
- 4.4.7 Key to Check Your Progress
- 4.4.8 Exercises
- 4.4.9 Further Reading

4.4.0 OBJECTIVES:

After studying this poem students will be able to

- Understand William Blake as a symbolic poet.
- Understand the great spiritual learning of the poet.

4.4.1 INTRODUCTION:

William Blake was born in London on 28th Nov. 1757. His father was a hosier who showed a remarkable understanding of his son's mental set up and gave him training in painting, sculpture and engraving. He earned his livelihood by working as an engraver. Without much formal education, Blake had great spiritual learning. Major literary works of Blake are as follows:

Songs of Innocence (1789), **This Book of Thel** (1794), **Songs of Experience** (1793), **Marriage of Heaven and Hell** (1793).

4.4.2 THE TEXT:

William Blake: A Poison Tree

I was angry with my friend:
I told my wrath, my wrath did end.

I was angry with my foe:
I told it not, my wrath did grow.

And I watered it in fears,
Night and morning with my tears;
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright.
And my foe beheld it shine.
And he knew that it was mine,

And into my garden stole
When the night had veiled the pole;
In the morning glad I see
My foe outstretched beneath the tree.

4.4.3 SUMMARY:

The present poem is taken from Blake's famous book 'The Songs of Experience'. The poison tree is the symbol of evil in human life. This allegorical poem is concerned with the subject of anger. Blake believed that it was wrong to suppress natural impulse. Anger restrained produces the apple of hate which finally destroys friendship. The speaker of the poem reveals to his friend that he is angry and hides the anger from his enemy. As a result the anger grows much like a tree. By suppressing or hiding the anger it grows into a poison tree. Anger destroys the victim

of anger as well as anger bearer. Blake wants to state that suppressing one's anger can actually make it grow more than it was before.'

The original title of the poem in his anthology 'Songs of Experience' was 'Christian Forbearance'. It suggests that the aim of the poet here was against self-restraint. Self-restraint gives birth to evil fruit. Suppression of anger leads to the cultivation of anger. It is anger which is nursed in the garden of Experience, and which is subtly transformed into temptation, and then to death.

The poem is built round the idea that to give outlet to emotion is natural, to suppress it is unnatural. Yet, it is not the speaker who eats the apple that is symbolic of this Fall. Both the speaker and his enemy are fallen in their own ways.

4.4.4 ANALYSIS OF THE POEM:

Blake is a great symbolic poet. In this poem he attacks those, who obstruct normal impulse. He points out that, by suppressing normal impulse, we do nothing but injure ourselves. In this poem the poet aims at pointing out that, when you suppress and nurse an emotion like anger, it grows into revengefulness. The social awareness of the poet is remarkable. The poet here is a nameless speaker.

'I was angry My wrath did grow'

The poet was angry with his friend. He told his friend about his anger and the anger was out of him. On the other hand, he clashed with a person that he did not like. He did not give an outlet to the anger and it grew more.

'And I watered ... soft deceitful wiles.'

He watered his anger with his tears day and night. He provided the sunlight of his smiles and soft deceitful tricks. Thus, the poet nourished the plant of his anger, the poison tree. He was turned into a sworn enemy of the man.

'And it grew ... that it was mine.'

Anger poisons the human spirit and endangers the ability to use logical reasoning. Finally, the poison tree bears the fruit of fury in the form of a beautiful appealing apple. The fruit image reminds us of the 'Biblical forbidden fruit'. Evil comes to the people with an attractive form. The enemy desired the apple and he knew that it belonged to the poet.

‘And into my garden ... beneath the tree.’

The poet's enemy went into his garden and stole the bright fruit. It was a poison fruit which killed the enemy. He ate the apple and died. The poet was glad that he became successful in his cruel plan of nourishing the anger. He was pleased that his revenge was successful.

4.4.5 GLOSSARY AND NOTES:

- 1) Wrath = anger
- 2) Foe = enemy
- 3) Wiles = evil tricks
- 4) Veiled the pole = dark night produced
- 5) Outstretched = extend by stretching (here lie dead).

4.4.6 CHECK YOUR UNDERSTANDING:

Q.I. Answer the following in one word/phrase/sentence each.

- 1) On which human evil does the poet meditate in this poem?
- 2) What does the poison tree bear?
- 3) What did the enemy do after he saw the fruit?
- 4) Why is the speaker glad to see the next morning?
- 5) Which figure of speech is used throughout the poem?

Q.II. Rewrite the following sentences by choosing the correct alternative.

- 1) The man in the poem watered the poison tree with _____ .
a) wine b) water c) tears d) smile.
- 2) The man in the poem used _____ to sun the tree.
a) wrath b) smiles c) love d) hate.
- 3) If one is angry, he should _____ .
a) get an outlet b) suppress anger
c) forget anger d) smile brightly

- 4) 'A Poison Tree' is taken from Blake's _____ .
 a) Songs of Innocence b) Songs of Experience
 c) Poetical Sketches d) This Book of Thel.
- 5) 'The night had veiled the pole', means _____ .
 a) night disappeared b) sunset
 c) it was all dark d) it was eclipse.

4.4.7 KEY TO CHECK YOUR PROGRESS:

Q.I. 1) anger 2) apple 3) stole the apple
 4) to see enemy dead 5) metaphor.

Q.II.1) c 2) b 3) a 4) b 5) c

4.4.8 EXERCISES:

Q.I.

- 1) Write a critical note on the poem 'A Poison Tree'.
- 2) Discuss William Blake as a great spiritual poet.

Q.II. Write short notes on the following.

- 1) Symbols and images used in the poem.
- 2) Title of the poem.

4.4.9 FURTHER READING:

S. Foster Damon : William Blake: His Philosophy And Symbols

P. Berger : William Blake: Poet And Mystic

Margaret Bottrall (ed.): Songs of Innocence and Experience, A Selection of Critical Essays.



Unit-5

General Topic

5.1 Romantic Poetry

5.1.0 Objectives

After studying this unit you will be able to:

- Understand Romantic literature and its characteristics.
- What is Romanticism and how does it differ from classicism.
- The terms classical and romantic applied to certain literary movements in France.
- Romantic poetry is noted for its emphasis on sensuousness, on imagination and passion, on the dream element and the desire to escape.

5.1.1 Introduction

In the previous term i.e. for Vth semester you have studied General topics, such as **Elizabethan Poetry**, **Metaphysical Poetry** and **Lyrical types**. Elizabethan poetry and Metaphysical poetry leave glorious foot prints in the history of English literature. Poetry was on the peak and height in this age. Similarly Romantic poetry also creates an epoch in the history of English literature. The poetry of this period is as rich as that of Elizabethan age. So let us delve deep into Romantic poetry.

From the European point of view the eighteenth century had been Great Britain's First great literary century. Elizabethan Age in the first romantic age in English Literature. The same romantic spirit is again revived in the early 19th Cen. English poetry (1798-1837). Therefore, the early 19th Cen. English poetry is known as 'the romantic revival' in the history of English Literature. The period with which we are now concerned is the early nineteenth century or more precisely 1798 – 1837. It covers the last twenty-two years of the reign of George III and the reigns of George IV (1820-30) and William IV (1830-37). Romanticism in English poetry generally covers the period from 1778 to 1832. The year 1832 in which Sir Walter Scott died and the passage of the Reform Bill signaled the political preoccupations of the Victorian era. Popularly the period represents a literary and Philosophical cult. In this

age the neoclassical way of writing was given up. Romanticism is the name applied to the changed outlook. It is a tendency of the mind that is impatient while rules white at the sometime naked representation of reality. On one hand it opposed to classicism and to realism on the other. The romantics were humanitarian in their outlook and presentation. They expressed a feeling of sympathy for the poor and the underdog. It fostered the spirit of enquiry, the spirit of curiosity, the love of adventure, the love of the past, the love of the beauty, the love of individualisms and foremost of all the love of humanism.

5.1.2 Presentation of the Subject Matter

Romanticism in English poetry generally covers the period from 1798 to 1832. It is broadly emerged as a literary and philosophical cult on literary scenario. It is very significant to study Romanticism in relation to classicism. The term classicism and Romanticism are often presented as thesis and antithesis. There was a movement which began in Germany in the seventeen nineties the only one which has an indisputable title to be called romanticism, since it invented the term for its own use. There was another movement which began pretty definitely in England in the seventeen forties. There was one more movement which began in France in 1801. In an interesting lecture before the British Academy Mr. Edmund Gosse described Joseph Warton's youthful poem '**The Enthusiast**' written in 1740, as the first manifestation of complete revolt against the classical attitude which had been sovereign in all European literature for nearly a century. It was Germany that supplied the new impulse and indeed the Philosophical doctrine that made Romanticism conscious of its aspirations and English Romanticism, in so far as it was nourished by foreign thought, went to school in Germany.

The Development and Growth

In England its highest peak was from 1798 to 1832 that was from the publication of *Lyrical Ballads* of Wordsworth and Coleridge to the first publication of Tennyson's poem. The word 'Romantic' has come to be a table for Wordsworth and Coleridge, and to stand for their revolt against the classical standards of the Age of Reason. Between 1770 and 1850 the intellectual life of Europe comes to be dominated by what historians have referred to since as the romantic mood. The doctrine it represented and the literary and artistic work it produced came to be known as romanticism. Basically, the romanticism was a reaction to the neoclassical

age or Age of Reason, the age of Newton and Locke in England, Leibniz and the Encyclopedists on the continent. Romantic revival took place at the end of 18th century. It was, in part, a reaction against the structures and formality of the neoclassical school of poetry. One can see the beginning of this reaction. This reaction is broadly reflected in the poetry of Gray, Collins and Blake. The world was ripe for a great rebirth of human spirit. Romanticism prospered to be an innovative way of viewing man and his relationship to his environment. The great guiding principle of the romantic revolt was reinvigorated humanism, which was greater than any since Renaissance. It bestowed individualism and Freedom of action; in the political sphere it brought the end of privilege and substituted constitutionalism and extension of the franchise. In the world of arts it brought freedom from the restraint of long established rules and the unabashed expression of temperament. The romantic revival was primarily a movement for freedom of expression in literature. The poets turned to themselves and expressed frankly their personal experiences. Romanticism is an offshoot of the standards and practices that were set up and made by the romantic poets. Wordsworth, Coleridge, Scott, Byron, Shelley and Keats are the chief among them they all have shown a deep and a biding interest in nature. Wordsworth turned out to be the champion of the poor and downtrodden. His republican attitude was inspired by the French Revolution. Shelley spoke against exploitation and tyranny. Romanticism was associated with the cult of the common man, the cult of the poor and the cult of the democracy. The writings of Jean-Jacques Rousseau (1712-78) taught that in olden days men had been free and equal and they had been enslaved by society and human institutions. The old and traditional institutions were to be shattered. Rousseau the father of the French Revolution is considered as the father of Romanticism as well. In 1761 he published two books *Contract social* and *Emile*. They caused sensation in the whole of Europe. These two books of Rousseau attacked society and state.

The origin: - Romanticism comes from the word 'Romance'. Romance in turn comes from a Latin Adverb 'Romanice' which means in 'the Roman manner'. The etymology of the word "Romance" goes back to the Roman Empire (3rd century B.C. to the 15th century). The word romantic appeared first in the 17th century. Later on between 1652 and 1659 there appeared a number of adjectives such as romance squire, romance story, romancial tales and so on. The word romantic at the time simply meant the old romances. The word suffered some deterioration during the

classical age. It came to mean something false, fictitious, imaginary and fantastic. But with the Romantic revival of the early 19th century the word came to gain importance.

Definitions: - It is very interesting and also essential to see how the word Romanticism is understood in different ways by different critics Abercrombie while talking about Romanticism says: “It is the evocation of the past, it is the dissolution of form, it is the individual fighting against tradition, and it is a hundred and one things”. Abercrombie takes it to be an attitude of mind. To him it is a withdrawal from outer experience to concentrate on inner experience. This definition expresses the true nature of romantic temper. The romantics take it for granted that reality can be felt only through concentration on inner life. Another scholar Herford describes it as “an extraordinary development of imaginative sensibility”. Renowned critic, C.M. Bowra comments upon the peculiar Romantic ability as, “to achieve a world of the ideal from particular actuality”. For Compton Rickett “it is an expression of sharpened sensibility and heightened imaginative feelings”. The Romantic Movement has reminded many critics of the Renaissance. The glory and prosperity of Romantic poetry reminded the glory and prosperity of the Renaissance period. Whenever we study the Romantic Movement as historical literary movement, we witness that interest in Hellenism is one of its features. In Wordsworth there is just a vague longing for the primitive religion of the Greeks which might have permitted him to worship nature. In Coleridge there is more of medievalism than Hellenism, Keats and Shelley are drawn more strongly to the sensuous or Philosophical aspect of Hellenic culture. Romantic poetry is popularly known for its emphasis on sensuousness, on imagination and passion, on inspiration, on the dream element and the desire to escape. Old aristocratic poetry was meant more for the amusement of the upper classes than for the expression of deeply felt passions. The Romantic poets liberated the sensibility of the people by rebelling against the authority of the old school. This liberation took various forms. The right to express deeply felt emotions was re-established. There was a great variety in these emotions from love of nature to love of freedom. What is common to all poets is their love of emotional life. In fact their life is more balanced than that of the so called classicists of the eighteenth century. It is more balanced because they paid more attention to philosophy, to thinking and they also attended the emotional aspect of life. However, Wordsworth and other Romantic poets did away with survivals of a phraseology that was

considered especially appropriate for poetry. The struggle against old culture took the form of a struggle against old religious ideas. Shelley was the most militant of the fighters and he often took the positions of materialism. Byron was sceptic. Keats tried to think out a new system of salvation for humanity. Coleridge was friendly with an atheist and he was extremely tolerant in religious matters. As the Romantic poet found himself in isolation and was also disgusted with his social surrounding he had a strong tendency to idealize things.

The Romantic poets were good patriots even though the government of the day persecuted them in various ways. They combined their patriotism with a sense of internationalism and supported the independence movement of various countries.

The Characteristics of the Romantic Movement:

The basic qualities and features of Romantic poetry are broadly seen in this age are as follow:

i) Individualism: - It left the poet free to choose his own form and his own line of treatment. They are not bound to abide the set rules and rigidity of the age. He was not to conform to any set pattern. Where the form chosen happened to be the same, the treatment is often different. The subject matter of the Romantic poetry is either different or treated differently. Therefore, we witness endless variety in romantic poetry. It is also observed that because of the aspect of individualism, readers of the Romantic age also accepted this poetry. For the first time they have seen something different and phenomenal in the Romantic poetry. The Romantic poet holds the view that poetry is not imitation but self-expression. It is the expression of poets own feelings and passions and not imitation of external nature.

ii) Free play of Imagination: - Imagination has a great part to play in the process of poetic creation. Imagination is considered as superior to reason. The freedom of free play of imagination from conformity gave full play to the poet's imagination or mental and emotional reaction to his subject. A glow of imagination can make the themes form common life interesting; imagination transfigures and transforms the common so that it appears to be uncommon. The poet treated imagination as it struck his mind and heart. In so doing he represented it not as it actually was but as the mood of the movement made it appear to him. The Romantic poets make the pictures of contemporary poetry different from their originals in nature or life. And they are all in subjective form rather than objective. Emotion and

imagination which had been suppressed during the age of Dryden and Pope were let loose and were allowed to play their part in the age of Wordsworth. The Romantic poets had addressed the imagination rather than the heart.

iii) Humanitarian outlook: - In the Romantic period reason was replaced by emotion. A feature of the humanism of the Romantic poet is the development of realism in their poetry. Humanitarian outlook increases sympathy for fellow-men and even for lower classes. The Romantic Movement contributed to the liberation of human mind and spirit from the fetters of the dry reasons of the 18th Century. The intellectual heroic couplet which was popular in the neoclassical period; now takes place in the Romantic period by the emotional lyric. Thus poetry become more and more impassioned and sensuous.

iv) Interest in Natural and the Simple Life:- It was Rousseau under whose influence the Romantic poets turned for their subjects to Nature and the lives of the lowly. The poetry of 18th Century was concerned with clubs and coffee houses and city life. In the Romantic period the interest was transferred from town to country life and from the artificial decorations of drawing rooms to the natural beauty and loveliness. The Romantics discarded the glammers of artificial life and turned to nature. Nature appealed to them for the same reason: as being 'nearer to the mystery of the universe' in its disarray than man's orderly creations.

v) Interest in the Past and the Exotic:- Some of the Romantic poets escaped to middle ages in order to avoid the tyranny, squalor and ugliness of materialistic life of their age. A revival of the past, especially of the medieval ages, which was full of romantic things. The enthusiasm for the middle ages satisfied the emotional sense of wonder on the one hand and the intellectual sense of curiosity on the other. The tales and legends of the Middle age particularly appealed to them. Walter Scott and Keats make copious use of them. This led to the revival of the ballad form which the neoclassicals had completely neglected.

vi) Love of the mysterious and the supernatural:- Another salient feature of the Romantic poetry was a love of the mysterious and the supernatural, the strange and the vague. When we study the poems of Wordsworth, we witness mysticism in it, and while studying the poems of Coleridge we come across element of supernatural element, Shelley found in nature the spirit of love. Whereas Keats presented the principle of beauty in everything. A sense of wonder and mystery

coloured the Romantic Poetry. This gave Romantic poetry its strange atmosphere of wonder and mystery, uncanniness, and eerie feeling. **'The Rime of Ancient Mariner'**, **'Christabel'**, **'Kublakhan'** and **'Dejection an ode'** are well known poems of Coleridge of this type.

The Romantic Poets: William Blake and Burns were the preurrs of the 19th cen. Romantic Revival. The poets of this period fall into two groups. (1) The elder Romantic poets are Wordsworth, Scott, Coleridge and Southey (2) The Youngers are Byron, Shelley and Keats.

i) **William Wordsworth**, (1770-1850) the poet who expressed the deepest aspirations of English Romanticism was William Wordsworth, Like all great poets of the World. Wordsworth is primarily the poet of Nature. Wordsworth was born at Cockermouth in Cumberland. He was the second son of John Wordsworth. Early in life he became an orphan. He is considered as one of the great English poet since Milton. He regarded himself as a reformer of poetry; and in the Preface to the second edition of the *Lyrical Ballads*, he defended the theory on which they were composed. Though Wordsworth wrote incessantly for over fifty years, his real great work, as Arnold rightly says, was produced within the first ten – between 1798 -1808. This separation was done by Arnold himself from the rest of his writings in the *'Poems of Wordsworth'* edited by him in 1879, it consists of lyrics, lyrical ballads, odes, sonnets, verse tales and reflective poems. Wordsworth is known as the greatest poet of nature. He has the unique power to render in words not only the visible shapes of nature but also what is neither visible nor audible. Throughout his life he remained a true interpreter of nature to humanity. He used language used by men in his early poems. His important and remarkable poems are – **'We are Seven'**, **'Lucy Gray'**, **'The Reverie of Poor Susan'**, **'The Rainbow'**, **'The Daffodils'**, **'To the Cuckoo'**, **'The Solitary Reaper'**, **'Dion'**, **'Ode to Duty'** , **'Ode on Intimation of Immortality'**, **'Lines Written in March'**, **'Lines written in Early Spring'**, **'Milton Thou Shouldst be Living at this Hour'**, **'Lines Upon West Minister Bridge'**, **'Lines Written near Tintern Abbey'**, **'The Old Cumberland Beggar'**, **'Resolution and Independence'**. Thus nature provided him not only with present pleasure but with pleasure 'recollected in tranquility'. After nature man was favoured by Wordsworth most. But it was man in his natural stage the shepherd, the huntsman, the leech gatherer and not man changed from his natural self by outside influences, such as those of rank and sophisticated society. As mentioned earlier, he

wrote his Lyrical Ballads and some other poems in a selection of language really used by men". His '**The Prelude**', deals with Philosophic thought and highly intellectualized emotions.

ii) **Samuel Taylor Coleridge** (1772-1834): In the romantic period Coleridge popularly emerged as a man of varied interests. He makes the supernatural as psychic phenomena and to him it is symbol of mystery of life. His early political poetry is often full of false rhetoric like the similar early attempts of Wordsworth and Shelley. In 1794, Coleridge had written sonnets of a political nature on La Fayette Pitt and others, he had written them with the hope of regeneration of mankind. He was deeply influenced by medieval folklore and legend dream quality imaginative power, humanitarianism, music, treatment of nature, narrative skill, simplicity of diction are other distinctive features of Coleridge's poetry. '**Kubla Khan**','**Christabel**', '**The Rime of Ancient Mariner**', '**Frost at Midnight**', '**An ode**', '**Love**', '**Youth and Age**' are some of his popular poetic contributions to the Romantic age. As a weird ballad in '**The Ancient Mariner**', the supernatural element is handled with even greater subtlety than in '**Christabel**'.

iii) **Sir Walter Scott** (1771-1882); Scott was born in Edinburg in 1771. He was the son of a Lawyer and the descendant of border ancestors. He had a great fascination for the old songs. He come into contact with the rural people and gained knowledge of their ways of life. He started as a translator of German romances and ballads. '**The Lady of the Last Minstrel**', appeared in 1805 as the first of his original work. It contained the old border scenes and incidents '**Marmion**' the poetic story appeared in 1808. It is a tale of love adventure and flight. '**The Lady of the Lake**', a great work of Scott appeared in 1819. It narrates the love-story of Ellen who is being loved by three persons. The poem depicts the medieval life of Scotland. Like his novels they are all set either in the Middle Ages or some other period of Scottish history. He has no aptitude for the subtle questions of life and destiny. Scott was attracted by the Romantic side of German literature.

iv) **Robert Southey** (1774-1843): Robert Southey is one of three Lake poets of England, the other two being Wordsworth and Coleridge. He was born in Bristol and educated at Oxford. He made a contribution to the writing of ballads. His ballads are comic and humorous. Besides ballads, he produced a large number of epics like '**Thalaba**', '**The Curse of Kehama**' and '**Don Roderick**', Southey lacked imagination to make his mark as a poet. His genius was essentially bookish.

The younger Romantics- Byron, Shelley and Keats belong to the younger generation of the romantic poets. To them human nature seemed to be born again but very soon they were disillusioned and they turned out to be conservatives but later on Byron, Shelley and Keats all become liberals.

i) **Lord (George Gordon) Byron** (1788-1824): the only son of his parents. He was born in 1788 in London. Byron produced a series of poetic tales in the manner of Scott. They are known as '**The Giaour**' (1813), '**The Bride of Abydos**' (1813), '**Lara**' (1814), '**The Siege of Corinth**' (1815) and '**Parisina**'. Some of these verse tales are oriental in spirit. In a short life-time he produced several volumes of verse consisting mostly of satire, narrative poems and lyrics. His '**Vision of Judgment**' is written in reply to Southey's attack, on him. His other prime poetic contributions are '**Child Harold's Pilgrimage**', '**The Prisoner of Chillon**', '**Don Juan**'. Of these lyrics the best are '**Maid of Athens**', '**When We Two Parted**', '**She walks in Beauty**'. In his own day he was considered as great as Shakespeare, not only in England but all over Europe. His lyrics may not enjoy the delicacy of Shelley and the distinction of Wordsworth, however they have a music and charm of their own. While Keats is fascinated by the past and Shelley by future, Byron is content to live in the present. Byron's love of nature was quite different in perspective from that of Wordsworth's.

ii) **Percy Bysshe Shelley** (1792-1822): Shelley was born on August 4, 1792. His contribution to English romantic poetry is, lyrical dramas, longer poems, an elegy, lyrics, odes and sonnets. His popular poems are '**Queen Mab**', '**Alaster or the Spirit of Solitude**', '**The Revolt of Islam**', '**Epipsychidion**' and '**The Triumph of Life**'. His famous elegy '**Adonias**' is written on the unfortunate death of Keats. His lyrics and odes include '**Stanzas written in Dejection near Naples**', '**Ode to the West Wind**', '**The Cloud**', '**To The Skylark**', '**To Night Music**'. '**When soft voices Die**', '**O World! O Life! O Time !**', '**When the Lamp is Shattered**', '**The Last Chorus of Hellas**', His more popular sonnets are '**Ozymandias of Egypt**' and '**England**' in 1819. His '**The Revolt of Islam**' (1817) depicts the personal love on the one side and the love of humanity on the other. His passionate desire to lose himself in nature, to become one with the spirit of love and beauty in the universe which was to him in place of God is expressed in the '**Ode to the West Wind**', his most perfect poem:

iii) **John Keats** (1795-1821): Keats was born in London in 1795. He was the eldest son of a livery-stable keeper. The poetic creation of John Keats spreads over a period of four years that is from 1817 to 1820. His literary achievement in these four years is equal to that of Shakespeare. **'Endymion'** (1818) is Keats' first long poem. The poem is written under the influence of Spenser. The poem deals with popular Greek myth of Diana and Endymion. **'Sleep and Poetry'** is the most important poem in the volume of 1817. It is written in the style of Leigh Hunt. His narrative poem **'Isabella, or the Pot of Basil'** (1818) marks a stage of poetic development. Soon after publication of 'Endymion', under the influence of John Milton, Keats wrote **'Hyperion'** (1819). It deals with a mythological theme, the fall of Hyperion. In this poem he treats an old myth in a new and symbolic way and gives it a fresh meaning. His other popular poems are **'The Eve of St. Agnes'** (1820) and **'Lamia'**, the odes- **'Ode to A Nightingale '**, **'Ode on A Grecian Urn'**, **'Ode to Autumn'**, **'Ode to Psyche'** and **'Ode on Melancholy'**, the lyrical ballad, **'La Belle Dame Sans Merci'**, and the sonnets, **'When I have fears that I my cease to be and Bright Star'** and **'On First looking into Chapman's Homer'**. The commonest feature of Keats's poetry is its appeal to the senses. Keats loved the principle of beauty in all things. In a book *'A Critical History of English poetry'* Grierson comments, "Like all the Romantics, Keats is a poet of escape". He escapes into nature to get rid of the hard reality of life. The world of weariness, fever and fret, is intolerable for him. Graham Hough about the Romantic Poets thinks, "Keats could express his thought only through sensations". Like Wordsworth and Coleridge, Keats has also his own theory of poetry though it is developed on a minor scale.

5.1.3 Summary:

The first generations of Romantic poets were primarily Wordsworth, Coleridge, Scott and Southey. The second generation was at its culmination in the 1820s with poets such as Shelley, Byron and Keats. The movement represented an interest in the gothic, medieval art and nature. The ballad form was reintroduced and poems often took form from fairy tales and folk songs. Poets were enjoying writing for themselves rather for senior nobility and later they were the source of inspiration for the Pre-Raphaelite painters of the Victorian age. Romanticism is the name applied to the changed outlook. The romantic poets laid emphasis on liberty and freedom of the individual; 19th cen. romantic poetry was the revival of the romantic poetry of the Elizabethan age.

5.1.4 Terms to Remember:

- **Medieval Age:-** Relating or belonging to the Middle Ages (about 1100 to 1500 A.D.)
- **French Revolution:-** was an influential period of social and political upheaval in France that lasted from 1789 until 1799. Inspired by liberal and radical ideas the revolution profoundly altered the course of modern history, triggering the global decline of theocracies and absolute monarchies while replacing them with the republics and democracies. Its gospel was 'liberty, fraternity and equality.'
- **Neoclassical age:-** Neoclassical period in England spans the 140 years or so after the Restoration (1660) . The precept of “Follow Nature” is the very central basis of the neoclassical creed. Nature is used to mean many things.
- **Realism :-** Realism is a literary doctrine originating with Balzac and Flaubert in France. It is a critical term only by adoption from philosophy. It is the expression of what one might call the conscience of literature.
- **Classicism :-** Aesthetic attitudes and Principles based on the culture, art and literature of ancient Greece and Rome and characterized by emphasis on form, simplicity, proportion and restrained emotion.
- **Antithesis :** - direct contrast or opposition.
- **Imagination :-** The power of the mind to form a mental image or concept of something that is unreal or not present, an unrealistic idea or notion.
- **Hellenism :** An idea or custom peculiar to the Greeks, The civilization and culture of ancient Greece.
- **Phraseology :-** the manner in which words and phrases are used in speech or writing, a set of expression used by a particular group of person
- **atheist :-** one who denies the existence of God
- **materialism :-** The theory that physical matter in its movements and modification is the only reality and that everything in the universe including thought, feeling mind and will is explaining in terms of physical laws.

- **humanism** :- In the sixteenth century the word humanist was coined to signify one who thought or wrote in the “studia humanitatis”, or “humanities”. In the nineteenth century a new word, humanism, came to be applied to the view of human nature, the general values, and the educational ideas.

CHECK YOUR PROGRESS

Q.A Answer in one sentence each.

1. Which period does poetry of romantic revival cover?
2. When did Romanticism begin in Germany?
3. Against what the romantic revival was a reaction?
4. Who was the father of the French revolution?
5. What was the Latin Adverb form which the word 'romance' derived?
6. Who were the elder Romantic poets?
7. Who were the younger Romantic poets?
8. By whom the poem ‘**Milton Thou Shouldst be Living at this Hour**’ is Written?

B. Complete the following statements choosing the correct alternative from the ones given below each.

- 1) The Romantics were in their outlook and presentation.

a) Fundamentalists	b) humanitarian
c) pessimistic	d) conservatives
- 2) Basically Romanticism was the reaction to the age.

a) Elizabethan	b) Neoclassical	c) Victorian	d) Restoration
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- 3) In 1761 Rousseau published two books titled as

a) Contract Social and Emile	b) Preface to Lyrical Ballads
c) War and peace	d) An Apology for poetry
- 4) The glory and prosperity of Romantic poetry reminded the glory and prosperity of theperiod.

- a) Chaucer's b) Elizabethan c) Victorian d) Neoclassical
- 5) Imagination is considered by the Romantics superior to
- a) Fancy b) Reason c) composition d) meditation
- 6) Romantics also revived the form which the neo-classical had completely neglected.
- a) epic b) ballad c) elegy d) prose
- 7) Keats has written first longer poem '**Endymion**' under the influence of
- a) Chaucer b) Ben Jonson c) Shakespeare d) Spenser.
- 8) Shelley has written the famous elegy 'Adonias' on the death of
- a) Wordsworth b) Coleridge c) Milton d) Keats

5.1.5 Key to Check Your Progress

- A)** 1) Romantic poetry of the 19th cen. romantic revival generally covers the period from 1798 to 1832
- 2) In Germany Romanticism began in the seventeen-nineties.
- 3) It was against Neo-classicism.
- 4) Jean-Jacques Rousseau was the father of the French Revolution.
- 5) From a Latin adverb 'Romanice' the word Romance was derived.
- 6) Word worth, Scott, Coleridge and Southey were known as the elder romantic poets. (The first generation of the romantic poets)
- 7) Byron, Shelley and Keats were known as the younger romantic poets. (The second generation)
- 8) The poem '**Milton, Thou Shouldest be Living at this Hour**' is written by William Wordsworth
- B)** 1) b - humanitarian 2) b – Neo – Classicism
- 3) a – Contract Social and Emile 4) b – Elizabethan
- 5) b – Reason 6) b – ballad

7) d – Spenser

8) d – Keats

5.1.6 Exercises :

A) Answer the Following questions in about 250-300 words.

- 1) Write a critical note on development and growth of the 19th cen. English Romantic poetry? And what are the salient features of Romantic poetry?
- 2) Write a critical note on the contribution to Romantic poetry by elder and younger English Romantic Poets.

B) Write short notes in about 100-150 words each.

- 1) Different influences on 19th cen. English Romanticism and its development.
- 2) Wordsworth as a pioneer of the early 19th cen. English Romantic poetry.
- 3) John Keats as a younger Romantic poet.

5.1.7 Reference for Further Study.

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5.2 Twentieth Century English Poetry

5.2.0 Objectives-

After studying this unit you will be able to:

- Understand Twentieth Century Poetry and its Characteristics.
- Why Twentieth Century Poetry is called as modern poetry and its salient features.
- How Twentieth Century Poetry is different from Victorian poetry.
- How it is also marked by a note of realism and why it is known as poetry of revolt.

5.2.1 Introduction: -

In the previous chapter you have studied Romantic Poetry, its influences and its characteristics. Like Romantic Poetry, poetry of the 20th century is marked with innovations. Its intellectual background, and realistic form drew the attention of critics and scholars. The poetry of this century terribly witnessed pangs and sufferings of the World Wars. Reflection of these wars also broadly seen in the poetry.

By the end of the Victorian age, Great Britain was the supreme power in the world which led to territorial expansion and trade. It was also said that it was an empire on which “The sun never set”, but later on it was on the gradual decline because of the fall of the empire and loss of industrial supremacy. It has been also affected by the two devastating World Wars. But in the literary area it was very vigorous and prosperous, especially in the field of poetry. It embodying a rich variety of human experiences and incredibly effective in criticizing life. One of the distinguishing and prominent characteristics of Modern English Poetry is its centrality to human concern. However, Modern Poetry has been condemned as eccentric, wayward and trivial. It is hard, intellectual, realistic and slightly cynical. Poetry is a criticism of life. Modern Poetry is the reflection of modern life. Twentieth century poetry represents rebelling against established values. Sexual candor, vernacular diction, elliptical syntax, a complex organization of imagery, erudite reference, freedom from verse rhythm and preference for sense rhythm, are the hallmarks of Twentieth Century literature especially of poetry.

5.2.2 Presentation of Subject Matter:

Twentieth Century English Poetry is divided into four main divisions, they are: Edwardian Poetry (1900-1910), Georgian Poetry (1910-35), the Poetry of the Second World War (1939-45) and the Poetry of the Post-War period. Each of these four divisions can be further divided according to trends and movements.

The Poetic Trends of the 20th century poetry:

1) **Edwardian Poetry:** Edwardian poetry can be divided into four sections, namely that of, '**The Decadents**', '**The Realists**', '**The Pessimists**', and '**The Transitional Poets**'. Earnest Dowson, Lionel Johnson and Arthur Symons were chief of the Decadents. They stood not for 'Art for Arts' sake, but for 'Art for Life's Sake'. They believed in ornamentation and beauty of sound only. On the other hand, Wilfred Blunt, William Earnest Henley and Rudyard Kipling kept alive the claims of Realism. The two great pessimistic poets were Thomas Hardy and A.E. Housman. Their poetry was representation of final expression of disillusionment. Robert Bridges, Gerard Manley Hopkins, W.B. Yeats, Francis Thomson and Gordon Bottomley Were the main transitional poets who paved the way for the Georgian group of poets.

2) **Georgian Poetry:** Georgian Poetry derives its title from five volumes of that name edited by Edward Marsh in 1912. Georgian Poetry covers the period of (1910-35) King George V. Rupert Brooke, W.H. Davies, Walter De La Mare, John Drinkwater, James Elory, Flecker, Siegfried Sassoon, Robert Graves and Edmund Blunden are some of the names that stand out among Georgian poets. The poetry of these 25 years can be sub-divided into that of '**The Imagists**', '**The Soldier Poets**', and '**The New Country Poets**' and '**The Metaphysical**'. English Poetry took a turn from the Modernist with the advent of Imagist Movement, which started in 1912 by a group of poets mostly American of whom Ezra Pound was the leader. The Imagists, like Ezra Pound, Hilda Doolittle and Amy Powell believed in the 'Free' Poetry and concentrated upon the creation of sharp and precisely delineated images in a language of the common people

3) **The First World War (1914-18) : Poetry of Soldier's:** Isaac Rosenberg, Rupert Brooke, Siegfried Sassoon and Wilfred Owen are four important names. The effect of the war in the verse of Owen, Sassoon and Rosenberg was to cause them to turn away from rapid romanticism of much war poetry. Thus they played a

significant role in the development of poetic language. After them T.S. Eliot and Edith Sitwell shown the influence of the symbolist movement.

4) In the 1930 with the rise of W.H. Auden and the poets associated with him known as the 'Pink' Poets' i.e Communists. They are Louise MacNeice, Stephen Spender, C. Day Lewis and others. There was a return to more traditional forms; the political and lyric poetry of the early 1930 is occasionally inventive in technique, experimenting with alliterative patterns rhythm and rhymes. They learned their formal lessons from Hardy and from Eliot. They are the new country poets.

Experimental Poetry of 20th Century:

The poetry written in this age is characterized by innovations in subjects-matter and form. It is a highly complex one, born of the complexities of the contemporary world. The form has undergone a corresponding change. Word and Phrase are used differently, new rhythms have been invented and rhyme is not advocated as being too scarce or too stale. The most marked influence on it has been those of psycho-analysis and the French symbolists. The psycho-analysis making for greater complexity of theme and the French symbolists making the use of words and not for their logical meaning but to evoke the sensation.

1) **The Imagist Movement in 20th Century Poetry:** The Modernist mode, interest in the complex and search for new modes of expression first time appear in G.M. Hopkins. This movement was revolt against Romantic extravagance in thought and expression. The objectives of this movement were as follows.

- a) To employ the language of common speech, preferring the exact word.
- b) To create new rhythms including free verse, as the expression of new moods.
- c) To allow absolute freedom in the choice of subjects.
- d) To replace vague description by an exact image.
- e) To give effect of utmost economy in the use of words.

The images it presents are merely those of objects but mostly of ideas. It was considered both as artificial and external additions to poetry. It found free verse more suited to the present condition. It was a short lived movement, almost beginning and ending with the two Great Wars respectively.

2) The Neo-Metaphysical: It was motivated by the publication of Herbert Grierson's edition of his poem by the Clarendon Press in 1912. In it the complex mode of thought and expression seemed eminently to suit the complex world situation in which the poet was soon to find himself the havoc caused by the war and its aftermath. It is soon supported by T.S. Eliot. He modifies the Metaphysical convention by using the language of the day and borrowing his imagery or pictures not from the traditional sources but from modern science, modern industry and other modern things.

3) The Surrealist Movement: Surrealism or Superrealism is a modern psychological concept that regards subconscious- the state of dream, delirium, even madness. It came to England from France. It is also seen in James Joyce's novels, 'Ulysses' and 'Finnegan's Wake'. In poetry the movement enlisted the support of David Gascoyne, who wrote a book on the subject and Herbert Read, who edited an anthology of surrealist poems and pictures.

4) Neo-Romanticism: In the Nineteen-thirties there was a move to revive Neo-Classicism by the poet critic Geoffrey Grigson who in the preface to his new verse declared that poetry, which had interested itself more and more in highly complex thoughts and emotions. It seeks its subjects not from the traditional sources but from the realm of the subconscious, differing from surrealism. The images of surrealism are both significant and insignificant. In spite of the presence of ugliness, drabness in Modern Poetry, the Modern poet has not completely given up Romanticism. The spirit of Romance continues to sway the minds of certain poets like Walter De La Mare, W.B. Yeats, John Masefield, and Gibson. In them we still hear the echoes of old Romanic Poetry of Coleridge and Keats.

Other Characteristics of Modern Poetry:

I) Variety of themes: It is widely known that Modern Poetry is the poetry of revolt. As it is experimental in its technique, it is written on almost any subject. The Modern Poet is inspired by common place subjects and the whole world is the Modern Poet's experience. He writes the poetry on nature, patriotism religion and even philosophy too. These poets also reflected different mood in their poetry.

II) Realism: It is observed that Twentieth Century Poetry has also the shade of realism. It appears as a reaction against the Pseudo-Romanticism of the last century. The Modern Poets were dissatisfied with Pseudo-Romanticism, so they see the life

and paint as it is. The Second World War has exercised a deep rooted and overwhelming influences on English Poetry; so the poetry represents spiritual realism. Poets like Owen, Graves, and Sassoon have described heartrending horrors of war in realistic manner.

III) Pessimism: Pessimism another aspect of human nature, is also widely reflected in Modern Poetry. The poet has deeply realized the pettiness of human life and its broodings are reflected in the form of poetry. The poetry of 20th century has representing deeper sense of tragedy of everyday life. Houseman, Huxley, T.S. Eliot are the poets of pessimism. In his famous poem '**The Waste Land**', T.S. Eliot expresses the feelings about life's nothingness. The poem is deeply reflective and meditative and it reflects pessimism.

IV) Mysticism and Religion: Another striking aspect of 20th century English Poetry is its mysticism. The chief Mystic poets in this period are Walter De La Mare, W.B. Yeats and Hodgson. All of them seem to have trodden the path of Wordsworth and Blake. Walter De La Mare's poems explore tirelessly the dream of wake. In that dream, natural and supernatural become one, as muffins and mutton. Thompson, Robert Graves and G.K. Chesterton have written poems on religion. All of them have kept alive the flame of religion and mysticism even in this scientific age. Some of the well-known poems are '**Hounds of Heaven**', '**In Strange Land**', '**The Song of Our**' and '**The House of Christmas**'.

V) Theme of Love in Modern Poetry: Love theme in Modern Poetry does not occupy the some prominence as it does in the Victorian poetry. However, we come across some fine lyrics of love in Modern Poetry written by Robert Bridges and W.B. Yeats. Bridges have written some fine lyrics of love, as '**Awake My Heart to Be loved**', '**I Will Not Let Thee Go**', W.B. Yeats also given contribution love poem like '**When you Are Old and Gray**'. Despite such fine love poems the future of English love poetry seems very uncertain.

VI) Nature in Modern Poetry: The smoke and the murkiness, the dust and the hurry of the Modern World have not destroyed man's affection for nature. The Modern poets present deep intimacy for nature. It is not the spiritual life of nature that fascinates him but the simple charm of nature's outward manifestation also attracts him.

VII) Humanitarian Treatment in Modern Poetry: The Modern Poet not only describes the sufferings of the poor and downtrodden but also glorifies their mean and obscure existence. The poets like Masfield, Gibson and Galsworthy have broadly shown their inclination to depict common man and his sufferings. Masfield's '**Consecration**' is a representative poem of this type. The Modern Poet's interest in the common and humanity in general has made him turn his attention towards the animals, plants and birds. He is interested not in the joy of animal life but its mode of suffering. Galsworthy's '**Stupidity Street**' pleads for greater sympathy for animals.

VIII) Complexity and Aspect of Psychology: In Twentieth century some Modern Poets produced their poems under the influence of scientific and psychological ideas of the time. They have realized that there is an incessant activity of jumbled thought in every individual. So they believed that there is not leisure for "emotions recollected in tranquility". The modern poetry is always vague, that is why the poems of Ezra Pound and T.S. Eliot are difficult to follow.

IX) Style and Techniques of Modern Poetry: In 20th Century Poetry the techniques of imagism and symbolism were developed by some of the poets very effectively. Association of ideas which have grown up from our first hearing of it and the poet exploits this symbolism of words, as he exploits more directly 'Psychological' symbolism or substitute values of images. The Modern Poets give priority or preference for simple and direct expression. They do not strictly follow metrical rules. They also replaced verse rhythm by sense rhythm.

Twentieth Century English Poets: The poets of this period are broadly divided into two groups i.e. the 'traditionalists' and 'experimentalists'.

1) The Traditionalists

i) **Thomas Hardy** (1840-1928): Hardy, a poet and a novelist, was born in 1840. He ranks with Bridges and Houseman as one of the outstanding poets of the early part of this century. He published about nine hundred poems and one epic drama. Hardy had a few obsessive ideas that determined both the substance and the style of his poems. Hardy's novels were all written and published in the Victorian age, whereas, his poetry belongs to the 20th century. In both he appears as a prolific and genius writer. His poetical volumes consist of '**Wessex Poems**', '**Poems of the Past and Present**', '**The Dynasts**' an epic drama in three parts, '**Times Laughing**

Stocks', 'Satires of Circumstances', 'Moments of Vision', 'Late Lyrics and Earlier'. The Famous 'Tragedy of the Queen of Cornwall' a poetic play is in one act form. Hardy's chief concern is man's powerlessness against the circumstances, natural and social things that surround him from his very birth. In his poetry first time appears that scientific view of life that challenges traditional beliefs. Nature is found to be neither favourable nor unfavourable but a fellow sufferer with man. He takes a somber view of life which he views as dominated by capricious and malignant destiny.

ii) **Robert Bridges** (1844-1930) is the most notable active poet of Twentieth century. His chief volumes of verse consists of '**Shorter Poems**', '**The Growth of Love**', '**A Sonnet Sequence**', '**Eros and Psyche**', '**New Verses**' and '**The Testament of Beauty**'. In form they comprise lyrics, sonnets, elegiac verses and long poems. His subjects range from such well-worn themes as love and Nature to the joys and sorrows of life. The theme of '**The Testament of Beauty**' is also the joys and sorrows of life. The poem is written over 4000 lines in four books entitled, 'Introduction', 'Selfhood', 'Breed' and 'Ethics'. The poem was published barely six months before his death i.e. 1929. Even in this poem he dwells on the achievements and failures of man. However, achievements are stressed more than failures. Bridges was essentially a passionate writer and his poetry composed on artistic subjects like Beauty, Love and Nature. His emotion is "emotions recollected in tranquility". He is reflective like that of Arnold, but as a poet of lyrics, he lacked the force and fire of Shelley's lyrics. In his poems '**Nightingale**', '**A Passerby**', '**On a Dead Child**' he appears beyond the technique of classicist.

iii) **Rudyard Kipling : (1865-1936)**- Kipling has been called "Self-appointed Laureate of the Empire". As per the timed sense Kipling is known as half of Victorian and half of modern, but when we glance at the choice of some of his subjects –ships, engine, cables-he appears ahead to the modern age in the outlook-but from political, social and religious point of view he appears all Victorian. Soldier and Sailor rhymes predominated in his earlier collection of verse, and among these are his most characteristic poems. He was honoured with noble prize in literature in 1907 making him the first English-language writer to receive the prize, and its youngest recipient to date. He wrote tales and poems of British soldiers in India. He was born in India, that is Bombay Presidency on 30th December 1865, so many of his literary subjects drawn by his birth and early residence in India. While talking about

him, famous writer Henry James said: "Kipling strikes me personally as the most complete man of genius that I have ever known". Many of his works were originally published in periodicals and later collected in various editions as '**Barrack-Room Ballads**'; the famous poems such as '**The Ballad of East and West**', '**Danny Deever**', '**Tommy**' and '**The Road to Mandalay**'. '**Departmental Ditties and other Verses**'. His '**Recessional**' collection of Victorian ode commemoration of Queen Victoria's Diamond Jubilee. He also wrote patriotic poems, such as '**The Ballad of Clampherdown**' and English poems such as '**The Way through the Woods**'. His another outstanding lamentation poem is '**The Dead King**', laments on the occasion of death of King Edward VII.

iv) **William Butler Yeats (1865-1939)** - Yeats was born at Sandy Mount near Dublin on June 13, 1865. Yeats poetry falls roughly into three divisions: 'the romantic', 'the realistic' and 'the mystical'. In the poetry of the first period he dwells on love beauty, Nature and Irish mythology and tales of the supernatural, which he weaves into lovely dreams. In the second period the grim reality on the Irish struggle for freedom claims most of his attention. In the final period both the dreams of early Youth and the realities of the Irish situation are replaced by a mystic contemplation of life. Yeats was a symbolist from the beginning to the end of his career. He makes use of symbols to convey his inner sensations, his vision and trances and his mystic experience which cannot be conveyed in any other way. His symbols are highly evocative and suggestive. His poem '**The Two Trees**' is a symbolic poem addressed to Maud Gonne, a beautiful woman, to whom he loves much. Yeats here warns her not to lose her freshness by looking at the second tree. His poetic collections are '**The Juvenilia**'(1885), '**The Crossways**'(1889), '**The Rose**'(1893). '**The Wind among the Reeds**' '**Adam's Curse**'(1902), '**In the Seven Woods**'(1904), '**The Green Helmet and other Poems**'(1910), '**Responsibilities**'(1914), '**The Wild Swans at Coole**'(1919), '**Michael Roberts and the Dancer**'(1921), '**The Tower**'(1928), '**The Winding Stairs and other Poems**'(1933), '**The Full Moon in March**'(1935). His famous poem '**Sailing to Byzantium**'(1927) is the first poem in the volume of verses entitled, '**The Tower**', '**Leda and the Swan**' is a sonnet of fourteen lines and one of the most perfect poems ever written by Yeats. '**Among School Children**' written in 1926 a remarkable poem written after a senate-inspired visit to Waterford Convent. Yeats' another famous poem '**A Prayer for My**

Daughter' (1919) the poem written soon after the birth of his daughter Annie Butler Yeats.

v) **Robert Laurence Binyon** - His representative volumes of verse are : **'London Visions'**, **'Porphyryon'**, **'Odes'**, **'The Four Years'**, **'The Secret'**, and **'The Sirens'**. He wrote narratives, lyrics and elegiac poetry. His best known single poem is the elegiac lyric, **'For Fallen'** contained in **'The Four Years'** in which he expresses the deep and proud feelings for the English soldiers who sacrificed their lives in the great war of 1914-18.

vi) **William Henry Davies (1871-1940)** – Davies' lyrics have a force and simplicity uncharacteristic of the poetry of most of his Georgian contemporaries, after several years of his wandering experiences, he published his first volume **'The Soul's Destroyer and other poems'**(1905) followed by it, **'Nature poems and others'**(1908). His poetry includes **'Forty New Poems'** (1918), **Poems 1930-31**(1932), and **'The Loneliest Mountain'** (1939). His collected poems appeared in 1942, **'Nature poems and other Forty New Poems'**, **'The Hour of Magic and other Poems'**, **'A Poet's Alphabet'**, **'The Song of Love'**, **'The Collected poems of 1916 and 1928'**, **'The poems of W.H.Davies'**,

vii) **Walter De La Mare (1873-1956)**- Walter De La Mare stands on a high pedestal as one of the most distinguished poets of Georgian period. His poems explore tirelessly the dream of wake. In that dream, natural and supernatural become one, as muffins and mutton. **'The Scribe'** is about the subject of all great verse-God and man and the universe. Milton made ten thousand lines on the theme; De La mare made twenty-six lines only. He is famous for his love of fantastic and curious aspects of things. His poems are generally covered with the glamour of dream like quality. His chief volume consists of **'Songs for children'**, **'The Listeners and other poems'**, **'Peacock Pie'** and **'The Fleeting and Other Poems'**. His principal subjects are two: the world of children and the world of the supernatural.

viii) **Wilfred Wilson Gibson (1878-1963)** - He wrote two types of verse, the romantic and realistic. His early romantic volumes are, **'Urlyan the Harper'**, **'The Queen's Vigil'** and **'The Golden Helm'** and his realistic volumes are the poems in the verse drama **'Daily Bread'**, **'Fires'**, **'Thoroughfares'** and **'Livelihood'**. These verse dramas deal with the lives of the working class poor, mostly of the native

country of north umber land. Many of his poems, particularly those ‘**Fires**’ and ‘**Live hood**’ are written in the monologue form like that of Browning.

ix) John Masefield – Masefield succeeded Bridges as poet Laureate in 1930. His early poetry was written in the style and manner of Kipling. He wrote chiefly lyrics and narratives. His principal volumes of lyrics are ‘**Salt Water Ballads**’ (1902) and ‘**Ballads and Poems**’ (1910), in which such popular pieces as ‘Sea fever’ and ‘cargoes’ appeared. Afterwards he wrote a better narrative poem - ‘**Reynard the Fox**’ (1919). His ‘**Everlasting Mercy**’, ‘**Dauber**’ also shows the influence of both Chaucer and Crabbe. His love of nature and countryside is presented in some of his poems.

The Experimentalist Poet:

i) Gerard Manley Hopkins (1844-1989) – Though Hopkins lived and wrote in the Victorian age, he is one of the poets of the modernist movement in poetry. His poems may be classified into two kinds: those that follow the romantic tradition such as ‘**The Caged Skylark**’, ‘**Felix Randal**’, ‘**Pied Beauty**’, ‘**Inversnaid**’ and ‘**Harry Ploughman**’. He expresses delight in nature and love of god. When he entered the order of Jesuits he gave up writing poetry. This self-denial continued for seven years. A fellow priest told him to write a poem on the accident that had overtaken a German ship. There were five nuns among the passengers drowned. The poem that Hopkins wrote was ‘**The Wreck of Deutsch Land**’ (1876). He sees it as a symbol of faith and hope. It begins and ends with praise of God’s majesty and mercy. His other poems are ‘**The Windhover**’, ‘**Spelt from Sibyl’s Leaves**’ and ‘**That Nature is Heraclitean Fire**’. These poems deal with themes as nature and the life of the poor, for whom, Hopkins had a great sympathy. His poetic power is clearly reflected in the seven or eight sonnets that he wrote during the last years of his life. His famous poem ‘**The Windhour**’ was written in 1877. It is about the bird falcon or kestrel. He himself declares that the poem is his best creation that he ever wrote. He was influenced by Duns Scotus. Scotus was a 13th century philosopher who lectured at Oxford.

ii) World War Poets and their poetry: The first world war came as a devastating experience, which also caused the emergence of a group of poets like Rupert Brooke (1887-1915), Charles Sorely (1895-1915), Wilfred Owen (1893-1918), Siegfried Sassoon (1886-1967), Isaac Rosenberg (1890-1918) and Edmund

Blunden. The Great War provided many poets with a kind of material which they utilized with varying success during war. Many of the poets have first-hand experience of war as soldiers.

iii) Wilfred Owen (1893-1918): He was emerged as foremost poet of First World War. In his poetry there is broad sense of humanity and the devastating experiences of war is reflected in shapes of beauty. The greatness of Owen's poetry lies in its moral power. Owen was chiefly inspired by Siegfried Sassoon. His volume '**Poems**' collected and edited by Sassoon, approved posthumously in 1920. His famous poem '**Strange Meeting**', shows meeting between a soldier and the enemy that he had recently killed. Owen's technical mastery and pity for the doomed is expressed strongly in his poems. Owen died on the battle field at the age of twenty-five fighting for England as a soldier.

iv) Siegfried Sassoon (1887-1967): Sassoon was a very different type of warrior poet. In the early months of the war he served as an officer. He wrote much, years before and after the Greater war. The war-poems of Siegfried Sassoon take more account of war as a dirtiness of blood and decaying bodies than as a source of heroic deed. His poetic volumes are '**The Old Huntsman and other Poems**', '**Counter Attack and Other Poems**' and '**War Poems**'. The salient feature of his poems is the passionate sincerity with which they were written.

v) Rupert Brooke (1887-1915): He was one of the first to react to the war and expressed it as glorious one. But soon this view was changed. The best admired of his poems consists of '**The Old Vicarage Grantchester**', '**The Great Lover**', and sequence of five sonnets on the Great War entitled '**1914**'. He shot to fame with the sonnet on the war and particularly with one '**The Solider**'. The sonnets made him the hero of the hour because what he said in the sonnet had come true. His sonnets proved a kind of morale-booster to England when she had odds in heavy manner.

The Twenties: this decade in a way was known 'as age of quietness', though deceptive in a literary sense.

i) Thomas Stearns Eliot: Eliot was a poet, critic and dramatist, born in St. Louis Missouri in 1888. He enjoyed a long life span of more than seventy-five years and his period of active literary production extended over a period of forty-five years. He has come to be regarded as one of the greatest English poets, and he

has influenced the course of modern poetry more than any other poet of the 20th century. Eliot's career as a poet may conveniently be divided into five phases or periods: Eliot began writing quite early in life while a still a school boy. The poems were published in the various college and school magazines. Eliot is frankly satirical of Boston society; and the love-theme, when it appears, receives an ironic treatment. The rottenness, the corruption and decadence of contemporary society is exposed with a rare poignancy. The collection was published entitled, '**Prufrock and other Observations**' in 1917. The most important poems of this collection are: 1) '**The love song of J Alfred Prufrock**' 2) '**Portrait of a Lady**' 3) '**The Preludes**' 4) '**Rhapsody on a Windy Night**' 5) '**The Boston Evening Transcript**' 6) '**Mr. Apollinax**'. In the third phase i.e. 1918-1925 the most significant poems are published. They are: 1) '**Gerontion**' 2) '**Burbank with a Baedekar**' 3) '**Sweeney Erect**' 4) '**A Cooking Egg**' 5) '**Sweeney among the Nightingales**' 6) '**The Waste Land**' (1922) 7) '**The Hollow Man**' (1925). After the pause between 1922 and 1927 the fourth period begins with Christian poems chiefly the '**Ariel Poems**' and '**Ash Wednesday**' (1930). Eliot's poems are bleak in tone and have often been regarded as entirely pessimistic. His famous epic like poem '**The Waste Land**' portrays the state of the civilization out of which it grows. Eliot was a close associate of Ezra Pound in preparing the ground for the new poetry through critical pronouncement and creative practice. He was awarded the order of Merit and the Noble prize for literature in 1948.

- ii) **Cecil day Lewis (1914-1972):** He was associated with left wing doctrine. Among his individual verse collection maybe mentioned '**Transitional Poems**' Overtures to Death and other poems. A Collected edition of his poems appeared in 1935. Among his best poems are, '**From Feathers to Iron**', '**The Magnetic Mountain**', '**Italian Journey**' and the translation of Virgil's '**Georgics**' and '**Aeneid**'
- iii) **Wystan Hugh Auden (1907-73):** Auden is partly English and partly American by nationality. Until 1939 he lived and wrote in England but there after he went America. The medical background and his early lives reading of medical books was to be seen in many of his poems. His major works are, '**Poems**' (1929), '**City Without Walls**', and '**Many Other Poems**'(1969), '**Epistle to a Godson and Other Poems**' (1972), '**Thank You Fog: Last Poems** (1974). Many of his

poems have evidence of the 'Quest Theme'. Auden became famous when he was described by literary journalists as the leader of the so-called "Oxford group". It was a member of the circle of young English poets influenced by Literary Modernism.

- iv) **D. H. Lawrence (1885-1930):** It was 1920 that Lawrence began writing his famous collection of his poems '**Birds, Beasts and Flowers**', He also wrote '**Poems for Pansies**' and prepared his collected poems during this decade. His poems are deep, intimate and depict his personal emotions. His poems such as '**Snack**', '**Piano**', '**Bavarian Gentians**', '**Baby Tortoise**', '**Mosquito**' and '**End of Another Home Holiday**' portray the acute insight, mystical and psychological experiences.
- v) **Louis MacNeice (1907-63):** He is not as popular as Auden or Spender. His chief collection of poems are '**Blind Fire Works**', '**The Earth Compels**', '**Autumn Journal**', '**Plant and Phantom**', '**Springboard**', '**The Dark Tower**', '**Ten Burnt Offerings**', '**Visitations**' and '**Solstices**'. His central theme is also a pitiless exposure of the ills of the modern Industrial civilization. An Irishman by nationality, he shows the influence of Yeats.
- vi) **Stephen Spender (1909-1995):** Spender was born in London. When he was in Oxford he met W. H. Auden and the other young writers of Auden's circle. His notable collection of verse are-'**The Still Centre**', '**Ruins and Visions**', '**Poems of Dedication**' and '**The Edge of Being**'. His personal tragedy in his life became the symbol of his poetry. It is also observed that the poetry of Spender is personal and passionate in nature. He was brought up in the ruins of the First World War and recruited for the Second World War

Robert Graves (1895-1985), Edwin Muir (1887-1959) and John Benjamin and a host of others have also received largest share of attention among the poets of 1920s and 30s.

The Neo-Romantic poetry of the 1940: This decade witnesses a pronounced shift in poetic style in the 1940s symbolized by Dylan Thomas, so let us have a bird's eye view at this poetry.

Dylan Thomas (1914-53): Gathered a larger general audience than any other contemporary poet through his radio broadcasts. He was strictly speaking, a prophet of Neo-Romanticism. His verses are filled with rich daring images both biblical and

Freudian. Some of his themes were the relation between man and his natural environment, the problem of identity in view of perpetual changes brought by time. Poems such as '**The Force That Trough The Green Fuse Drives The Flower**', '**Do Not Go Gentle Into that Good Night**', '**Poem in October**', '**Fern Hill**' and '**A Refusal to Mourn The Death, By Fire Of A Child In London**' shows the development of his mature poetry and it also indicates that he is one of the finest poets in English poetry. his poems depict the unity of all life and death as a part of continuing process in the natural world in which we live. Thomas' two collection of verses '**Death and Entrances**'(1946) and **Collected Poems** (1953) reveal him as a disciplined poet

World War II Poetry and Postmodernism: During the Second World War, a group of poets contributed to English poetry but unlike the earlier war poets they did not express the horror or pity of war. Poets like Keith Douglas (1920-1944) and Alum Lewis (1915-1944) wrote verses which were detached whimsical, and with a humor. Douglas is popularly remembered as a war poet, whose description of war time Cairo and desert fighting are captivating. Many of Lewis' poems show a recurring obsession with themes of isolation and death.

Postmodernism: During the 1950 poets in England as in America rejected the styles that were prevalent. Postmodernism has been defined as synonym for today multination list capitalist world at large. It is an attitude to art, life and thought system in the post war era. Postmodernism is applied to the poetry that came after 1950s. If any specific date is sought for breaking into a new form it could begin with 1954 when Philip Larkin's poems were published.

Philip Larkin (1922-1985): He was the most distinguished voices of a new generation reacting equally against what seemed to then the confused romanticism of Dylan Thomas and his imitators. He was inspired by Yeats and Dylan Thomas. In his poems spoke of erosion of the world, the wisdom of the grave and the failure of love. Thomas Hardy showed him that imagination could treat 'properly truthful theme'. Larkin's first poems appeared in '**Poetry from Oxford in Wartime**' edited by William Bell in 1944. His second volume of poems, '**The Less Deceived**' which was the best came out in 1955. Some of his poems appeared in Robert conquest's anthology. New lines in 1956. Another collection '**The Whitsun Weddings**' came out in 1956. The later poetry of Larkin is much possessed by death such as '**The**

Building’ and **Next Phase**’. Every of his poems shows he is not casual but a conscious writer, a technically formidable one.

Ted Hughes (1930-1998): He was a prolific writer, fascinating and bewildering at times. He was appointed Poet Laureate in 1984 and continued till his death to be an enigmatic writer. His first volume of poems **‘The Hawk in the Ruin**’ was published in 1957. His other poetic collection **‘Lupercal**’, **‘Meet my Folks**’(1961), **‘Earth owl and other Moon people**’(1963), **‘Wodwo**’ and **‘Cave Birds**’(1978).

5.2.3 Summary:

To sum up, Modern English poetry witnesses many new changes and schools. The new trends began to appear in poetry from 1885 and from 1885 to 1930. It is also observed that modern poetry is no longer romantic but it sees life as it is. It is poetry of revolt. It has revolted against the old ideas about diction, subject-matter, metre, and view point. The modern poetry is also more compassionate and humane. Stark realism is another mark of this poetry. Barrenness, Cruelty, emptiness, heart-rending disastrous two World Wars, famines, poverty, deep sorrows have been painted realistically by these modern poets in their poetry. We witnesses one of the supremely important revolutionary periods in English poetry. Modern poetry is the reflection of modern life. As it is realistic in tone, it expresses true spirit of the age. This period has given talented and genius creative personalities like Rupert Brooke, Owen, W. B. Yeats, T. S. Eliot, Dylan Thomas, Ted Hughes, Philip Larkin and host of other poets. In twentieth century the poet exploits the symbolism of words as he exploits more directly the ‘psychological’ symbolism or substitution and values of images. In a nutshell, twentieth century poetry is the great period, which mainly helped to prosper form of poetry like that of Elizabethan poetry.

5.2.4 Terms to Remember

- **Laureate**: someone honoured for great achievements; figuratively someone crowned with a laurel wreath.
- **Modernism**: The term, according to Terry Eagleton, “At once expresses and mystifies a sense of one’s particular historical conjuncture as being somehow peculiarly, insistently present.
- **Candour**: the quality of being honest and straight forward in attitude and speech.

- **Pessimistic:** The doctrine or belief that this is the worst of all possible worlds and that all things ultimately tend toward evil.
- **Delirium:** a state of Temporary mental confusion and clouded consciousness from high Fever, intoxication or shock and marked by anxiety, tremors, hallucinations, delusion and incoherence
- **Malignant:** dangerous to health, highly injurious
- **Postmodernism:** is often applied to the literature and art after World War II (1939-45), when the effect on western morale of the First World War greatly exacerbated by the experiences of Nazi, total destruction by the atomic bomb. Past modernism in literature and the arts has parallels with the movement known as post structuralism in linguistic and literary theory

Check Your Progress

Q. A) Answer in one sentence each

- i) How was the modern poetry condemned in the beginning of its period?
- ii) Name the four divisions or sections of the Edwardian poetry?
- iii) By whom the title Georgian poetry was given? And when?
- iv) Name the titles of four divisions of Georgian poetry?
- v) Name any four World War poets of the period 1914 to 1918?
- vi) For what concept surrealism or super realism stand for?
- vii) Name the poet who has composed the volume of his poem under the title ‘Wessex Poems’?
- viii) Which incident caused G. M. Hopkins to compose the poem ‘**The Wreck of Deutschland**? And when?
- ix) Which are the three types of poems written by W. B. Yeats?

B) Complete the following statements choosing the correct alternative from the ones given below each.

- i) Wilfred Owen was chiefly inspired by-----

- a) T. S. Eliot
 - b) Rudyard Kipling
 - c) Siegfried Sassoon
 - d) Rupert Brooke
- ii) W. H. Auden was described by the literary journalists as the leader of ----- group.
- a) Latin
 - b) Cambridge
 - c) Oxford
 - d) European
- iii) When the twentieth century was opened -----had been dead nine years ago.
- a) Robert Browning
 - b) Matthew Arnold
 - c) Alfred L. Tennyson
 - d) John Keats
- iv) The advent of Imagist movement which started in the year -----by a group of poet mostly American of whom Ezra Pound was the leader.
- a) 1909
 - b) 1912
 - c) 1920
 - d) 1930
- v) W. B. Yeats' poem '**The Two Trees**' is a symbolic poem addressed to -----
- a) Annie Yeats
 - b) Maud Gonne
 - c) Wilfred Owen
 - d) Helen
- vi) Yeats' poem '**Among School children**' written in 1926 after -----
- a) a senate-inspired visit to Waterford convent
 - b) the poet's visit to Cambridge University
 - c) the poet's visit to Oxford University
 - d) the poet's visit after Irish countryside
- vii) Walter De La More's poem '**The Scribe**' is about the subject-----
- a) God and man and universe
 - b) God and devil and universe
 - c) God and ghost and man
 - d) God and man and hell

- viii) G. M. Hopkins has written his poem '**The Windhover**' about the bird -----
- a) Hawk
 - b) Eagle
 - c) Falcon or Kestrel
 - d) Nightingale
- ix) '**Salt Water Ballads**' the volume of lyric collection is composed by -----
- a) Walter De La more
 - b) John Masefield
 - c) W. H. Davies
 - d) W. B. Yeats
- x) The '**Wind hover**' is written by G. M. Hopkins in the year-----
- a) 1870
 - b) 1877
 - c) 1865
 - d) 1860
- xi) '**The Love song of J. Alfred Prufrock**' is a poem Written by-----
- a) Dylan Thomas
 - b) Philip Larkin
 - c) Ted Hughes
 - d) T. S. Eliot

5.2.5 Key to check Your Progress

Q1 A) Answer to check your progress

- i) In the beginning of twentieth century modern poetry was condemned as eccentric, wayward and trivial.
- ii) The divisions or section of the Edwardian poetry are 'The Decadents', 'The Realists', 'The Pessimists' and the 'The Transitional poets'.
- iii) The title Georgian poetry was given by Edward Marsh in 1912 by the five volumes edited of the name of group of poets.
- iv) The Georgian poetry is sub-divided into 'The Imagists', 'The Soldier poets', 'The New Country poets' and 'The Metaphysicals'.
- v) Isaac Rosenberg, Rupert Brooke, Siegfried Sassoon and Wilfred Owen are known as the poets of the First World War.
- vi) Surrealism or super realism stands for subconscious state of dream, delirium and even madness.

- vii) Thomas Hardy composed the volume of poems under the title ‘Wessex poems’.
- viii) The shipwreck accident that had overtaken a German ship, in which five nuns among the passengers drowned is the incident that caused G. M. Hopkins to compose the poem ‘**The Wreck of Deutschland**’ in 1876.
- ix) Yeats has written three types of poetry: they are ‘the romantic’, ‘the realistic’ and ‘the mystical’.

- B)**
- i) c Siegfried Sassoon
 - ii) c Oxford
 - iii) c Alfred L. Tennyson
 - iv) b 1912
 - v) b Maud Gonne
 - vi) a Senate inspired visit to Waterford Convent
 - viii) c falcon or Kestrel
 - ix) b John Masefield
 - x) b 1877
 - xi) d T.S. Eliot

5.2.6 A) Answer the following questions in about 250-300 words

- i) Write a critical note on the salient features of Twentieth Century Modern poetry?
- ii) Write a critical note on contribution made by the First World War poets to Modern English poetry?

B) Write short notes in about 100-150 words each

- i) Georgian poetry
- ii) The poetry of the First World War
- iii) Contribution of W. B. Yeats to Modern poetry
- iv) T. S. Eliot’s contribution to 20th century English poetry
- v) Philip Larkin’s contribution to Postmodern English poetry
- vi) The Imagist movement in the 20th century poetry

5.2.7 References for Further Study

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5.3 Modern Indian Poetry

5.3.0. Objectives

- After studying this unit you will be able to:
- Understand Modern Indian English Poetry and its salient features.
- How contemporary Indian English Poetry is playing pivotal role in world literature.
- Like British Poetry, American English Poetry and African English Poetry, Indian English Poetry is a part and parcel of world literature.
- It is nearly one hundred and fifty years since Indian poets gathered under the common umbrella of the English language.

5.3.1. Introduction:

In the previous two general topics you have studied the early 19th cen. English **Romantic Poetry** and **Twentieth Century Modern English Poetry**, like these two phases **Modern Indian English Poetry** is also vigorous and most promising poetry in English. So let us study Modern Indian Poetry and its salient features. In order to trace the development of Indian English Poetry in its proper perspective it is very essential to trace out the origin and continuity. A number of early poets, such as M.M. Dutt, Henry Derozio, Sarojini Naidu, Rabindranath Tagore, Toru Dutt etc. have given a respectable and promising resume to the Indo-Anglican Poetry. Indian English Poetry is now almost two hundred years old since the day of Derozio's first volume in 1827. He motivated many young Indians with the love of English language and literature. Deeper tone and accent of Romanticism were caught by the poets who came later. Govind Dutt was the first man to introduce the introspective men in poems like '**Romance**'. Great Indian poet Rabindranath Tagore was influenced by the poetry of Shelley. Thus the poets before independence were interested in some old classical and historical legends. Critics and scholars divide the whole gamut of Indian English Poetry into two periods: Pre-Independence and Post-Independence Poetry. The Pre-Independence Poetry was romantic, narrative and imitative. But afterwards it became more Spiritual, Lyrical and Indian. Some of the poets treat ballad form and the theme of these ballads were based on historical and legendary themes. The glorification of heroic deeds and domestic virtues was made

and it appealed to the imagination of these poets. Indian English Poetry of the last century was imitative or derivative or that it was more an echo than voice. What really happened was that the creative impulse of the English educated Indians was stirred by the Poetry to which they were exposed. It drew their sentence and momentum from the same tradition and tried to create a new Poetry out of that experience and inspiration. In a nutshell, the poet continues that tradition on the Indian soil even as many British and American poets did on their respective soils. Thus it is observed that the Pre-Independence Poetry was under romantic influences and then became the Victorian, Georgian and Decadent. However, the themes were all Indian and oriental. It is also important that they have also formed the image of Indo-Anglian humanism. Eminent critic and scholar V.K. Gokak in his introduction to '*The Golden Treasury of Indo-Anglian Verse*' and also in his studies '**Indo-Anglican Poetry**' traces the growth and progress of Indian English Poetry. He classifies the Pre-Independent Indian English poets as neo-symbolists and neo-modernist. It is also broadly seen that there is a typical national awareness in their Poetry. It was after Britishers had left India, that Indo-Anglian literature achieved universal respectability and rapid development.

5.3.2 Presentation of Subject Matter:

Indian Independence in 1947 ushered in a period of prosperity in all walks of life. In the field of literature more and more turned to write in English. Thus the form of poetry in Indian writing in English was truly on its peak. Many of the poets have made attempts in which it would voice more and more personal and private concerns. The post 1960 Indian Poetry in English has proved increasingly robust, varied, responsive to the times and enjoyable. There appeared a group of talented poets on the Indian English poetic scene whose response to experiences has been refreshingly direct and highly enjoyable. It is they who have made Indian Poetry in English acceptable to a larger public in India and abroad. One more significant thing is that along with fiction, poetry was also published by the prestigious Foreign publishers. In the sixties the writer's workshop published some important volumes of Poetry of Nissim Ezekiel, Kamala Das, A.K. Ramanujan, Gouri Deshpande, Monika Varma, Lila Ray and Margaret Chatterjee. Ezekiel's '**The Unfinished Man**' (1960) and '**The Exact Name**' (1965), Kamala Das' '**The Descendants**' (1968), Gouri Deshpande's '**Between Births**', Lila Ray's '**Entrance**' (1961), Monika Varma's '**Gita Govinda and Other Poems**' (1966) and Margaret Chatterjee's '**The Spring and**

Spectacle'(1967) are some of the important publications of Writers Workshop which ushered in a new era for Indian English Poetry. In the early nineteen seventies the Writers Workshop published quite a few noteworthy volumes of Poetry by Keki N. Daruwala, Shiv K. Kumar, Margaret Chatterjee, Monika Varma, Gouri Deshpande and Gouri Pant. In the mid-seventies Oxford University Press started publishing new Poetry from India and the series included Nissim Ezekiel's '**Hymns In Darkness**'(1976), Shiv k. Kumar's '**Subter Fuges**', R. Parthasarathy's '**Rough Passages**', A. K. Ramanujan's '**Selected poems**' and Keki N. Daruwala's '**Crossing of Rivers**'. R. Parthasarathy also credited an anthology of Indian Poetry in English entitled, '**Ten Twentieth Century Indian Poets**' published by Oxford University Press in 1976. Of all Indo English or Indian English poets of today Nissim Ezekiel and P. Lal enjoy immense historical significance by virtue of unflinching devotion to the muse and their support to a number of young versifiers. Both produced a fine body of the cause of contemporary Indian English verse and launched almost a cultural crusade against the age-old taboos and doubts. Ezekiel has been a source of inspiration and model to many young practitioners of English in India. His book of poems '**A Time to Change**' can be said as a herald to modernism in Indian English Poetry. Indian English Poetry won recognition both at home and abroad. In this context Dr. K.R.S Iyengar's words are very appropriate. He observes: "The emergence of the new Poetry in Indian English literature was like its emergence in England, France and the U.S.A. The result of a visible stir, partly the rustle of a new hope, partly the stutter of a new despair".

The Post-Independence Indian English Poetry-A Brief Glance: The Post-Independence period in the history of Indian English Poetry is generally equated with the modern period. Scholars and critics divide Indian English Literature from 1930 to the end of the 20th century into two phases: Modernist and Post-Modernist. Modernist phase begins with Raja Rao's '**Kanthapura**' (1938) and the Post-Modernist begins with Salman Rushdie's '**Midnight's Children**' (1981) and Ezekiel's '**Later Day Psalms**'(1982). Even when Leeds University established a chair for Common Wealth Literature in 1958 and started imparting it as a course, Indian English Literature becomes a part of it. Thus Indian English Poetry came to be viewed both as an Indian English Literature and Common Wealth Literature. Nissim Ezekiel becomes the first modern Indian English poet in the Post-Independence

period, and his book of poems, 'A Time to Change' can be considered as the herald of modernism in Indian English Poetry.

The Influences on contemporary Indian English Poetry: Indian English Poetry had its humble beginning in the environment of growing craze for English education and English literature. The foremost influence on early Indo-Anglian Poetry was that of English Romantics like Scott, Byron and Shelley. A new Indian sensibility nourished by local cultural traditions and English literary influence. A few pioneers responded to the challenge by simply assimilating their poetic styles. Indian situations form a vital part of the new poetry. The superstition and folk beliefs that exist in Indian society became favourite themes of the new poets. Indian situation, folk beliefs, customs, rituals, corruption in a socio-political life, and eternal themes like love and death fill the colours of poetry by Indian English Poets. A.K.Ramanujan realistically presents such typical Indian rituals and traditions in his famous poem '**Small Scale Reflections on a Great House**'. Ezekiel handles such a theme with superb irony and subdued mockery in '**Night of the Scorpion**'. Arun Kolatkar also represents typical blind beliefs in his collection, '**Jejuri**'.

Not only superstitions but the mode of living in our contemporary society arrest the attention and engage the minds of these poets. Sometimes they revolt against a particular trend of our society and at others they sympathize with some aspects of contemporary living. Shiv k. Kumar reflects on the contemporary living in a number of his poems. The decaying standard of political life and behavior forms an ideal subject for contemporary Indian Poetry in English. The desire to portray the childhood life seems to be a very favourite theme for the Indian poets. Most of them look back upon their past, particularly their childhood and youth age and want to share their experiences with readers. This is the reflection of their desire to preserve and guard their identity i.e. search for the roots. This leads them for the search of their cultural moorings.

Prominent themes in Modern Indian English Poetry:

1. Love and Sex as the major theme: Love and sex is the eternal theme of all literatures of the world. So it is a favourite themes of modern Indian English Poets. They are no longer prudes in public and sex is no longer a taboo in recent Indian Poetry in English. Ezekiel considers love and the consummation of it as the spring of life. And therefore, he emphasizes fulfillment in love leading to marriage. He deals

with the theme of love and sex directly and boldly. Ezekiel pronounced that 'nakedness' is good. Kamala Das, is the second important Indian English Poet to appear on the poetic scene after Ezekiel, who also presented theme of love and sex in different context and perspectives. She expresses her need for love. In her poem '**The Looking Glass**', while addressing other women says, "getting a man to love is easy". Kamala asks them to be bold. She may be regarded as a 'renowned feminist' presenting the kaleidoscopic image of woman as a wife, mother, beloved, streetwalker, prostitute, sometimes as a goddess and also as a love lorn, ecstatic, despondent, hoping, yearning whoring and enduring. There is daring portrayal of love in all respects in her poetry. Shiv k. Kumar, another contemporary Indian English poet presented the theme of love and sex in his poems. Love and companionship are his major themes. His love poems are essentially poems of failure, compromises and reconciliation and not of consummations and sexual frustration is even transferred to the elemental word of land and sea. Shiv k. Kumar's, '**The Sun Temple of Konark**' catches the spirit of the Kamsutra. Shiv k. Kumar, who has described love and sex as successfully as is expected by the Indian English Poet in his poems, very often deals with unrequited love and resultant frustration. Contemporary Indian English poets have surely outgrown on Victorian models and accepted sex and sensuality as an integral part of life. Another poet who has risen to the heights of distinction among the poets is, Jayantha Mahapatra. His Poetry also shows the stamp of the modernist and the Post-modernist influences. In his poem he too presents the complex nature of love and sex.

2. Confessional Mode in Modern Indian English Poetry: Another dominant feature of post 1960 poetry is its confessional mode. The poets hark back upon the personal failures, losses and agonies of self. The poets express themselves in a confessional mode or assume some kind of imaginary "self" or even put on a mask to achieve the reader's total participation. Adil Jussawallla writes about confessional tone, he observes, "the value of the confessional is that it exposes those dark areas which are normally concealed". The love poetry of Kamala Das, Gouri Deshpande and Shiv K. Kumar are striking examples of confessional poetry. Kamala Das' poems are based on variety of themes and they are largely confessional in tone and tenor. The confessional poetry which was popularized by some of the American poets was, also followed by some Indian English poets. The confessional poetry is a conflict of the mind to relate private and confidential life experiences with the outer

world. Thus without any barriers they show the private, personal feelings to the readers through their poetry. Kamala Das represent her sufferings, dreams, yearnings and loneliness in a symbolic manner. Her poems, ' **The Old Playhouse**', '**An Introduction**', '**My Grandmother's House**', '**The Freaks**', '**The Looking Glass**', '**The Invitation**', '**A Hot Noon in Malabar**', '**The Sunshine Cat**' and many other poems reflect her confessional tone. In confessional Poetry the poet always tries to give vent to the hidden feelings of his/her mind and inner self. As a confessional poet, Kamala Das has made candid confession about her miserable conjugal life in poems after poems. While revealing something of his inner reality the confessional poet exposes the harsh realities of human life. Ezekiel also practiced this technique in his poems. His famous poem '**Background Casually**' also presents this aspect. Gouri Deshpande, R. Parthasarthy also have written some of their poems in this perspective. Gouri Deshpande's '**Between Births**' and '**The Female of the Species**' and Mamata Kalia's '**Tribute to Papa**' are also known as confessional poems.

3. Indian Sensibility in Indian English Poetry: Jayanta Mahapatra, Ezekiel, Bhatnagar, Shiv K. Kumar, R. Parthasarthy, Kamala Das and a host of others underline the typical Indian sensibility in their Poetry. While talking about this sensibility, Indian scholar B.K. Das remarks that "Indian Poetry in English is Indian first and anything else afterwards. Its base is pan -Indian and it has audience all over the country". Indian poets have taken for their themes various Indian subjects from legend, folklore and contemporary Indian situations. This way they truly endeavoured to develop Indian sensibilities. Both in content and in form Kamala Das' poetry shows originality and reveals Indian sensibility. Shiv K. Kumar's 'Sahitya Akademi Award' winning fifth book of verse '**Trapfalls in the Sky**' (1987) gives a distinct touch to elements of Indian sensibility. Kumar's treatment of the theme of love in terms of element of Indian landscape has the poetic reconciliation of the spirit and the country. Unlike other Post-Colonial Indian English poets Kumar writes a number of poems on the West and sees it from the Indian view point. In fact Indian English Poetry has emerged as a major expression of Indian sense and sensibility. Ezekiel's poetry is suffused with typical Indian's. In his famous poem '**Background Casually**' he clearly reveals his commitment to and attachment with India.

4. The Portrayal of Urban Life: It must be said that Modern Indian Poetry in English has characteristics which make it distinctive and different from the poetry of the earlier period. Most of the poets wrote in English more under an inner

compulsion than any external motivation and they found a delight in expressing themselves in English. It is a poetry of the urban and metropolitan rather than rural Indian and it is certainly a Poetry which carries with it greater sophistication and complexity than that of earlier years showing considerable maturity and depth, clarity and precision, and earnest striving for perfection in the art of communication and presentation. While talking about Modern Indian English Poetry Bruce King, a critic comments, "It as a recognized and expanding role in contemporary Indian culture". The Urban theme dominates in Ezekiel's poetry. He is a poet of the city Mumbai (Bombay). Mumbai is mortifying experience for the poet and this city has a baneful influences on the poet. He believes that the city reduces human personality to a zero. In his poems he realistically depicted the ugliness loneliness, and frustration of Bombay metropolitan life. He describes dehumanizing influence of the city on human individuality in the poem entitled '**Urban**'. He describes it as:

“The city like a passion burns
He dreams of morning walks, alone
And floating on a wave of sand
But still his mind its traffic turns”.

Another Indian English Poet, Arun Kolatkar also realistically and graphically presented the theme of urban life in his famous poem '**Irani Restaurant Bombay**'. R. Parthasarathy's poem '**Complaint**' also expresses middle class individual's mood of despair and suffocation in urban area. Kamala Das also realistically depicted the urban life in her poems. She compares her married life in Bombay and the childhood days in Malabar in Kerala. A.K.Ramanujan also presented degradation of culture and human values in the poem '**The River**' and he describes the culture of city of temples Madurai and the river 'Vaikai'. Though these poets have described the urban life in their Poetry, yet they criticize its artificial life and monotonous atmosphere in it. **Modernism**: The post-1960s poetry acquired a distinct characteristic by making its own idiom. Modernity in the post-1960s Indian Poetry in English means a break with the past. It has three manifestations 1) A past-oriented vision associated with a sense of loss and hopelessness a sort of culture pessimism.2)A future oriented vision associated with a desire to remake the world.3) A present oriented attitude, historical, a moral, neural, stoic, ironic ambivalent absurdist thus modernism represents two types of modes of expression (a) Voyage within and (b) Voyage without.

Most of the time modernism is considered as opposite of the Romantic. However, in some other way modernism has been continuation or mutation of Romanticism. These poets are more innovative and experimental in their style and techniques. They like to bring modern aspect in their poetry. They ironically criticize modern man's 'greediness', moral degradation and hypocrisies through their poetry. Nissim Ezekiel through his poetry satirizes the corruption and dishonesty in India. In his poem, '**Guru**', the poet draws attention of the readers to a hypocritical attitude of the fake Gurus who are much materialistic in their approach to life. Thus the modernist vision appears really ironic which presents humor, fun and ridicule. Sometimes they are sarcastic in their style. So it is broadly witnessed that modernist sensibility is a reflection of metropolitan sensibility.

5. Alienation and Search for Identity: Alienation, loneliness, rootlessness and search for identity, are the recurring aspects of contemporary Indian English Poetry. In his poem '**Background Casually**', Ezekiel represents themes of alienation and search for identity. Ezekiel is alienated from the cultural heritage of India. As a school boy he felt alienated among his classmates.

“A mugging Jew among the Wolves
They told me I had killed the Christ”

Thus he expresses the feeling of alienation, as he was an alien among both Muslims and Hindus. His alienation also appears in the way he has depicted the conditions of life in this country. There are the smart fellows who face the superstitious villagers in the poem '**Rural Suite**'; there is the Guru who totally locks all the virtues of a saint in the poem '**Guru**'. R. Parthsarathy and Adil Jussawala have also expressed their feeling of alienation and disappointment in their poetry. R.Parthsarathy's poem '**Complaint**' which is taken from his '**Rough Passage**' also expresses the poet's feelings of frustration, alienation, dislocation and isolation. Jussawala traces his marginality to the Indian middle class and to a colonial and capitalist alienation from the masses. Dilip Chitre's poem '**Father Returning Home**' also expresses the feeling of alienation. An old father was treated in his own family like an alien and boycotted in his own family. Kamala Das's poem also represents the aspect of search for identity in her poem '**My Grandmother's House**', '**The Sunshine Cat**' and '**The Invitation**'.

6. **Theme of Protest:** Protest theme is also one of the dominant themes of contemporary Indian English Poetry. Protest is reflected in different forms in contemporary Indian English Poetry. Kamala Das's poetry also regarded by the critics and scholars as the poetry of protest. Her protest is directed against the injuries, injustices and persecution to which women in Indian have been subjected. In a poem entitled '**The Conflagration**', she scolds the Indian women for thinking that their only function is to lie beneath a man in order to satisfy his lust. Thus her poetry serves a social purpose and reformatory function too. In this respect too her poetry differs from the poetry of most of other woman poets writing in English. Arun Kolatkar also presents the theme of protest in his poems, like ' **The boatride**', '**Jejuri**' and '**Sarpasatra**'. In these poems he presents protest to superstition and orthodoxy in social life. Jayantha Mahapatra also presents theme of protest against poverty, hunger and starvation in his poems, entitled as '**Dawn at Puri**', '**The Whore House in a Calcutta Street**' and '**Hunger**'. Nissim Ezekiel presents protest theme against superstition in the '**Night of the Scorpion**' and protest to corruption in the poem, '**The Railway Clerk**'.

7. **Quest for Self-Realization and Self Expression:**It is generally believed that Indian Poetry in English having passed the phase of imitation and national self-consciousness has attained maturity through independence and individuality. This self-consciousness and self-awareness has played the pivotal role in the writing of modern Indian poetry in English. Ezekiel has strived hard to adhere to the principle of self-awareness in his famous book '**Collected poems**'. His first volume, '**A Time to Change**' most directly addresses the poet's quest for self-realization. Ezekiel's striving to become a finished man compels to the self-analysis and introspection. Many of the contemporary Indian English Poets endeavoured to express themselves, narrate their experiences through their poetry. For example A.K. Ramanujan also reflects his self-expression in his poems, '**Breaded Fish**', '**Of Mothers Among Other Things**', '**Looking for Cousin on a Swing**', and '**Obituary**'. Ramanujan's poetry is basically poetry of subjective experience which draws from memories and impressions of a familial past. Poets like Shiv K. Kumar, R.Parthasarathy and Kamala Das in many of their poem projected quest for self-realization and self-expression.

Major Contributors of Modern Indian Poetry in English :

i) **Nissim Ezekiel** (1924-2003): Ezekiel is the poet who holds an undisputed sway in Modern Indian English poetry. He was a University Professor in English whose works have been prescribed in many Universities of India. On the scenario of contemporary Indian English poetry, as a setter of standards and as one who by his vocation as a poet has raised the prestige of the very profession of poetry. He spent three and a half years in London. During his stay there he took a keen interest in the theatre, in the cinema and in art (namely painting). He also studied psychology and philosophy under Professor C.E.M. Joad. During his years in London he published his first volume of poems under the heading, '**A Time to Change**' in 1952. It is very significant to note that this volume of poems was published by an English firm of publishers. Ezekiel has published several volumes of poems over the years and volumes appeared with the headings: '**Time to Change**'(1952), '**Sixty Poems**'(1953), '**The Third**' (1959), '**The Unfinished Man**' (1960), '**The Exact Name**' (1965), '**Hymans in Darkness**'(1976), '**Later-Day Psalms**' (1982). He is a widely travelled man, and has delivered lectures in the U.S.A., Australia and England, as well as conducted poetry readings in those countries. The Government of India conferred upon him the title of "Padmashri" in recognition of his service to literature; and he is also a recipient of 'Sahitya Academy Award' for literature. While talking about Ezekiel, renowned critic K R Srinivasa Iyengar attributes his work as "an artist who is willing to take pains, to cultivate reticence, to pursue the profession of poetry with a sense of commitment. Ezekiel's poems are as a rule lucid- a merit these days- and are splendidly evocative and satisfying sensuous". Like T. S. Eliot, Ezekiel has brought everyday conversational language into the realms of poetry.

ii) **Kamala Das**: Das, is the second important Indian English poet to appear on the poetic scene after Ezekiel with the publication of her book of verse, '**Summer in Calcutta**'(1965) in the post- colonial era. She is also the fourth Indian English poet to win Sahitya Academy Award for her book, '**Collectd Poems vol. I** in 1958. Her poetic collections '**Summer in Calcutta**', '**The Descendants**' and '**The Old Play House and Other Poems**' contain a wide range of themes, yet they are largely confessional in tone. Kamla Das confesses a number of things exclusively related to her own self-herself as a woman with her strong feminine sensibilities. Self as a person with powerful proclivities and antipathies caprices and whim-whams. She

reveals her soul and self in her poetry, therefore, like Sylvia Plath, she is called a confessional poet. She grapples with ideas and abstractions, images of men and women on several planes. She may be regarded as a 'renowned feminist' presenting the kaleidoscopic images of women as wife, mother beloved, street-walker, prostitute, goddess etc. in her poems.

iii) **P.Lal** (1929) born in Calcutta, is emerged as a master of Modern Indian English poetry. His poetry is basically romantic in its nature and theme. His poetic works are : '**The Parrot's Death**' (1960), '**Loves The First And Other Poems**' (1963), '**Change They Said**' (1966), '**Drupadi And Jaydratha**' (1967), and '**Calcutta : A Long Poem**'. His translation of *Mahabharata* is a laudable which looks ten years to be completed. His other poems are '**The Golden Womb of Sun**', Rigvedic songs in a new translation and '**Yakshi from Didarganj**' (1969). As the leader of Writers Workshop group of poets, he had started a modernist reaction against the romantic tradition of Indian poetry but he ended up as a romantic poet himself. M.K. Naik observes: "Lal's early work still remains his best, while his contribution as pioneer, popularizer and effective champion of the new poetry is under undeniably substantial".

iv) **A.K.Ramanujan** (1929-1993): He is the poet who takes his place next to Ezekiel among the poets. He was also a translator who has translated Kannada and Tamil classics into English. He was not just a bilingual but a trilingual poet. He was writing poems not only in the English language but also in Tamil and Kannada. Though his poetic output is meagre of only three volumes '**The Striders**' (1966), '**The Relation**' (1971), '**Second Sight**' (1976) it is of enduring quality. *A Collection of the Select Ramanujan* was also brought out in 1976 by the Oxford University Press. He writes about parents, wife and children with insight and dedication. Major themes of his poetry are Indian men and women, Life and Death, Family and Relation, Family and Cultural conflicts etc. He is a minute observer of Indian Society particularly family, and even a minor incident can become a theme for his poetry.

v) **Dom Moraes** (1938): is another noted poet of Indo English Poetry who had the extraordinary power of expression and perception of ideas. He received his education from Oxford University and worked on poetry under the influence of British poets, namely Eliot, Auden, Spenser etc. His famous poems are: '**Letter to My Mother**', '**This Island**', '**The Prophet**', '**Kahheri Caves**', '**Being Married**', '**A**

Man Dreaming' etc. The poetry Collections to his credit are '**The Beginning**' (1957), '**Poems**' (1960), '**John Nobody**' (1965) and '**Selected Poems-1955-65**'.

vi) **Keki N. Daruwalla** (1937): He is the third Indian English Poet to have won the central Sahitya Akademi Award for his book of verse '**The Keeper of the Dead**' in 1984. His poetry Volumes are '**Under Orion**' (1970), '**Apparition in April**' (1971), '**Crossing of Rivers**' (1976), '**Winter Poems**' (1980) and '**Landscape**'(1986). He writes poetry in the ironic mode. He is retired I.P.S. Officer and is a versatile genius. His *Decades of Indian Poetry 1960-1980* published in the year 1980 by Vikas Publishing House, New Delhi. Contemporary life has appealed to him most and he writes on various aspects of it.

vii) **Prof. Shiv.K.Kumar** (1921): Is also one of the prominent contemporary Indian English Poet. He is the fifth Indian English Poet to have been honored by the Central Sahitya Akademi for his fifth book of verse '**Trapfalls in the Sky**' in 1987. Kumar began writing poetry long after he established himself as a distinguished Professor of English and critic. There are two strains in his poetry. First he writes poetry in the confessional mode, as he articulates on the themes of love and sex. He has composed poetry on various themes: Love, Sex, Taboo, Tradition, Religion, Morality, Social Milieu etc. His poetry collection, '**Broken Columns**' is among the best known, although it is autobiographical piece of work. Six volumes of verse published to his credit are: '**Articulate Silence**' (1970), '**Cobwebs in the Sun**' (1974), '**Subterfuges**' (1976), '**Woodpeckers**' (1980) etc. His latest publications are '**Wool Gathering**' (1998), '**Thus Spake the Buddha**'(2001) and the eighth collection of poems '**Losing My Way**' (2003). Kumar's poem '**Indian Women**' is written keeping the American audience in mind. Giving American imagery Kumar here describes Indian Women who patiently sit 'like empty pitchers on the mouth of the village well' waiting for their men's return.

viii) **R. Parthasarathy** (1934): He more than anybody else, was instrumental in popularizing Indian English Poetry in mid-seventies. Parthasarathy's expatriate experience turned out to be of a different character, for his first visit to England in 1963 on a scholarship from British Council left him utterly disenchanted and his poetic and lyrical expectations deflated. He has not published any book of poetry after his '**Rough Passage**' in 1976. However, he has published some scattered poems in different journals and poetry magazines in the post 1980 era. One of the most striking conceptions of Parthasarathy's '**Rough Passage**' is the emotional and

spiritual dilemma caused in the poet's mind as a result of being educated in a foreign language and its poetry. '**Exile**', '**Trial**' and '**Home Coming**' form a triplex group of poems interlinked under broad-based title '**Rough Passage**'.

ix) ArunKolatkar (1932): Koltkar is Maharashtrian poet, who is bilingual poet, writes in Marathi and English. He received his early education in Bombay where he has continued to live and he worked professionally as a commercial artist. He has also translated a number of his Marathi poems into English. His poems in English include the '**boat ride**' and '**Jejuri**'. The latter poem published in 1976, which won him the Common Wealth poetry prize in 1977. **Jejuri**, is a collections of poems in thirty one sections. Apparently it is about the poet's irreverent odyssey to the temple to Khandoba at Jejuri, a small town in Western Maharashtra.

x) Prithish Nandy: Is one of the most prolific Indian Poets in English. Nandy has written many poems but a quite few poems are good. He works as an executive in an advertising firm, yet spares his precious time for creative works. His published works are '**Of Gods and Olives**' (1967), '**On Other Side of Arrogance**' (1968), '**I Hand You in Turn My Nebbuk Wreath**' (1968), '**From the Outer Bank of Brahmaputra**' (1970), '**Madness is the Second Stroke**' (1971), '**The Poetry of Prithish Nandy**' (1973), '**Dhritarashtra Downtown: Zero**' (1974), '**Riding the Midnight River**'(1975), '**Lonesome Street**'(1975), '**In secret Anarchy**'(1976), '**A stranger Called I**'(1976) etc. His poetry is based on variety of themes and ever changing moods.

xi) Jayantha Mahapatra: Another poet who has risen to heights of distinction among the new poets. He was born in 1928 in the city of Cuttack in Orissa. He began writing poetry in English at the age of forty. Mahapatra has lived in Orissa all his life. Naturally, therefore the Orissa landscape-with Puri and Konark occupying a conspicuous position as a strong presence in his poetry. As a poet, Mahapatra's poetic collection is '**Cloze the Sky, Ten by Ten**'(1971), '**Svayamvara and Other Poems**' (1971), '**A Father's Hours**'(1976), '**A Rain of Rites**'(1976), '**Waiting**' (1979), '**The False Start**' (1980), '**Relationship**' (1980), '**Burden of Waves and Fruit**'(1988) '**Temple**' (1989). It is not only Orissa landscape which stamps his poetry as Indian, but also the mental, moral and spiritual life depicted in it.

xii) Dilip Chitre: Chitre has published a few collections of poems and short stories in Marathi, has also published a long poem in English, '**Travelling in a Cage**', besides a number of short poems like '**Scattered the Mind**', '**The Felling of the Banyan Tree**', '**Ode To Bombay**'. These poems show his typical poetic talent and genius. '**The House of My Childhood**' and '**The Felling of the Banyan Tree**' are known as memory poems. The proof of his talent and genius reflected in his Sahitya Akademi Award winning '**Says Tuka**'(1991) a translation of poetry of the Marathi saint poet Tukaram. There is a reflection of modernity in his poetry. Like Kolatkar he too also practices experimental techniques in his poetry.

xiii) A.K.Mehrotra: Mehrotra is also one of the contemporary Indian English Poets, who found a place in R.Parthasarathy's Ten Twentieth Century poets in 1976. He has published three volumes of poems '**Statute Miles**' (1982) '**Middle Earth**' (1984) and '**The Transfiguring Places**' (1998) in the as decade. He is an imagist poet. M.K.Naik and Shyamala Narayan while observing his later poetry comment: "**Several poems offer reflections on life and art, reality and fantasy**". His collection of poems '**Middle Earth**' (O.U.P) has helped him to be among the front ranking Indian English poets of our time. Mehrotra is popular for his experimentation of surrealism in his poetry.

xiv) Gieve Patel: another contemporary Indian English poet a medical practitioner by profession is also known as a renowned poet. He is very familiar with pain, disease and death as a theme in his poetry. Patel has published two volumes of poems entitled as '**Poems**' (1966) and '**How do you withstand Body**' (1976), '**On a Killing Tree**' is Gieve Patel's most popular poem

xv) Adil Jussawalla (1940): Jussawalla spent a majority period of his time in England. When returned from England, he published '**Land's End**' (1962). He is considered to be one of the most authentic and promising among the new poet. His '**Missing Person**' (1976) is also popular collection of his poetry. The later poetry of Jussawalla shows greater social awareness.

xvi) Imtiaz Dharker: Dharker's two collections of poems published '**Purdah**' (1988) and '**Post Cards from God**' (1994). She writes about victimized women in Indian patriarchal society. Her's is feminine sensibility. She explores and expresses the psyche of the exploited and victimized within the particular contexts of contemporary Indian-Socio-Political religious structure. In '**Postcards from God**'

she represents a society which is on the verge of annihilating itself, as forces of religious fundamentalism.

xvii) Chote Lal Khatri (1965): is a teacher, poet and literary critic. He is working as Associate Professor in English in T.P.S College Patna, Bihar. Khatri is a bilingual poet writing in English and Hindi. He has Published of two collections of poems '**Kargil**' and '**Ripples in the Lake**' in English and '**Goolerkephool**' in Hindi. He has authored/edited twenty books of criticism. His area of interest are poetry, Indian English Literature, Tribal literature, his other books are – '**Vivekanand**' **Speeches and Writings. A critical study**', '**Indian Writings in English**' and '**Indian Novels in English**'. He is recipient of Michael Madhusudan Academy award

5.3.3 Summary:

To sum up, the term “Indo-English Literature” connotes literature written in English by Indian authors. The origin of Indo-English Poetry dates back to the twenties of the nineteenth century. For the sake of convenience the development of Indo-English Poetry is generally divided into the following phases

- 1 The Age of Pioneers (1820-1870)
- 2 The Era of Indian Renaissance (1870-1900)
- 3 The Era of Political Awakening (1900-1947)
- 4 The Era of Independence (1947 onwards)

In Prof. V.K.Gokak's opinion, 20th century Indo-English Poets can be divided into “Neo-Modernists” and “Neo-Symbolists”. It is observed that the poetry of Indian English Literature of Post-Independence i.e. after 1960 shows much of experimental in its style, technique and themes. Ezekiel, plays the role pioneer of Post-Modern Indian English Poetry. So in a nutshell the poetry in this period appears in a new garb and innovative form. Though it is criticized as derivative and imitative, it preserves it's typical Indianness which broadly highlights by all modern Indian English Poets. Modern Indian English Poetry reflects themes like search for roots, alienation, isolation, love and sex, depiction of urban life, presentation of rituals and ceremonies etc. Poems on Indian landscape are integrated with contemporary life in our society. It is also proved that by prize winning poets that modern Indian English

Poetry is not merely local but it is more and more global, because it draws attention of Western critics and scholars.

5.3.4 Terms to Remember

- **Imitative:** marked by or given to imitation, acting as an imitative art.
- **Derivative:** derived from, based on or imitating something else.
- **Indo-Anglian:** the term “Indo-English Literature” connotes literature written in English by Indian authors. Prof. Gokak thinks that the term “Indo-Anglian” has been coined as kind of cousin to “Anglo-Indian”.
- **Prude:** a person excessively concerned about propriety and decorum.
- **Herald:** something that precedes and indicates the approach of something or some one
- **Corruption:** moral perversion, impairment of virtue and moral principles.
- **Modernism:** genre of art and literature that makes self-conscious break with pervious genres.
- **Superstition:** an irrational belief arising from ignorance or fear.
- **Alienation:** the feeling of being alienated from other people.
- **Fundamentalism:** the interpretation of every word in the sacred texts as literal truth.

CHEAK YOUR PROGRESS

A) Answer in one sentence each.

- 1) In which year Derozio’s first volume of poetry was published?
- 2) Which publication has ushered in a new era for Indian English Poetry?
- 3) Which volume of poems published by Ezekiel in 1952 in London?
- 4) By whom did the collection of poetry ‘**Summer in Calcutta**’ published? And when?
- 5) By whom did the poem ‘**The Sun Temple of Konark**’ is written?
- 6) By whom did the poem ‘**My Grandmother’s House**’ is written?
- 7) Name any two poets dealing with confessional technique in their poetry?

B) Complete the following statements choosing the correct alternative from the ones given below each.

- 1) Leeds University established a chair for.....in 1958.
 - a) American literature
 - b) Commonwealth Literature
 - c) Caribbean literature
 - d) Australian literature
- 2) The Poem 'Small Scale Reflection on a Great House' is written by.....
 - a) ArunKolatkar
 - b) A.K.Ramanujan
 - c) Nissim Ezekiel
 - d) A.K. Mehrotra
- 3) The and folk beliefs that exist in Indian society became favourite themes of the new poets.
 - a) Superstitions
 - b) humble and rustic life
 - c) urban life
 - d) sophisticated life
- 4) Jayanta Mahapatra is a poet fromstate.
 - a) Assam
 - b) Arunachal Pradesh
 - c) Meghalaya
 - d) Orissa
- 5) 'Background Casually' the autobiographical poem is written by
 - a) Nissim Ezekiel
 - b) Dilip Chitre
 - c) A. K. Ramanujan
 - d) Kamala Das
- 6) "A mugging Jew among the wolves..." are the lines from the poem.....
 - a) The Sunshine Cat
 - b) My Grandmother's House
 - c) Irani Restaurant Bombay
 - d) Background Casually
- 7) In the poem 'The River' Ramanujan describes the river is
 - a) Kaveri
 - b) Brahmaputra
 - c) Godavari
 - d) Vaikai

5.3.5. Key to check your progress

- A) 1) Derozio's first volume of poetry was published in 1827.

- 2) Some of the important publications of Writer's Workshop have ushered in a new era for Indian English poetry.
 - 3) Ezekiel's first volume of poems entitled '**A Time to Change**' published in 1952 in London.
 - 4) Kamala Das published her collection of poetry 'Summer In Calcutta' in 1965.
 - 5) 'The Sun Temple of Konark' is written by Shiv K. Kumar.
 - 6) The poem 'My Grandmother's House' is written by Kamal Das.
 - 7) Kamala Das and Gouri Deshpande are the two poets who practices confessional technique in their poery.
- B) 1) b - Commonwealth literature
- 2) b - A.K. Ramanujan
 - 3) a - Superstitions
 - 4) d - Orissa
 - 5) a - Nissim Ezekiel
 - 6) d - Background Casually
 - 7) d - Vaikai

5.3.6 A) Answer the following question in about 250-300 words.

- i) Write a critical note on the various aspects of modern Indian Poetry in English
- ii) Write a critical note on the contribution made by contemporary Indian English poets to Indian English poetry

B) Write short note in about 100-150 words each.

- 1) Theme of love and sex in kamala Das poetry.
- 2) Kamala Das as a confessional poet.
- 3) Ramanujan's symbolic and imagistic technique.
- 4) Kolatkar and Dilip Chitre as a bilingual poets.

5.3.7 Reference for Further Study

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Unit-6

Romantic Poetry

Contents :

- 6.0 Objectives
- 6.1 Introduction
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- 6.4 The Summary
- 6.5 Analysis of the poem
- 6.6 Self-assessment questions
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- 6.9 Further reading

6.0 Objectives:

After studying these poems you will be able to:

- study the elements of Romanticism in this poem.
- understand the language and features of the Romantic period.
- observe the poets' love for nature.
- know William Wordsworth as a nature poet.
- know Byron and Coleridge as ardent worshippers of nature.

6.1 The Daffodils

- William Wordsworth

6.1.1 Introduction

William Wordsworth (1770-1850), a famous English poet is one of the greatest lyrical poets of the 19th Century. He is one of the major poets of the Romantic Movement. He was born in Cumberland and had his education at the grammar school of Hawkshead and St. John's College, Cambridge. He visited France in 1792, welcomed the French Revolution, and was enthusiastic of the new movement. In France, he had a love-affair with Annette Wallon. Afterwards, he lost his enthusiasm for the revolution and became in later years increasingly conservative in his political views and orthodox in his religion. In 1795, he received a legacy which made him adopt literature as his profession. He married his cousin Mary Hutchinson and settled down at Rydal Mount near Grasmere in the Lake District, a beautiful area in the North-west of England. In 1843 he was appointed Poet Laureate of England and he died in 1850.

As a poet Wordsworth is noted for his extraordinary love of nature and country life. He did not love nature for her beautiful sounds and sights, but for the feelings of joy and calmness and spiritual strength which nature roused in him. He hated the artificial life of the cities and loved the simple life of the rustics. He is also known for his interest in the common speech of the common people. He loved and worshipped nature as a goddess and hence he is called the high priest of nature. He believed that there was essentially no difference between the language of poetry and that of prose.

He wrote some lovely sonnets which contain much of his best work. Many of his poems describe the beauty of Nature in the Lake District and the lives of the ordinary people there. Some of his well-known poems are 'The Prelude', 'The ode on Immortality', 'To The Cuckoo', 'Lucy Gray', 'The Solitary Reaper', 'Ode to Duty', 'The Daffodils'. His style, at its best, is noted for its extreme simplicity and naturalness. 'The Daffodils' is a short lyric greatly admired for its typical simplicity, spontaneity and naturalness of style and diction.

6.1.2 The Poem

I wandered lonely as a cloud
That floats on high o'er vales and hills.
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed-and gazed-but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

6.1.3. Glossary and notes:

- * **Wandered**-moved about aimlessly.
- * **Floats** - rest or move or move in a leisurely or casual way.
- * **Lake**-Lake Ullswater.
- * **Fluttering**-tossing about.
- * **Milky way**-the broad, luminous and innumerable group of stars across the sky.
- * **Margin** - here, bank.
- * **Bay** -an inlet of the lake.
- * **Sprightly**-gay and lively.
- * **Out-did** -excelled, surpassed.
- * **Sparkling**-shining.
- * **Glee**-happiness.
- * **Line 13-14**-The waves in the lake were dancing too. But the dancing of the daffodils was more spontaneous and merrier. So the dancing daffodils surpassed the dancing waves in happiness.
- * **Line No.15**-It was such a beautiful sight that it would have moved even an ordinary person.How could a poet, then, who is gifted with a heightened sensitivity, help feeling happy.
- * **Jocund**-merry, happy.
- * **Line 17-18**-The poet kept gazing at the spectacle of the daffodils merrily dancing besides the dancing waves in the lake. He enjoyed the beauty of the scene. However, at that moment, he could not fully understand the importance of this scene – how valuable this scene would prove to him in his future years.
- * **Of**-often.
- * **Vacant** - idle.
- * **Pensive** -thoughtful.
- * **Flash**-shine suddenly.
- * **Inward eye**-mind's eye, imagination.

- * **Bliss of solitude-** Supreme delight that comes out of loneliness.
- * **Line 23-24-**Nature is being presented here as a permanent source of joy. Whenever the poet feels lonely, he can revive the memory of some beautiful scenes of Nature seen earlier and get happiness.

6.1.4.The Summary:

One day the poet was aimlessly wandering by the lakeside. In such lonely idle drifting he compared himself to a cloud floating in the sky over hills and valleys. Suddenly all at once, he caught the sight of a large number of golden daffodils, growing under the trees on the bank of the lake. A light breeze was blowing and the daffodils were fluttering and dancing merrily in the breeze.

The golden flowers, daffodils grew alongside the bank of the lake in a line. They looked like a continuous line of stars shining in the Milky Way. Looking at the Daffodils, the poet imagined that he could have seen at least ten thousand flowers at a glance. They were tossing their heads in a merry dance.

The waves in the lake were also dancing in response to the merry dance of daffodils. But the daffodils excelled the dancing waves in their happiness. Absolutely the poet felt happy in such a delightful company of Nature. The beautiful sight filled him with an ecstasy of delight and he kept gazing at the flowers for a long time, literally sipping their beauty. At that time, he was unaware of the significance of that valuable science which would prove to be so in the years to come in his life.

Later on, whenever the poet lay on his couch in a sad or reflective mood, the daffodils would flash in his imagination. He acknowledges that in solitude it is possible to remove all distractions and the old memories can be easily revived which give delight. Likewise the memory of the daffodils would immediately fill his heart with pleasure and he would begin to dance along with the flowers.

6.1.5 CriticalAppreciation:

‘The Daffodils’ is a short lyric greatly admired for its typical simplicity, spontaneity and naturalness of style and diction. The real life experience, its rich imaginary and pictorial descriptions have greatly enhanced its charm. The simplicity of the poem is quite deceptive that touches to Wordsworth’s thought and creative process.

On April 15, 1802, Wordsworth along with his sister Dorothy had paid brief visit to his friends. The Clarkson's at Eusemere. On their return way to Grasmere he saw a host of golden daffodils growing on the bank of the lake Ullswater at the border of Cumberland and Westmoreland in the Lake District. Both, the brother and the sister, were highly impressed by the merry dance of the daffodils that appeared to be growing in a never ending line.

The major theme of the poem is the healing influence of Nature. To a man in the materialistic world Nature brings the soothing touch of tranquility and restores to him his inner peace. The joy offered by the Nature is not only instant but the Nature can bless a responsive heart with perpetual joy. In this poem the poet says that whenever he is in a 'vacant' or 'pensive' mood, the daffodils flash upon his inward eye. And his heart fills with pleasure and dances with the daffodils.

According to Wordsworth, a poem is the expression of an emotion recollected in tranquility. The poet saw the charming bed of the flowers daffodils in the year 1802. He didn't write the poem immediately. But he stored the glory of daffodils in his heart. He kept the glory of dancing daffodils in his heart and when he felt isolated he drew out the sweet glorifying memories of the daffodils from his imagination.

After two years in 1804 he composed this poem. The vitality of the poem 'The Daffodils' springs from the fact that the entire scene is so vividly preserved in the memory.

The poem 'The Daffodils' is not merely the story of a nature poet remembering some pretty flowers, but it is an intelligent and subtle account of the creative process itself. The daffodils flashing upon the inward eye symbolizes the role of imagination in the act of poetic creation. The breeze making the daffodils dance and flutter is the symbols of the poet's creative activity. The joy offered by the daffodils represents the joy, the harmony that abide in Nature and that can produce a tranquilizing effect on man's mind. The poet's heart dancing with the daffodils signifies the permanence of joy offered by Nature and the participation of human beings in that joy.

6.1.6Self-assessment questions:

A) Answer the following in one word/phrase/sentence each.

- 1) What did the poet compare him to?
- 2) What did the poet see beside the lake?

6.1.8. Exercise:

1. Write a critical note on the poem 'The Daffodils'
2. Discuss William Wordsworth as a great nature poet.

6.1.9. Further Reading:

1. Read the poems in the magazines available in your college library.
2. Read the nature poems of William Wordsworth and other poets also.

6.2 Kubla Khan

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- 6.2.8 Further reading

6.2.1 Introduction:

Samuel Taylor Coleridge (1772-1834), was born in 1772 and educated at Christ's Hospital and Cambridge University. In 1798 was published the *Lyrical Ballads*, a joint production of Wordsworth and Coleridge. He married the sister-in-law of Southey, but he was not by nature meant for the responsibilities of married life. He soon separated from her, and lived in London, lecturing on English poets, and inspiring the new generation of poets and critics. He was also one of the finest critics in English. Though one of the most gifted of men, his actual performance was not much. The reason for this was his excessive indulgence in opium, a habit which clouded his intellect, sapped his will and made him incapable of sustained work. He died in 1834.

'Christabel', *'Kubla Khan'* and *'Dejection an ode'* are the well-known poems of Coleridge. He took supernatural subjects and treated them in such a realistic style that they looked natural. All through his works there is the germ of fine thoughts and suggestion of beautiful images. The supreme quality of his poetry is its marvelous dream quality. His poems have grace and tenderness. His poetry is also known for subtle and minute observation of nature. He believes that Nature is not separate form man; it is the individual person and his own feelings that give life to nature.

Coleridge has written very little poetry, but his position as a great poet depends not upon the quantity, but upon the quality of his work.

6.2.2. The Poem:

Kubla Khan

In Xanadu did Kubla Khan
A stately pleasure-dome decree;
Where Alph, the sacred rive, ran
Through caverns measureless to man.
Down to a sunless sea
so twice five miles of fertile ground
with walls and towers were girdled round :
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.
But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover !
A savage place ! as holy and enchanted
As e'er beneath a waning moon was haunted
By woman wailing for her demon-lover !
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momently was forced;
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,
Or chaffy grain beneath the thresher's flail;
And mid these dancing rocks at once and ever
It flung up momently the sacred river
Five miles meandering with a mazy motion

Through wood and dale the sacred river ran,
Then reached the caverns measureless to man,
And sank in tumult a to lifeless ocean;
And 'mid this tumult Kubla heard from far
Ancestral voice prophesying war!
The shadow of the dome of pleasure
Floated midway on the waves;
Where was heard the mingled measure
From the fountain and the caves
It was a miracle of a rare device,
A sunny pleasure-dome with caves of ice!

A damsel with dulcimer
In a vision once I saw:
It was an Abyssinian maid,
And on her dulcimer she played,
Singing of Mount Abora
Could I revive within me
Her symphony and song,
To such a deep delight 'twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome ! those caves of ice !
And all who heard should see them there,
And all should cry, beware ! Beware !
His flashing eyes, his floating hair !
Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,

And drunk the milk of Paradise.

6.2.3. Glossary and notes:

Lines

- 1 **Kubla Khan** : the grandson of Chengiz Khan. He conquered China in 1279. The founder of the family of Mongul rulers. The splendor of his court and palaces has been recorded by the traveler, Marco Polo.
- 1 **Xanadu, Alph and Mount Abora** : mentioned in the poem are purely imaginary.
- 4 **Cavern** : underground hollow place.
- 7 **girdle**: encircle
- 8 **sinuous**: winding
- 9 **incense** : a substance producing fragrance when burned.
- 12 **chasm** : deep cleft in the earth
- 13 **cedarn cover** : a clump of cedar trees.
Athwart : across.
- 16 **demon lover** : a belief of the Middle Ages which became a favourite theme with poets.
- 17 **turmoil** : agitated condition
- 25 **meandering** : winding path or course
- 30 **propheying** : fortelling, predicting
- 37 **dulcimer** : a stringed musical instrument
- 43 **symphony** : melody, mingling of musical notes
- 49 **Beware ! Beware !** : beware of this mad spell-bound poet or else he may cast his spell on you.
- 51 **Weave a circle thrice** : a magic circle which cannot be crossed so that he may not step out of his limits.
- 52 **Close your eyes** : so that he may not cast his spell upon you.

53-54 **For he... Paradise :** He has fed upon nectar and ambrosia, in other words, the spell and enchantment of heaven are upon him.

6.2.4. Summary and Analysis of the poem:

The poem was written in 1797. This is a very beautiful poem, but it is a pity that it is just a fragment unfinished and incomplete. It does not tell us any connected story. It gives us two pictures. First is the picture of Kubla Khan's place. Kubla Khan ordered a running through dark and deep caverns down to the sea. Ten miles of fertile ground was circled with walls and towers. There were gardens which looked bright with swiftly flowing streams. There were many sweet-smelling trees and there were also forests as old as the hills. But the most wonderful was the deep and romantic chasm across the green hill covered with cedar trees. It was a savage place, as holy and fearful as a place visited by a woman waiting for her demon-lover at night in the light of the declining moon. From this chasm a powerful fountain was gushing out, making a continuous noise as if water is boiling. The water of the fountain is rising up and down as it comes out from the ground as if the earth is breathing in thick quick breath. Along with the water big pieces of stone and dirt were also thrown out. Out of this fountain began the sacred river Alph, which then began to run for five miles with a zigzag motion through woods and valleys till it reached and disappeared in the sea with a loud noise. In the noise Kubla Khan heard from far the voices of his forefathers giving him a warning of the coming war.

The second is the picture of the Abyssinian girl playing upon a musical instrument and singing a mountain song. The poet tells us that once in a vision he saw such an Abyssinian girl. The poet says that if he could revive or reproduce that sweet music he would become a great poet in the world and he would create pleasure – domes in the air with the help of his imagination. All who saw him would then say that he was a great poet with wild eyes and floating hair. They would draw three circles round him to show that he is possessed by the supernatural spirit of poetry. People would close their eyes in holy fear. They would not be able to look at his bright face and wild eyes, because he has got his inspiration of poetry directly from God. People would say he is a true inspired poet who has fed himself on honeydew, the food of gods and drunk the milk of heaven or nectar. In short, the poet says that if he had that wonderful music which he heard in his vision from an Abyssinian girl, he

would be a great poet. Thus at the end of the poem, we get another small but vivid picture of an inspired poet.

These pictures are the beauty spots and sources of great charm in the poem. Like Wordsworth, Coleridge has not the habit of forcing a moral out of a poem. Hence, Kubla Khan has no moral, it teaches nothing.

Coleridge's own account of the sources of the poem is interesting. He had retired to a small farm-house in the summer of 1797. There once under the influence of opium he fell asleep in his chair while he was reading the following sentence from a book called "Parchas's Pilgrimage". "Here Kubla Khan commanded a place to be built and stately garden thereunto. And thus ten miles of fertile ground were enclosed by a wall." Coleridge continued about three hours in sleep, during which time he composed this poem. On waking up he began eagerly taking down the lines but was unfortunately disturbed by the arrival of a person who took him out for an hour. When he returned he had almost forgotten all the lines, excepting those which are given here in this poem. The wonderful music of this poem, in its rich imagination, its vivid pictures are all beyond praise.

6.2.5. Self-assessment questions:

A) Answer the following in one word/phrase/sentence each.

1. Which river ran nearby Kubla Khan's palace ?
2. How much of fertile ground was encircled with walls and towers?
3. How old were the sweet smelling trees and forests?
4. What did Kubla Khan hear from far ancestral voices ?
5. What was the Abyssinian maid doing?
6. On what the inspired poet was fed ?

B) Rewrite the following sentences by choosing the correct option given below them:

1. Kubla Khan ordered to build a palace in
a) England b) Russia c) Abora d) Xanadu
2. There were bright gardens with

- a) beautiful roses b) sinuous rills c) nice lotus d)caves of ice
3. Those who saw the inspired poet would draw.....circles round him to show that he was possessed by the poetic spirit.
- a) 10 b) 5 c) 3 d) 8
4. The sacred river Alph ran through
- a) cavern b) wood and dale c) sinuous rills d) green hills
5. Once Kubla Khan saw.....in a vision.
- a) an Abyssinian maid b) a wailing woman
- c) his ancestors d) a demon lover
6. Those who heard the possessed poet should cry
- a) Go away! b) Run! Run!
- c) Awake! Awake! d) Beware! Beware!

6.2.6 Key to check your progress:

A) Answer the following in one word/phrase/sentence each:

1. river Alph.
2. 10 miles.
3. as old as hills.
4. prophesying.
5. playing on the dulcimer.
6. honey dew and milk of Paradise.

B) Rewrite the following sentences by choosing the correct option given below them:

1. - d 2. - b 3. - c 4. - b 5. - a 6. - d

6.2.7 Exercises :

1. Write a note on the two pictures described in the poem 'Kubla Khan'.
2. Critically appreciate the poem 'Kubla Khan' in your own words.

6.3 She Walks in Beauty

Lord Byron

Contents :

- 6.3.1 Introduction
- 6.3.2 The Poem
- 6.3.3 Glossary & notes
- 6.3.4 Summary
- 6.3.5 Critical Appreciation
- 6.3.6 Self-assessment questions
- 6.3.7 Key to check your progress
- 6.3.8 Exercises
- 6.3.9 Further reading

6.3.1. Introduction:

Lord Byron (1788-1824) was one of the most well-known Romantic poets during the romantic revival. (1798-1832). He was educated at Harrow and Trinity College, Cambridge. He published his first volume of poems before he was twenty. His publication of 'Child Harold' (1812) brought him name and fame. Byron wrote Don Juan (a poetic drama) during 1818-20. He also wrote one critical essay 'The Vision of Judgement' in 1822 and it was an outcome of his quarrel with Southey. In short, he wrote many verse tales, a poem on travels, passionate dramas and short poems. He died of fever at an early age of thirty six.

Byron's poetry is characterized by intensity of passion and vigour of expression. The poem 'She Walks in Beauty' reveals not only passionate and vigorous expression but also his sincerity. It is a poem of love and beauty of a woman whose beauty is not merely physical but spiritual. She is a rare woman who has beautiful body and pure soul. Her inward beauty is reflected in her outward physical beauty. It is a tribute of love to his beautiful cousin Mrs. Wilmot.

6.3.2. The Poem:

She Walks in Beauty
She walks in Beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellowed to that tender light
Which heaven to gaudy day denies. 6

One shade the more, one ray the less,
Had half impair'd the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express
How pure, how dear their dwelling place. 12

And on that cheek, and o'er that brow,
So soft, so Calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent! 18

6.3.3 Glossary and notes:

1. **She:** here it means the poet's cousin, the beautiful Mrs. Wilmot.
walks in beauty : walks gracefully, figure of speech is simile.
2. **cloudless climes:** cloudless countries.
3. **dark and bright:** light and shade.
4. **aspect:** face, appearance.

5. **mellow'd** : made sober and soft.
6. **gaudy**: showy, dazzling. Her beauty reminds the poet, not of the Colorfulness of a sunny day, but of the mellow loveliness of a starry night.
7. **one shade** : one part/degree
8. **impair** : disturb, spoil.
9. **Nameless grace** : beauty that words cannot describe.
10. **raven tress**: dark hair.
11. **eloquent**: impressive and suggestive.
12. **tints** :Shades
13. **all below** : all earthly things.

6.3.4 Summary:

The poem is about a woman's beauty. It is addressed to Byron's cousin, Mrs. Wilmot. She was very beautiful. Once she had come to a party in mourning dress with tiny discs of shiny metals on it. The poet says that her beauty is gentle and soft like the cloudless night studded with stars. Her beauty has the blending of light and shade. It is soft but bright like light of the day. It is neither gaudy nor dazzling. If there had been a little more light or shade, she would not have been so beautiful. The balance of her perfect beauty would have been disturbed. Her hair is black, curly and bright. Her face is soft and white. It expresses her pure heart and soul. She has soft, tender, smiling cheeks. They suggest that her life has been spent in goodness. They also suggest that she was calm and quiet and also innocent. Her beauty is not simply of colour or shape. She has spiritual beauty. There is no vulgarity or sensuality. Thus, the poet gives the dignified description of a beautiful woman.

6.3.5 Critical Appreciation :

'She Walks in Beauty' is about a woman's beauty. Byron pays a high tribute to the feeling of love. The poem refers to Byron's cousin, Mrs. Wilmot. She was very beautiful. The poet addresses her by referring to her beauty and charm. In this poem, he gives a very vivid sketch of her grace when she walks in.

The subject of this poem is a woman's beauty and the sentiment is that of lofty tribute to love. Byron's expression in this poem is not only passionate but also has

the ring of sincerity about it. Byron at his best is in his love poetry. This poem is a poem of love and beauty centered around a woman whose beauty is not merely physical but spiritual also. She is a rare woman whose body is beautiful and soul is pure, whose inward beauty is reflected in her outward physical beauty.

The poet says that her beauty is gentle and soft like the cloudless night studded with stars. Her beauty has the blending of light and shade. It is soft but bright like light of the day. It is neither gaudy nor dazzling. If there had been a little more light or shade, the balance would have been disturbed and she would not have been so beautiful. Her hair is black, curly and bright. Her face is soft and white. It expresses her pure heart and soul. She has soft, tender, smiling cheeks. The expression on her face shows that her heart and soul are also pure and beautiful. Her soft, tender, smiling cheeks suggest eloquently that her life is spent in goodness. She has a mind which is full of peace and a heart which is full of innocent love. Indirectly the poet has suggested to us the nature of true beauty. True beauty is not merely physical beauty of colour or shape. It consists in a perfect blending of light and shade as also in the purity of soul and innocence of heart. This poem is remarkable for its dignity of expression. It is free from any suggestion of vulgarity or sensuality.

6.3.6 Self-assessment questions:

A) Answer the following questions in one word/phrase or sentence each:

1. To whom the poem is addressed?
2. How is the woman described in the poem?
3. With which element of Nature the beauty of the beloved is compared?
4. What aspects of beauty of the beloved are described in this poem?

B) Complete the following sentences choosing the correct alternative from the ones given below each sentence:

- 1) The poem 'She Walks in Beauty' is a poem.
a) war b) tragic c) love d) epic
- 2) The poem is addressed to
a) a friend b) a cousin c) a neighbour d) None of these
- 3) The beauty of the woman is gentle and soft like

Unit-7

Twentieth Century Poetry

7.1 A Prayer for my Daughter

Objectives :

- To acquaint the reader with twentieth century English poetry.
- To acquaint the reader with the poetry of W.B. Yeats.
- To enable the learner to understand the features of the poetry of W.B. Yeats.
- To know the theme/s of the poem.

Structure :

7.1.1 Introduction to the poet.

7.1.2 The text of the poem 'A Prayer for my Daughter'.

7.1.3 Summary.

7.1.4 Check your progress.

7.1.5 Critical appreciation.

7.1.6 Difficult words and phrases.

7.1.7 Exercises.

7.1.8 Answer to check your progress.

7.1.1 Introduction to the poet:

William Butler Yeats is a well-known 20th century Irish Poet. He is recognized as a major poet in the modern age along with T.S. Eliot, W.H.Aulen and Ezra Pound. Yeats' poetry falls roughly into three divisions : the romantic, the realistic and the lyrical. During the first period of his poetic career he concentrated on the poetry of love, beauty, nature and Irish mythology and tales of the supernatural. During the second period he depicts the grim reality of the Irish struggle for freedom. During the final period we see the reflection of the mystic contemplation of life in his poetry.

The use of symbols and allusion, the reflection of complexity of life and the tension of war reflected in his poetry make him a modern English poet.

7.1.2 The text of the poem

A Prayer for my Daughter

W.B. Yeats.

Once more, the storm is howling, and half hid
Under this cradle-hood and coverlid
My child sleep on. There is no obstacle
But Gregory's wood and one bare hill
Whereby the haystack – and roof – leveling wind,
Bred on the Atlantic, can be stayel;
And for an hour I have walked and prayed
Because of great gloom that is in my mind
I have walked and prayed for this young child an hour
And heard the sea - wind scream upon the tower,
And under the arches of the bridge, and scream
In the elms above the flooded stream;
Imagining in excited reverie
That the future years had come,
Dancing to a frenzied drum,
Out of the murderous innocence of the sea.

May she be granted beauty and yet not
Beauty to make a stranger's eye distraught,
Or hers before a looking-glass, for such,
Being made beautiful overmuch,
Consider beauty a sufficient end,
Lose natural kindness and maybe
The heart-revealing intimacy

That choose right, and never finds a friend.

Helen being chosen found life flat and dull
And later had much trouble from a fool.
While that great Queen, that rose out of the spray,
Being fatherless could have her way
Yet chose a bandy-legged smith for man.
It's certain that fine women eat
A crazy salad with their meat
Whereby the Horn of Plenty is undone.

In courtesy I'd have her chiefly learned;
Hearts are not had as a gift but hearts are earned
By those that are not entirely beautiful;
Yet many, that have played the fool
For beauty's very self, has charm made wise,
And many a poor man that has roved,
Loved and though himself beloved,
From a glad kindness cannot take his eye.

May she become a flourishing hidden tree
That all her thoughts may like the linnet be,
And have no business but dispensing round
Their magnanimities of sound
Nor but in merriment begin a chase,
Nor but in merriment a quarrel.

O may she live like some green laurel
Rooted in one dear perpetual place.

My mind, because the minds that I have loved
The sort of beauty that I have approved,
Prosper but little, has dried up of late,
Yet knows that to be choked with hate
May well be of all evil chances chief.

If there's no hatred in mind
Assault and battery of the wind
Can never tear the linnet from the leaf.

An intellectual hatred is the worst,
So let her think opinions are cursed.
Have not seen the loveliest woman born
Out of the mouth of Plenty's horn
Because of her opinionated mind
Barter that horn and every good
By quiet natures understood
For an old bellow full of angry wind?

Considering that, all hatred driven hence.
The soul recovers radical innocence
And learns at last that it self – delighting,
Self – appeasing, self – affrighting,
And that its own sweet will is Heaven's will;
She can, though every face should scowl
And every windy quarter howl
Or every bellow burst, be happy still.

And may her bridegroom bring her to a house
Where all's accustomed ceremonious;
For arrogance and hatred are the wars
Peddled in the thoroughfares.

How but in custom and in ceremony
Are innocence and beauty born?

Ceremony's the name for the rich horn,
And custom for the spreading laurel tree.

7.1.3 Summary :

The poem 'A Prayer for my Daughter's is addressed to Anne, the daughter of Yeats. It is a loving prayer of the father for his new born daughter. The poet is quite aware of the complexities and horrors of modern life. His daughter belongs to the modern age. So he is worried about the newborn child in the world of anarchy. There is a storm within the mind of the poet. He calls it as a 'great gloom that is in my mind'. Even the howling storm outside. Gregory's wood represents the world of anarchy and horror. The poet prays to God that his daughter should be gifted with a precious beauty. She should have beauty with kindness, openness of heart and right attitude. It should be unlike the beauty of Helen who caused destruction of a whole civilization. In his opinion, the beautiful women eat something and act foolishly. He expects that his daughter should be gifted with sense of courtesy. Her soul should flourish like a tree. He further pray to God to provide her loyalty, progress, prosperity and cheer of mind. She should have innocent thought in her mind. He further thinks that hatred should not be in her head and heart. Because evil makes the woman obstinate and thoughtless. Here he gives an example of Maud Gonne his beloved who was obstinate and who acted foolishly and ruined her life by marrying a worthless man. At last he hopes that his daughter should have a permanent house. She should be married to an aristocratic husband and in her married life there should be good culture. Her married life should be happy, traditional and ceremonious.

7.1.4 Check your progress :

Read the poem carefully and answer the following questions in one word /one phrase or one sentence :

1. For whom does the poet pray in this poem?
2. What is the name of the daughter of the poet?
3. Whose Wood is described in the poem?
4. What kind of beauty should the poet's daughter have?
5. Whose extra ordinary beauty destroyed civilization?
6. According to the poet how should be the married life of his daughter?

7.1.5 Critical appreciation:

The poem 'A prayer for my Daughter' is composed by Yeats in 1919 at the time of the birth of his daughter Anne. It is an affectionate prayer of the father for his daughter. The poem has a background of the contemporary war situation and the horrible and disturbed life of contemporary man. By keeping in mind this tragic background he prays to God to bless his new born child with happiness prosperity peace and beauty.

The present poem consist of ten stanzas. It is a long poem. In the first stanza we see the poet's new born child sleeping in a cradle. The storm is blowing violently all around the house of the poet. The poet himself is in a gloomy and nervous mood. He finds that the time is hard and horrible. He knows that the world around is full of anarchy and disturbance. So he is worried about the future of his daughter.

In the next three stanzas of the poem the poet prays to God that his daughter should be gifted with beauty. However this beauty should not distract the eyes of the stranger. She should have beauty with kindness, openness of heart and right attitude. This beauty should not be wild and destrachve as the beauty of Helen was. Because such an extraordinary beauty is responsible for the loss of civilization. The poets' opinion is that women of extraordinary beauty are obstinate and foolish. They are full of ego. They destroy their life due to their extraordinary beauty.

In this regard he say:

'Its certain that fine women eat

A crazy salad with their meat'

Here the poet refers to two beautiful women. Helen and his beloved Maud Gonne. The beauty of Helen caused destruction of a whole civilization. His beloved Maud Gonne too deceived him by falling love in with a foolish man, John Mac bride.

Next to this Yeats asks for courtesy. He hopes that his daughter should have courtesy through which she will win the heart of others. In his view courtesy is a mark of great culture.

In the sixth stanza the poet wishes for loyalty progress, prosperity and cheer of mind for his daughter. He hopes that the soul of his daughter should be innocent. She should sing like the linnet bird and spread sweetness, music and melody all over the world. He further looks upon hatred as the most evil thing on the earth and hopes that his daughter should live without any feeling of hatred. It was because of such feeling of hatred that beautiful Maud Gonne married a worthless person John Mac Bride and later on repented. Further Yeats talks about the importance of mind without hatred.

The poet expects that his daughter should be married to an aristocratic man. Her husband should take her to a house where everything is traditional and ceremonious. He should be well cultured,. He should have noble mind and positive attitude. In his opinion rich people are without arrogance and hatred. These bad qualities are seen in common people. On the other hand the aristocratic way of life is deeply rooted in custom and tradition which are the sources of all beauty and innocence.

Indeed, the present poem shows the love and affection of the father for his daughter. It also shows the vision of the father for making the married life of the daughter happy, prosperous, rich, comfortable and peaceful. The poet is aware of the forthcoming dangers and difficulties in this world in near future. So he shows his awareness about the protection and security of his daughter in her married life. The sense of destruction enervates his mood. It agonises him. Even the effect of extra-ordinary beauty and destruction to mankind is quoted by him with example of beautiful women likes Helen and Maud Gonne. At the end of the poem he considers that tradition, culture, customs etc. can be well-maintained is an aristocratic family only and no where else.

7.1.6 Glossary:

My daughter: -W. B. Yeats daughter Anne, who was born in 1919

Gregory's wood: - Lady Gregory's estate, which is nearby Yeats residential place.

The tower: -Yeats' House

Out of the murderous innocence of the sea: - A confusing phrase, Yeats is frightened by fearful foreboding of dread events in the futures.

Helen: -The most beautiful lady of Troy who was responsible for the Trojan War and destruction.

Bred on the Atlantic: - Originated from the Atlantic Ocean.

Great gloom: -deep unhappiness about the future.

Elms: -The common European tree which grow to great size and height.

Dancing to a frenzied drum: -The savage people involved in their ceremonial war – dance before they attack enemy.

Distraught: -distracted

Heart – reveling intimacy: -deep love.

Never find a friend: -never find a good husband

Flat and dull: - uninteresting.

Fool: -prince Paris of Troy

The Great queen: -Aphrodite, Greek Venus and goddess of love, beauty and fertility.

Bandy legged smith: -Erebus the God of fire, who was the husband of Aphrodite.

Horn of Pleasure is undone: -happiness is destroyed.

Chiefly learned: -Specially equipped

That have played the fool: -The reference is herewith the poet's deeper love to Muad Gonne on account of her, beauty, which was a foolish act.

Roved: - Wandered about

A poorman: -Yeats himself

Linnet: - A bird, which is known for beautiful singing

Assault: -attack

Out of the mouth of plenty's horn: -born with a silver spoon in her mouth.

Radical: -basic, original.

Accustomed: -traditional.

7.1.7 Exercises:

- i) Comment on the background to the poem 'A Prayer for my Daughter' ?
- ii) Write a critical appreciation of the poem 'A Prayer for my Daughter'?
- iii) What prayer does the poet make for her daughter? Explain.
- iv) Write short notes on the following:
 - i) qualities desired by poet for his daughter.
 - ii) The reasons for the prayer for his daughter.

7.1.8 Answer to check your progress:

1. In this poem the poet prays for her daughter.
2. The name of the daughter of the poet is Anne.
3. In the poem Gregory's world is described.
4. The daughter should have beauty with kindness, openness of heart and right attitude.
5. Helen's extra-ordinary beauty destroyed civilization.
6. The married life of daughter should be traditional.

7.2 The Mosquito

Objectives:

- To study D.H. Lawrence as a modern poet.
- To study and understand the features of Lawrence's poetry.
- To study the various themes in the poem 'The Mosquito'.
- To express an opinion upon the poem.

Structure:

- 7.2.1 Introduction to the poet.
- 7.2.2 The text of the poem 'The Mosquito'.
- 7.2.3 Summary.
- 7.2.4 Glossary.
- 7.2.5 Check your progress.
- 7.2.6 Exercise.
- 7.2.7 Answers to check your progress.

7.2.1 Introduction to the poet:

D.H. Lawrence was one of the greatest writer in the early (1885-1930) twentieth century. Even though he is better known as a novelist and short story writer, he was also a politic poet. He has published ten collection of poem. Among these 'Love Poems' (1913), 'Look, we have come through' (1917) and 'Birds, Bees and Flowers' (1923) are his most well-known collections of poems. Some of his poems always have their place in the patent anthology entries even today. Lawrence composed both rhymed as well as unrhymed poems. In fact his fame as a writer primarily rests upon his novels and stories and he was never included among the great English poets. In his poetry we see the reflection of the features of the Georgian poetry. His poems often shows an awareness of life other than human and he tends to treat it with human dignity. In his poetry we come across his love for concrete and exact imagery.

7.2.2 The text of the poem

The Mosquito

D.H. Lawrence

When did you start your tricks?
Monsieur?

What do you stand on such high legs for?
Why this length of shredded shank,
You exaltation?

Is it so that you shall lift your center of gravity upwards
And weigh no more than air as you alight upon me,
Stand upon me weightless, you phantom?

I heard a woman call you the Winged Victory
In sluggish Venice.
You turn your head toward your tail, and smile.

How can you put so much devilry?
Into that translucent phantom shred
Of a frail corpus?

Queer, with your thin wings and your streaming legs
How you sail like a heron, or a dull clot of air,
A nothingness.

Yet what an aura surrounds you;
Your evil little aura, prowling, and casting a numbness on my mind.

That is your trick, your bit of filthy magic:
Invisibility, and the an anesthetic power
To deaden my attention in your direction.
But I know your game now, streaky sorcerer.

Queer, how you stalk and prowl the air
In circles and evasions, enveloping me,
Ghoul on wings
Winged Victory.

Settle, and stand on long thin shanks
Eyeing me sideways, and cunningly conscious that I am aware,
You speck.

I hate the way you lurch off sideways into air
Having read my thoughts against you.

Come then, let us play at unawares,
And see who wins in this sly game of bluff,
Man or mosquito.

You don't know that I exist, and I don't know that you exist.
Now then!

It is your trump,
It is your hateful little trump,
You pointed fiend,
Which shakes my sudden blood to hatred of you:
It is your small, high, hateful bugle in my ear.

Why do you do it?

Surely it is bad policy.

They say you can't help it.

If that is so, then I believe a little in Providence protecting the innocent.

But it sounds so amazingly like a slogan,

A yell of triumph as you snatch my scalp.

Blood, red blood

Super- magical

Forbidden liquor.

I behold you stand

For a second enspasmed in oblivion,

Obscenely estasied

Sucking live blood,

My blood.

Such silence, such suspended transport,

Such gorging,

Such obscenity of trespass.

You stagger

As well as you may.

Only your accursed hairy frailty,

Your own imponderable weightlessness

Saves you, wafts you away on the very draught my anger makes in its snatching.

Away with a paeon of derision,

You winged blood-drop.

Can I not overtake you?
Are you one too many for me,
Winged Victory?
Am I not mosquito enough to out-mosquito you?

Queer, what a big stain my sucked blood makes
Beside the infinitesimal faint smear of you!
Queer, what a dim dark smudge you have disappeared into!

7.2.3 Summary of the poem ‘The Mosquito’:

The poem ‘The Mosquito’ is composed by D.H .Lawrence. It is addressed to the insect mosquito. It is a long poem. It consists of twenty four irregular stanzas. It is composed in ‘free verse form. In this poem the poet shows his hatred toward mosquito. He thinks that the mosquito is a harmful insect. It is harmful to the whole mankind. The Mosquito is like an enemy of man. It secretly sucks man's blood by putting its sting into the flesh of man. It does not let know man anything about its existence or presence around the man. When man is at rest it stealthily bites man and makes restless.

The poet describes the mosquito’s physical appearance vividly. It has long legs. It has light weight like the air. It has thin wigs and streaming leg. Like the heron bird or like the clot of air it moves easily and freely in the air. Even though it is a small insect it is very troublesome and harm full for human beings. It is an evil insect who makes the mind of the poet benumbed and frozen. When the mosquito bites man the specific part of the human body become numb and senseless.

The poet wonders at the troublesome one nature of the mosquito. He calls it as a trick-player. He also call it as a phantom, a speck, a pointed fiend, a merged blood drop. The mosquito sucks the blood of the poet and seeks its own pleasure by injuring the poet. He also calls it as a dirty creature. He further points outit that the harmful and poisonous bite of the mosquito makes him to thinks that God doesn’t take any care of the innocent man like him. Because of this trouble of mosquito he thinks that God doesn’t protect the innocent. He think that the mosquito attacks upon man like an intruder or a trespasser. The following line shows it:

“such silence, such suspended transport, such gorging, such obscurity of trespass”

The poet is disturbed men falling because of the quick secret bite taken by the mosquito. He wants to catch and kill the mosquito. But immediately it moves here and there with its light wings. Due to its light weight within no time it disappears and saves its own life. The poet is helpless here and can't punish the mosquito any more due to its frail and delicate body.

The poet is unhappy and disgusted with the mosquito. He thinks that he must teach a good lesson to the mosquito. He further says that even though the mosquito is harmful can also prove himself to be more harmful than the mosquito. He also wants to point out that man is superior to animal. In the following lines he mention it-

“Am I not mosquito enough to
Out mosquito you?”

7.2.4 Glossary:

Shred: fragment / particle

Shank: the part of the leg between the knee and the ankle.

Exaltation: raise to high rank.

Gravity: the process of being attracted

Alight: come down and settle (sit)

Phantom: ghost

Sluggish: dull, slow

Devilry: witch craft, magical act.

Translucent: somewhat transparent.

Frail corpus: delicate body.

Queer: strange.

Sail: to travel in water, move across water.

Heron: a large bird with a long neck and long leg that lives near water.

Clot: a thick lump

Aura: feeling that seem to surround and come from a person or place.

Numbness: inability to feel, think or react in the normal way.

An aesthetic: a drug that make you unable to feel pain.

Streaky sorcerer:kind less witch maker.

Stalk and prowl: to move quietly and carefully with a sense of committing crime.

Evasion: the act of avoiding something

Enveloping: covering up.

Ghoul: a ghost living on flesh of dead animal.

Cunningly: in a clever way.

Speck: spot

Lurch: sudden leaning to one side

Slygame of bluff:foolish act

Trump: the sound made by a trumpet.

Fiend: devil.

Hatred: hate, unlove.

Bugle: a musical instrument.

Providence: God.

Snatch: to take away by force

Scalp: the skin that covers the part of head

Liquor: wine

Enspasmed: a sudden painful contraction of muscle.

Oblivion: forgetfulness

Obscenc: immoral, dirty

Ecstasied : feeling of great happiness.

Suck: to take liquid, air into mouth.

Suspended: stopped / hanged.

Gorging: getting angry and feeling physically sick.

Stagger: to walk with weak unsteady steps

Accursed: having a curse.

Frailty: delicacy.

Imponderable: unthinkable

Wafts: to move away gently

Draught: flow of cool air.

Derision: mockery, fun.

Infinitesimal faint smear: extremely small.

Smudge: a dirty mark.

7.2.5 Check your progress:

Answer the following questions in one word / one phrase / one sentence

1. To whom the poem 'The mosquito' is addressed?
2. How is the weight of the mosquito?
3. By what name the woman calls to the mosquito.
4. What metaphors the poets has used for the mosquito in this poem?
5. Is the mosquito harmful or harmless, according to the poet?
6. How is the physical appearance of the mosquito?
7. What do you think is the theme of this poem?
8. According to the poet, whether man is more harmful or mosquito is more harmful?

Key to check your progress:

1. The poem is addressed to the mosquito.
2. The mosquito weighs no more than air.
3. The woman call the mosquito as 'The Winged Victory'.

4. The metaphors used for the mosquito are a phantom, a speck, a pointed fiend, a nothingness, and winged blood-drop.
5. According to the poet the mosquito is harmful.
6. The mosquito is a high-legged, thin winged and light weight insect.
7. Mosquito is an evil and harmful insect.
8. According to the poet man can be more harm full than mosquito.

7.2.6 Exercise:

- 1 Attempt critical appreciation of the poem. ‘The Mosquito’.
- 2 “The poem ‘The Mosquito’ represents evil and harmful nature of mosquito”. Discuss.

7.3 Church Going

Objectives:

- To study Philip Larkin as a modern poets.
- To study the various themes of the poem.
- To study and understand the features of Larkin's poetry.
- To express your opinions upon the poem.

Structure:

7.3.1 Introduction to the poets.

7.3.2 The text of the poem 'Church Going'

7.3.3 Summary.

7.3.4 Check your progress.

7.3.5 Critical appreciation.

7.3.6 Difficult words and phrases

7.3.7 Exercises.

7.3.8 Answers to check your progress.

7.3.1 Introduction to the poets:

Philip Larkin (1922-1985) was the most distinguished poets of a new generation in the fifties. His poetry is regarded as a reaction to the confused romanticism of Dylan Thomas and his imitators. He belong to the group of the movement Poetry of 1950s. this group includes John Wain, Thomas Gunn, Kingsley, Amis. His poetry is also a reaction to the idealism and political enthusiasm of the poets of 1930s such as Auden, Spender and Day Lewis. In his poetry we come across the everyday concerns of the time. His poetry is marked with adroitness, exactness and delicate refinement.

Church Going

Philip Larkin.

Once I am sure there's nothing going on
I step inside, letting the door thud shut.
Another church: mating, seats, and stone,

And little books; sprawling of flowers, cut
 For Sunday, brownish now, some brass and stuff 5
 Up at the holy end; the small neat organ;
 And a tense, musty, unignorable silence,
 Brewed God knows how long. Hatless, I take off
 My cycle-clip in awkward reverence,
 Move forward, run my hand around the font. 10
 From where I stand, the roof looks almost new
 Cleaned or restored? Someone would know: I don't
 Mounting the lectern , I peruse a few
 Hectoring large-scale verses, and pronounce
 "Here endeth" much more loudly than I'd meant. 15
 The echoes snigger briefly. Back at the door
 I sign the book, donate an Irish sixpence,

 Reflect the place was not worth stopping for.
 Yet stop I did: in fact I often do,
 And always end much at a loss like this, 20
 Wondering what to look for; wondering, too,
 When churches fall completely out of use
 What we shall turn them into, if we shall keep
 A few cathedrals chronically on show,
 Their parchment, plate, and pyx in locked cases, 25
 And let the rest rent-free to rain and sheep.
 Shall we avoid them as unlucky places?

 Or, after dark, will dubious women come
 To make their children touch a particular stone;
 Pick simples for a cancer; or on some 30
 Advised night see walking a dead one?
 Power of some sort or other will go on

In games, in riddles, seemingly at random;
But superstition, like belief, must die,
And what remains when disbelief has gone? 35
Grass, weedy pavement, brambles, buttress, sky,

A shape less recognizable each week,
A purpose more obscure. I wonder who
Will be the last, the very last, to seek
This place for what it was; one of the crew 40
That tap and jot and know what rood-lofts were?
Some ruin-bibber, randy for antique,
Or Christmas-addict, counting on a whiff
Of gown-and-band and organ-pipes and myrrh?
Or will he be my representative, 45

Bored, uniformed, knowing the ghostly silt
Dispersed, yet tending to this cross of ground
Through suburb scrub because it held unspilt
So long and equably what since is found
Only in separation? Marriage, and birth 50
And death, and thoughts of these? For which was built
This special shell? For, though I've no idea
What this accoutered frowsty barn is worth,
It pleases me to stand in silence here;

A serious house on serious earth it is, 55
In whose blent air all our compulsions meet,
Are recognized, and robed as destinies
And that much never can be obsolete,
Since someone will forever be surprising
A hunger in himself to be more serious, 60

And gravitating with it to this ground,
Which, he once heard, was proper to grow wise in,
If only that so many dead lie round

63

7.3.3 Summary of the poem ‘Church Going’:

The poem ‘Church Going’ is one of the most famous poems composed by Philip Larkin. It is an autobiographical poem. In this poem Larkin expresses his feelings about religion, particularly about Christianity. Larkin himself expresses his opinion about the poem that in the poem ‘Church Going’ he is concerned with ‘going to church and not going with religion’. He further remarks that the activity of going to church represents important stages of human life. They are birth, marriage and death. In this poem he doesn’t talk anything about whether he believes in God or not. Instead we see him more concerned about what to substitute for God. He wonders about what would happen when churches would go out of use. He finally opines that the substitute for God may be a deep and sincere faith in human and individual power.

Larkin himself is the speaker in this poem. When he steps inside the church he is sure that nothing is going on in the church. He enters the church and closes the door slowly. He finds that in the church the objects like the mat on the floor, the seats, a stone and books are kept. He also finds some stale and dry flowers cut for last Sunday service. He observes a brass pot and an organ also. Further he notices that there is a deadly silent atmosphere in the church. He wonders at such a lifeless and passive situation in the church. He has gone to church without wearing hat and as a mark of respect for the church he takes off his cycle—clips instead of hat.

The poet moves forward and runs his hand around the vessel containing water for baptism. He finds the roof of the church almost new and wonders whether it was cleaned or constructed newly. He goes to the reading desk and reads out some verses from the Bible. Here he pronounces the words ‘Here endeth’ more loudly than usual. These words indicate that it was the end of his belief in the church. This shows but an agnostic view of the poet. After dropping one coin in the box left in the church he finds that the place was not worth stopping. Nonetheless he stopped near the church and everytime he felt the loss like the loss which he feels even today. He doesn’t know what to look for in the church now. He also wonders what purpose would the church serve when they would completely go out of use in future. The various

equipment's in the church would mean only showpieces one day. Even he fears that the church building would serve one day as a shelter for rain and sheep. He also thinks that one day people would avoid to visit church by looking upon it an unlucky place.

The poet further expresses his doubt that one day women of dubious background would visit the church along with their children for curing them of various diseases. Due to non-visit of the pilgrims various plants and shrubs would grow all around the church. The poet learns that in a due course of time there will be less value and importance for church and Christianity. Day by day people are losing their faith in God, religion, Church and Christianity and that is not good at all. He further thinks that perhaps he would be the last visitor to visit the church. In spite of all this faithless atmosphere in the church he also realizes that his faith in God and Bible is not shaken at all even today. Still he has deep and sincere faith in church and Christianity. He knows the value and importance of church in the life of people in all ages. He says that the church represents the whole human life. It represents all stages in human life—birth, baptism, marriage and death. He realizes that it is necessary to go to church for who the survival of mankind. In short, even though the poem begins with the description of the obsolescence, out-datedness and disintegration of the church it ends with the note of hope that the church shapes human life and destiny of man and has greater significance in human life. We can't forget Jesus, Bible, church and Christianity. They are but highly essential for making our life blessed, fruitful, peaceful and prosperous. Making our life blessed and fruitful. And hence we should not allow church to go out of use. Church should not go disintegrated. Church is but a sine qua non of the life of each and every person. The church shapes the destiny of all men. It is a serious place on the serious earth. We can't forget the purpose for which the churches are established.

7.3.4 Check your progress:

1. To which group of poets does Philip Larkin belong?
2. What is the theme of the poem?
3. Which things in the church show unpleasant and unfresh atmosphere in the church?
4. According to the poet, what is going on in the church?

5. What fear about church does the poet express in this poem?

7.3.5 Critical Appreciation:

1. Introduction

Philip Larkin is one of the leading poets of the post-war period in England. He belongs to the group of 'the Movement Poets'. The movement poetry is a product of the fifties. It is a reaction to the excesses of modernist poetry and fiction of the early 20th century. The aim of these poets was to welcome life as it was during the post-war period and they did not want to seek an exquisite reality by abandoning common sense and ordinary existence as sordid. Their poetry is characterized by restraint, tightness and an intellectual framework.

2. Church Going—an autobiographical poem:

Larkin's poem 'Church Going' is autobiographical. Larkin was a pure agnostic and in this poem he expresses his feelings about religion and Christianity. By the use of the title 'Church Going' he suggests not religion but an act of churchgoing. For him churchgoing represents the union of the important stages of human life i.e. birth, marriage and death. In this poem he does not want to discuss whether he believes in God or not but he wants to discuss substitution for God. He thinks what would happen when churches would go out of use. Further he says that the substitute for God may be an obvious faith in human and individual power.

3. Structure of the poem:

The poem 'Church Going' consists of seven stanzas of nine lines each. It is an autobiographical poem having technical perfection. In this poem we see the use of the alternate rhyme scheme except the variation in every fifth line. The poem is a good combination of weak and strong rhymes. The title of the poem is ambiguous. Its one meaning is going to church and the other meaning is that the church is getting obsolete. It is facing disintegration.

4. The poem represents loss of faith:

The poem 'Church Going' is an attack on modernity of life. It represents loss of faith in modern times. Larkin points out that since an age-old time churches have played an important role in the making of human life. The concepts like religion, church, Christianity etc. have brought importance to human life. Ironically the poet

here points out the disbelief of man in church and faith. By focusing the hollowness of dead faith he shows his deep respect for religion.

5. The development of thought in the poem:

The poet himself is a speaker in this poem. As an indifferent or a detached visitor he enters the church and finds that ‘there is nothing going on. ‘He observes the mats on the floor, the seats, a stone and some religious books kept there. He also notices some stale flowers symbolizing fading religion. Besides all this, he takes a look at the holy brass pot, an organ etc. He gets impressed by ‘the musty silence’ in the church. It reflects a sort of discomfort and uneasiness in church atmosphere. Like a detached person he observes all these things there and finds them to be meaningless and obsolete. He learns that the place is not worthy of stopping anymore, Nonetheless he stops there and feels the loss.

He wonders what he would search for now. He also does not know what purpose the churches would serve when they would be completely out of use. He says that all articles in the church would be kept as showpieces in a museum. They would be lifeless and outdated. The church building would be given free of rent to rain and sheep. He also thinks that people would avoid to visit the church building by taking it as an unlucky place. Ahead to this he suggests a possibility that all characterless women may come to the church along with their children for curing them of their illnesses. They would also like to watch evil spirits at night there. The church would be surrounded by well-grown grass and thorny shrubs. No other thing except the sky would be seen from there.

In a due course of time the existence of church building would be obscure and vague. He doesn’t know who would visit the church next. In his opinion the last visitor would be a man like him who is bored and ignorant of faith. He might feel an attachment with the church because he would remember here that the church has played a greater role in shaping the life of man properly right from his birth to death.

6. His observation of the significance of the church:

At the end of the poem Larkin realizes the importance of the church. He says that churches have shaped man’s destiny. It is a serious place on the serious earth because men have to visit the church on all important occasions of their life. These include the events like birth, baptism, marriage and death. In modern times also churches would not lose their value and significance.

Because they represent the whole human life. They would never get obsolete and outdated. Even in modern times a serious man like him would like to visit church in order to shape his destiny and grow wiser. And hence he rightly remarks,”

It pleases me to stand in silence here
A serious house on serious earth it is
In whose blent air all our compulsions meet,
Are recognized, and robed as destinies

In short, Larkin is sure that religion and church still deserve respect in the modern age. No doubt, in the words of one famous critic, “Church Going is one of Larkin’s most famous poems”.

7.3.6 Difficult words and phrases:

Line 1- 9

1. **am sure** : the poem is autobiographical. The poet who is an agnostic, is inside a vacant Church, without any commitment, full of humility, respect and irony for the hallowedness of a dead faith.
2. **thud**: dull sound of the door when shut.
3. **Another Church**: just one more Church just suggesting that they serve no purpose.
4. **sprawling’s of flowers**: flowers spread out loosely.
5. **cut for Sunday**: brought for Sunday service.
6. **Brownish** : flowers have turned brown - note the symbolism : withered flowers like withered faith.
7. **And silence** : the silence in the Church is uncommon. The adjective 'musty' is a case for synesthetic imagery, the 'tense' denotes that the silence is uncomfortable. It produces a sense of uneasiness.
8. **Brewed.... long**: the word 'brewed' suggests that silence is something sinister and may cause trouble. He doesn't know how long it has been there.
9. **Hatlessreverence**: The poet is an ironic cyclist, removing his clips. as one might remove one's hat. In the words 'in awkward reverence' his humility is reflected. His attitude is detached and ironical, but still he removes his cycle-

clips. It is the response of his habit; it does not mean that he feels respect. It is his habit that makes him show reverence and so he feels awkward.

Line 10 - 18

10. **font:** a vessel for keeping baptismal water.
13. **lectern:** a Church sloping, reading desk for the Bible.
peruse : read lightly.
14. **Hectoring heroic;** also bullying. These holy verses seem ~ frighten him away.
15. **Here endeth :** the last words said after prayers. Note the irony symbolism : for the poet it was the end of his belief.
16. **The echoes snigger:** The poet feels as **if the echo is sniggering a;** him, laughing at him, perhaps for his agnostic attitude. 'Echoes' is personified to attribute the poet's own feelings to the echoes.
17. **donate .•. pence:** note the naughty joke - the donation is irreverent; and useless. Singing and donating are the actions caused by habit. He seems to be sardonic at the expense.

Line 19 - 27

24. **Cathedrals :** main Churches.
Chronically: perpetually for a long time.
25. **parchment:** manuscripts written on skin.
pyx : vessel in which consecrated bread used at communion kept.
26. And**sheep :** Humour lies in his suggestion that the rest may be. - left rent-free to rain and sheep.
27. **Shallplaces ? :** the holiness of the Church is still reduce': describing the Church as a place haunted by ghosts.

Line 28-36

The lines indicate that the poet regards the Church as a place of superstitions

28. **dubious women:** women of ill-repute.
29. **a particular stone:** a particular stone that is regarded sacred and could cure illness. Or it may be a tombstone of the father of the illegitimate child.
30. pick .•. **cancer :** collect medical herbs for cancer. simples : medicinal herbs.

31. **Advised ...one?** : on a specific night people may go there to see a ghost
- 32-33 **Power - random:** Superstitious people will come to the Church to see a ghost in order to acquire power to win games and solve puzzles that will bring them prize-money.
- 34 **But ...die :** Religious faith will gradually come to an end and their place will be taken by superstitions that also will soon become extinct.
- 35 **And ...gone ?** It is a rhetorical question which means 'nothing remains'. There is nothing left for the people when they lose faith in religion and then in superstition.
- 36 **weedy pavement:** pavement covered with wild plants.
Brambles: prickly shrubs.
Buttress : supporting frame against the wall.
- Line 37-45**
- 37 **A shapeeach week:** The Church is fast losing its significance.
The place will become unrecognizable each week.
- 38 **Purpose.....obscure :** its purpose will become more obscure.
- 38-40 **I wonder was:** The poet wonders who will be the last person to visit the Church for worship of God.
- 40 **crew:** a member of the staff working on a ship.
- 41 **tap and jot:** the crew from the ship might be a man who opens the tap of the cask containing the liquid and jots down the quantity of the liquid sold. Perhaps the poet refers to antiquarians and historians inspecting and making notes.
Rood-lofts: the word 'rood' refers to Christ's cross. A rood-loft is a gallery over the ornamental portion separating the choir from the main part of the Church. It is a singing gallery over the rood-screen.
- 42 **ruin-bibber :** a person who loves ruins. May be an archaeological person.
randy: boisterous, aggressively clamouring for.
antique: things belonging to a distant past. Some man who takes delight in watching antique may come into the Church to announce its antique value loudly.
43. Christmas **addict :** One who loves Christmas-day Celebrations.

The compound expression is used in a derogatory sense like drugaddict.

counting on a whiff: He expects a whiff, a small amount of joy from Christmas celebrations.

44. **gownmyrrh ?** : things associated with Christmas prayer.

45. **my representative:** one of my kind.

Lines 46-54

46. **Ghostly silt:** It is the sand carried by moving water and it often collects at the mouth of a river. The poet says that the soft silt of religion that had been harbored in the Church has been dispersed and so has lost its power. - Intelligent use of metaphor and epithets. The religion is compared to the silt which is only a thin remnant of a once-rich deposit.

47. **Tending:** coming to attend.

48. **scrub** : stunted trees and shrubs; the surrounding of the Church indicate long neglect and its loss of human contact.

it held unspilt : The Church and its role at three crucial human functions - birth, marriage and death.

49-50 **Whatseparation** : The value of birth, marriage and death is understood only when one is separated from the party bonded to birth, marriage and finally by death itself.

It may mean : The Church that seemed to unite people is now separated from them. So the poet wonders why and for whom the Church had been built.

52 **This special shell** : a mere outside, empty case, or lifeless relic Larkin perhaps shows his disrespect and contempt for the Church by calling it a shell. It is a hollow shell destitute of its essential, content of spiritual value and theological reverence.

53 **accoutered:** clustered.

Frosty: foul-smelling.

Barn : suggesting the hands of people who come to it. Larkin probably refers to the Church as accoutered, frosty barn apparently in irreverence. The Church is like a place where the grain is stored. It indicates that there is nothing holy about it.

54 **Ithere** : The change in the mood is seen in the line. Larkin expresses a

positive feeling of pleasure.

Lines 55 - 63

55 A seriousearth : note the attempt to be serious or the show of reluctant respect, on the part of Larkin. There is a transformed epithet - because the Church is not serious, but the people who enter the Church on special occasions are serious. The line gives dignity to the verse.

56-57 **In whose destinies:** In the blent atmosphere the people are brought together on important occasions like birth, marriage and death which decide man's destiny.

59 **Sincesurprising:** The Church will always be visited because someone or the other will always surprise others by visiting it seriously.

60 **A hunger in himself:** an ardent lover of God calling to serve God.

61-63 **And ... ground :** He will move towards Church and religion because he has been told that it is the place to seek wisdom even though it may be surrounded by graves. The graves also can teach him the philosophical wisdom of the transitoriness and vanity of human life.

63 **If only.... lie round:** The past is a dead lion for the living jackal; food and sustainable for the present. The innumerable dead, around the Church will make the living visitor wise. Note the change from triviality to a sense of discovery and wonder in the poet as he concludes the poem.

The conclusion of the poem shows that beneath Larkin's irony lies a considerable respect for many of the things he affects to deride; what he says here has got clarity and honesty.

7.3.7 Exercise:

A) Answer the following questions.

1. The poem 'Church Going' reflects the loss of faith of the modern man. Discuss.
2. "The poem 'Church Going' is not about going to church but about churches going outdated". Discuss.

B) Write short note in about 100-150 words each.

1. The title of the poem.

2. The attitude of Larkin towards Church.
3. The connection between church and human life.

7.3.8 Answer to check your progress:

1. Philip Larkin belongs to the group of ‘the movement poets’.
2. The poem ‘Church Going’ is about the faith of the church.
3. The things like the mat on the floor, the seats, a stone, books, water pot and dry flowers show unfresh atmosphere in the church.
4. According to the poet noting is going on in the church.
5. The poet fears that churches are getting obsolete and outdated.

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Unit-8

Modern Indian Poetry

OBJECTIVES:

After studying this unit you will be able to :

1. Understand – the significance of Modern Indian Poetry.
2. Explain – different terms and poetic devices used by the Indian poets.

Introduction :

The paper Understanding Poetry starts with Elizabethan Poetry and concludes with Modern Indian Poetry. There are four poems included here. They represent different types and phases in Modern Indian Poetry and these are Indian poets writing in English. Some of these poets are prescribed in major Indian universities but some are included for the first time by our university, which is to our credit. They speak our own contemporary voices. India is a land of multiple ethnicities. Indian poets represent many different voices. Although Sanskrit is the ancient language of the Vedas the diversity in Indian ethos is well expressed in the Prithvi-Sookta in Rig-Veda:

‘Janambibhratibahudhavivachasam

Nana dharmanamprithiviyathaukasham’

(Many people speak many languages and have many religions)

Sisir Das refers to ancient Indian scholars like Anandavardhana (8thc) and Rajasekhara (9th c) who considered ‘apabhramsa’(corrupt speech) as a literary language. Indian history is the testimony to the fact that what came as alien language was absorbed into the cultural history of India. ZiniaMitra says that with the efforts of editors like P.Lal and Nissim Ezekiel English became the natural language of Indian poets, losing its stringent phonetics.

Poets and Poems –

17. Mohammad Iqbal- ‘Listen to Me’
18. Shiv K Kumar- ‘Indian Women’
19. ImtiazDharker- ‘Postcards from God’
20. C.L. Khatri- ‘Two Minute Silence’

Unit 8.1

Listen to Me

Mohammad Iqbal

Structure :

- 8.1.0 Objectives
- 8.1.1 Introduction
- 8.1.2 The Text
- 8.1.3 Summary
- 8.1.4 Analysis of the Poem
- 8.1.5 Glossary and Notes
- 8.1.6 Check Your Progress
- 8.1.7 Key to Check Your Progress
- 8.1.8 Exercises
- 8.1.9 Further Reading.

8.1.0 OBJECTIVES:

After studying this part of the unit students will be able to

- Understand Iqbal as a modern Indian Poet.
- Explain Iqbal's assertion of the importance of love.
- Study relationship between religious and spiritual love.
- Understand Iqbal's rebellious temperament.

8.1.1 INTRODUCTION:

One of the greatest Urdu poets in the contemporary world, Allama Muhammad Iqbal is famous for his poetry in Urdu and Persian. He is also given much credit for his works on political and religious philosophy in Islam. He is usually referred to as AllamaIqbal; Allama means a scholar. AllamaIqbal studied in England and Germany. His primary focus was on the creation of works on politics, religion,

economics, philosophy and history. He also composed a number of poems and is well-known for his poetic works like Rumuz-i-Bekhuri, Asrar-e-Khuri and Bang-i-Dara among others. He is held in high honor in Afghanistan and Iran and he is fondly called as Iqbal-e-Lahori, which means Iqbal of Lahore. His most famous poem which every Indian knows is ‘SareJahan Se Achha, Hindostan Hamara, Ham Bulbulehaiuske, WohGulsitaHamara’.

The present poem is taken from Tulip in the Desert, A Selection of the Poetry of Muhammad Iqbal, translated and edited by Mustansir Mir. It upholds the significance of human life on earth as against the life in the paradise or in heaven. The enterprising and adventurous spirit of man undertakes to explore the earthly world. The angels lack that courage which alone motivates human being to undertake the risks in order to make new discoveries.

8.1.2 THE TEXT:

Listen to me!

Whether or not it moves you,
At least listen to my complaint-
It is not redress this free spirit seeks.
This handful of dust ,
This fiercely blowing wind,
And these vast, limitless heavens -
Is the delight You take in creation
A blessing or some wanton joke ?
The tent of the rose could not withstand
The wind blowing through the garden :
Is this the spring season,
And this the auspicious wind?

I am at fault, and in a foreign land ,
But the angels never could make habitable
That wasteland of yours,
That stark wilderness,
That insubstantial world of Yours

Gratefully remembers my love of hardship.
An adventurous spirit is ill at ease
In a garden where no Hunter lies in ambush.
The station of love is beyond the reach
of your angels,
Only those of dauntless courage are up to it.
(Tr. Bal-i Jibril)

8.1.3 SUMMARY :

The speaker takes pride in being the free spirit. After all human beings are a speck of dust but there are high expectations from them. The poet asks appealingly to God that while their journey in life human beings face many obstacles and he subjects them to test. The poet asks whether God listens to this appeal and whether he is indeed serious about this test.

8.1.4 ANALYSIS OF THE POEM:

It is not redress this free spirit seeks

: Iqbal takes pride in being a 'free spirit', so much so that when he makes a complaint, he does so without any thought of obtaining redress- for that would make him an 'interested' party, compromising his dependence.

This handful of dust.....

A Blessing or some wanton joke?

: This is the complaint Iqbal wishes to make. He suggests that a thinking mind cannot but ask whether the test to which human beings have been put in this world is a fair one: they are a handful of dust, but the demands made on them seem far out of proportion to the abilities with which they have been endowed; for one thing, they face too many obstacles and hostile forces. Is God serious about the test?

The tent of the rose.....wind?

: What is beautiful is often fragile and fails to withstand the forces of destruction. What does this say about life having a meaning? 'Is this the spring...auspicious wind? Means: Is this the fulfilment of Your promises and our hopes?

I am at fault....yours:

This statement is to be understood as a response to another- supposed to have been made by God. When Adam returns from the earth and stands in His court, God accuses him of making grave mistakes in his life. Adam replies, I made the earth habitable in a way the angels were not able to, so look at my accomplishments and not at my failures. The phrase ‘I am at fault’ may also allude to Adam’s first sin in Eden; ‘and in a foreign land’ refers to Adam being expelled to earth, where he is a ‘foreigner’.

That stark....hardship:

The earthly world is beholden to its human resident for making it a wonderful place to live in. ‘Gratefully remembers’ is an idiomatic translation of ‘duaendetahai’, literally ‘it prays (for me)’. The connection between the literal and idiomatic meanings is that one prays for someone’s well-being out of gratitude for the favours received from him.

An adventurous...ambush:

The reference is to paradise, where the poet now is. Paradise is an unexciting place because, representing perfection as it does, it has no room for anything new or adventurous. In a sense, then, the so-called imperfect world is better than paradise.

The station...to it:

It is adventurous human beings who have undertaken to explore the earthly world. The angels (the word qudsi in the original means literally ‘the holy ones’) lack that courage which alone motivates the taking of grave risks in order to make new discoveries.

8.1.5 GLOSSARY AND NOTES :

Redress = remedy, resolution of the problem

Fiercely= strongly

Wanton= teasing, doing something in a lighter vein

Auspicious= sacred, having religious significance

Habitable= worthy to live

Stark= dark, having negative side

Gratefully= having gratitude in mind

Dauntless= adventurous, fearless

8.1.6 CHECK YOUR PROGRESS :

Q 1. Answer the following questions in one word/phrase/sentence each.

- 1) What is the form of this poem?
- 2) Who is the speaker?
- 3) To whom does the poet appeal to listen to his complaint?
- 4) Who is the 'handful of dust'?
- 5) Explain the meaning of the term 'a foreign land'

Q.II. Rewrite the following sentences by choosing the correct alternative.

- 1)is the term used for the scholar in Urdu.
a) Pandit b) Teacher c) Maulavi d) Allama
- 2) This poem is taken from the book.....
a) Tulip in the Desert b) Tulip in the Garden
c) Rose in the Garden d) My Champak Tree
- 3) Iqbal's most famous poem which every Indian knows is
a) Jan gan man b) VandeMataram
c) SareJahan se Achha d) MaaTuze Salam
- 4) The poet gives the example ofto prove that beautiful things are fragile.
a) Champak b) Daffodil c) Rose d) Lily
- 5) 'Gratefully remembers' is the English translation of the Urdu phrase
a) Meridua Kabul karo b) dua en detahai
c) Achhedinonkoyaadkaro d) yebhi din jayenge

8.1.7 KEY TO CHECK YOUR PROGRESS :

Q.I 1) Free verse. 2) The poet. 3) God 4) Human being 5) Earth

Q.II 1) d 2) a 3) c 4) c 5) b

8.1.8 EXERCISES:

- Q I 1. Write critical appreciation of the poem 'Listen to Me'
2. Discuss Muhammad Iqbal as the modern Indian poet.

Q.II Write short notes on the following.

1. Title of the poem
2. Angel and the Human being.

8.1.9 FURTHER READING :

- 1) Kiernan, V.G., *Poems from Iqbal* (London: John Murray, 1955)
- 2) Matthews, D.J., *Iqbal: A Selection of the Urdu Verse- Text and Translation* (London: School of Oriental and African Studies, University of London, 1993)

8.2 Indian Women

Shiv K Kumar

Structure:

- 8.2.0 Objectives
- 8.2.1 Introduction
- 8.2.2 The Text
- 8.2.3 Summary
- 8.2.4 Analysis of the Poem
- 8.2.5 Glossary and Notes
- 8.2.6 Check Your Progress
- 8.2.7 Key to Check Your Progress
- 8.2.8 Exercises
- 8.2.9 Further Reading.

8.2.0 OBJECTIVES :

After studying this poem students will be able to

- Understand Shiv K Kumar as a modern Indian Poet.
- Understand the meaning that the situation of Indian women is pathetic. They must perennially wait for the positive change to occur in their life.

8.2.1 INTRODUCTION :

Shiv K Kumar, born in Lahore in 1921, had his education in Forman Christian College and later in Cambridge. He was a Professor of English in Osmania University for a long time. After this he was the UGC National Lecturer in English and a visiting Professor in universities in various Commonwealth Countries and USA. Major literary works of Prof. Shiv K Kumar are as follows:

Anthologies of Poetry:

Articulate Silences (1970)

Cobwebs in the Sun (1974)

Subterfuges (1976)

Play: *The Last Wedding Anniversary*

8.2.2. THE TEXT :

Indian Women

In this triple-baked continent
women don't etch angry eyebrows
on mud walls.
Patiently they sit
like empty pitchers
on the mouth of the village well
pleating hope in each braid of their mississippi-long hair
looking deep into the water's mirror
for the moisture in their eyes.
With zodiac doodlings on the sands

they guard their tattooed thighs
Waiting for their men's return
till even the shadows
roll up their contours and are gone beyond the hills.

8.2.3 SUMMARY :

Shiv K Kumar's poetry derives its complexity, a subtle fusion of the East and the West, religion and sex, the mind and the heart and the body and the spirit. However, he achieved recognition and synthesis in his poetry.

In the poem 'Indian Women' the poet describes the Indian Women. Their condition has not changed since ancient times. In the contemporary society the suppressed voice of women is not only uttered forcefully by the poets but they have tried their best to uproot those traditional bound superstitious and myth ridden ancient approach from our minds. The language used in the poem is highly metaphorical.

8.2.4 ANALYSIS OF THE POEM:

This is a poem which seeks to recreate a typical Indian scene in a language which is highly metaphorical. At a deeper level the poem is a projection of the poet's response to what one may call the impoverishment of the human spirit. The images of futility and hopelessness which run through the poem serve to reinforce the central theme of the poem in a manner which is typical of Kumar.

1.1- 3: The lines make for a description of a common Indian situation where women never register their protest or anger triple-baked, refers to the hot, parched scenario which is moisture less.

1.4- 6: The image of empty pitchers waiting for water reinforces too the idea that it is the lot of the Indian woman to patiently wait, whether it is for water or for marriage or again for the return of the husband.

1.7: pleating hope in each braid the line calls to mind the typical Indian scene of women slowly pleating their long hair dreaming perhaps of the fulfillment of their hopes and expectations.

1.8: Mississippi-long: Mississippi is the longest river in the USA.

1.10: There is the suggestion in this line that the eyes of the Indian women are always moist with tears.

1.11: with zodiac doodlings on the sand: The act of drawing

1.12 tattooed thighs: Again, a common practice especially among the rural women.

1.13- 17 A beautiful evocation of the fall of dusk which suggests at the same time that the women wait for their men's return with little hope, and that with the passing of the day have passed all their hopes.

8.2.5 GLOSSARY AND NOTES:

Triple-baked= extremely hot

Etch= cut, make clear, define

Doodlings= scribble, absent-minded activity

Contours= an outline of the shape, figure

8.3.6 CHECK YOUR PROGRESS :

Q 1. Answer the following questions in one word/phrase/sentence each.

- 1) What type of language is used in the poem?
- 2) Whose situation is described in the poem?
- 3) What does the image of empty pitchers represent?
- 4) What does pleating of long hair allude to?
- 5) Which are the two things mentioned in the poem that women have been waiting for?

Q.II. Rewrite the following sentences by choosing the correct alternative.

- 1) Shiv K Kumar was a Professor inUniversity for a long time.
a) Osmania b) Hyderabad c) S.P. Pune d) Shivaji
- 2) The only play written by Shiv K Kumar is.....
a) On a Wedding Anniversary b) The Last Wedding Anniversary
c) The Wedding Album d) The First Wedding Anniversary
- 3) The river mentioned in the poem is.....
a) Ghagra b) Narmada c) Ganga d) Mississippi
- 4) Shiv K Kumar has written.....anthologies of poetry.
a) One b) Four c) Six d) Seven
- 5) The type of Indian society portrayed in the poem is
a) Urban b) Semi-Urban c) Metropolitan d)Rural

8.2.7. KEY TO CHECK YOUR PROGRESS :

- Q.I 1) Metaphorical
- 2) Common situation of Indian women
 - 3) Futility and hopelessness
 - 4) Fulfillment of hopes and expectations
 - 5) Water and husband

Q.II 1) a 2) b 3) d 4) b 5) d.

8.2.8 EXERCISES:

- Q I 1. Write a critical note on the poem 'Indian Women'
2. Discuss Shiv K Kumar as a modern Indian Poet.

Q.II Write short notes on the following.

1. Symbols and images used in the poem
2. Situation of women portrayed in the poem.

8.2.9. FURTHER READING:

- 1) Das, B. K, Shiv K Kumar as a Post-colonial Poet. Atlantic Publishers & Distributors, New Delhi (2011)
- 2) Kumar, Dr. S.K., 'REPRESENTATION OF INDIAN WOMEN IN MEN'S POETRY'

<http://drshaleenkumarsingh.blogspot.in/2008/09/representation-of-indian-women-in-mens.html>

Unit 8.3

Postcards from God

ImtiazDharker

Structure:

8.3.0 Objectives

8.3.1 Introduction

8.3.2 The Text

8.3.3 Summary

8.3.4 Analysis of the Poem

8.3.5 Glossary and Notes

8.3.6 Check Your Progress

8.3.7 Key to Check Your Progress

8.3.8 Exercises

8.3.9 Further Reading.

8.3.0 OBJECTIVES :

After studying this unit students will be able to

- Understand ImtiazDharker as a Modern Indian Woman Poet.
- Understand terms like Exile, Religious Strife and Coming home.
- Understand that communalism is the outcome of bitter social reality.

8.3.1 INTRODUCTION:

ImtiazDharker (Born 1954) is one important name in the history of Indian English literature as well as feminist fields. The aim of this article is to understand how Dharker challenges some of the accepted stereotypes of Indian/ Pakistani women and project them in a compassionate light. Also, in her poetry, which is accompanied by drawings, she attempts to portray herself, along with the other

women, in a subversive light. For her, those women who stand up and struggle for themselves are the real protagonists rather than the meek role models given to us by the patriarchal regime. Dharker has published five books till now, namely- *Purdah* (Oxford University Press 1989), *Postcards From God* (Bloodaxe 1997), *I Speak For The Devil* (Bloodaxe 2001), *The Terrorist At My Table* (Bloodaxe 2006) and *Leaving Fingerprints* (Bloodaxe 2009). Through this collection of poetry she has tried to formulate an identity which undermines and overthrows the norms that chain women until death.

8.3.2 THE TEXT:

Postcards from God

Yes, I do feel like a visitor,
a tourist in this world
that I once made.
I rarely talk,
except to ask the way,
distrusting my interpreters,
tired out by the babble
of what they do not say.
I walk around through battered streets,
distinctly lost,
looking for landmarks
from another, promised past.

Here, in this strange place,
in a disjointed time,
I am nothing but a space
that sometimes has to fill.
Images invade me.
Picture postcards overlap my empty face
demanding to be stamped and sent.

‘Dear . . . ’
Who am I speaking to?

I think I may have misplaced the address,
but still, I feel the need
to write to you;
not so much for your sake
as for mine,

to raise these barricades
against my fear:
Postcards from god.
Proof that I was here.

8.3.3 SUMMARY :

This poem is written in 1997. It is richly illustrated with drawings by Dharker herself. The poems in this anthology are written on the backdrop of 1993 Mumbai blasts. She has used two powerful mediums, poetry and painting and has presented an assertive and aggressive commentary on communalism as a consequence of contemporary blasts and the situation afterwards. She shows remarkable compassion and sympathy for those who are affected by these blasts. The title of the poem is actually not a single poem but there are two poems linked with each other. 'Postcards from God' suggests that God is a visitor looking at the world which he has created but does not approve anymore. The poem is nothing but an humble cry for peace by Dharker on the backdrop of devastations in the blasts.

8.3.4 ANALYSIS OF THE POEM :

1-12 The poet says that what these interpreters i.e. sadhus, hajis, maulavis speak is nothing but the meaningless babble. The poem is a kind of dialogue between her and the Almighty. When He had created this world it was very beautiful and serene, it had 'promised past', but now he feels as if he is lost. She herself feels like a visitor and trying to have a dialogue with the supreme Creator, God. She is asking God to be in the witness box.

13-19 There is a life's passage to death and death accompanies you in the form of bloodless Cruelty. God distrusts his interpreters. He is nothing but the space which someone has to fill. And that is why he calls himself the visitor. The Creator is calling himself a visitor on earth. This very idea shows that he is not

happy with human beings. Especially the so called mediators..

20-30 God says that he has reached a wrong place but still he is willing to communicate with his creation, human being. He is strongly against the barricades of religions made by man that divide human beings from each other. He names his questions as 'Postcards from

God' and says that these questions will prove that he has been there.

8.3.5. GLOSSARY AND NOTES:

Interpreters= mediators, intermediaries, so called agents

Babble= meaningless talk

Battered= gone astray, not in proper condition

Disjointed= detached, not related to each other

Misplaced= lost, not found

Barricades= obstructions, obstacles

8.3.6 CHECK YOUR PROGRESS :

Q. I Answer the following questions in one word/phrase/sentence each.

- 1) Who feels like a visitor on earth?
- 2) Who are they whom the narrator distrusts?
- 3) What is the condition of the roads?
- 4) What is the narrator looking for?
- 5) What overlaps his empty face?

Q.II Rewrite the following sentences by choosing the correct alternative.

- 1) The narrator is nothing butthat is to be filled.
a) void b) room c) glass d) space
- 2) Postcards are to beand sent.
a) stamped b) written c) painted d) preserved
- 3) This poem hasstanzas.
a) two b) four c) five d) three.

- 4) The poem is taken from the anthology called.....
- a) The Terrorist At My Table b) I Speak for the Devil
c) Postcards from God d) Leaving Fingerprints
- 5) This poem was published in the year
- a) 1997 b) 1981 c) 1980 d) 1979

8.3.7 KEY TO CHECK YOUR PROGRESS :

Q.I 1.God 2.Interpreters 3.Battered 4. landmarks from promised past
5. picture postcards

Q.II 1)d 2)a 3) b 4)c 5)a

8.3.8 EXERCISES :

- Q I 1. Write critical appreciation of the poem 'Postcards from God'
2. Write a detailed note on Imtiaz Dharker as the prominent Indian as well as a feminist writer.
3. Write the dialogue between God and the poet in prose form.

Q.II Write short notes on the following.

1. Significance of the title of the poem
2. The poem as a comment on communalism

8.3.9 FURTHER READING :

- 1) Dharker, Imtiaz, *Purdah*, OUP , New Delhi, 1989.
- 2) Dharker, Imtiaz, *The Terrorist At My Table*, Bloodaxe, London, 2006.

8.4 Two Minute Silence

C. L. Khatri

Structure:

- 8.4.0 Objectives
- 8.4.1 Introduction
- 8.4.2 The Text
- 8.4.3 Summary
- 8.4.4 Analysis of the Poem
- 8.4.5 Glossary and Notes
- 8.4.6 Check Your Progress
- 8.4.7 Key to Check Your Progress
- 8.4.8 Exercises
- 8.4.9 Further Reading.

8.4.0 OBJECTIVES :

After studying this unit students will be able to

- Understand C. L. Khatri as the contemporary Indian Poet.
- Understand terms like uprooted microphone, broken chair, torn pages.
- Understand the poem as bitter comment on current social condition.

8.4.1 INTRODUCTION:

Dr.C.L.Khatri, an Indian English author, reputed perceptive critic and the Chief Editor of Cyber Literature (offline), www.englishcyber-literature.net (online) and Sanket (College Magazine) and several anthologies of criticism, is an emerging voice in Indian English poetry. He is a bilingual poet writing in English and Hindi. His two poetry collections in English are *Kargil* (2000) and *Ripples in the Lake* (2006) and debut poetry collection in Hindi *GoolerKePhool*. He edited an anthology of poems on world peace Millennium Mood in 2001. He was awarded Michael Madhusudan Academy Award for his poetry collection *Kargil* in 2002. His poems are widely

published, anthologized and translated in different languages in India and abroad. He is the Joint Secretary of Indian Association for English Studies.

'Two Minute Silence', is a Landmark in Modern Indian English Poetry. In this poem the poet presents poignant criticism of wide spread decadence in our society, moral chaos and loss of age old values in Indian society. The poem attacks deep rooted hypocrisy in our lives.

8.4.2 THE TEXT:

Two Minute Silence

Sisters and brothers of India
Let's observe two-minute silence
On the uprooted microphone
On the broken chair in the parliament
On the torn pages of the constitution.

Mothers and fathers of India
Let's observe two-minute silence
On your death, on the death
Of your fear and deference
To your vows and values

Ladies and gentlemen of India
Let's observe two-minute silence
On the death of *dhoti* and *pugadi*
Oxen and coolies replaced by wheels
Chopped up hands and lame legs.

Friends, stand with me
To observe two-minute silence
On this great grand culture
On this glorious century
On its great promises

Let's observe two-minute silence

On the shrinking space, shrinking sun
Stinking water of the sacred rivers
Sleeping birds, falling leaves
Water melon being sliced for quarreling cousins.

Someone whispered in my ear
Can't we do with one minute....?

1. Dhoti - Traditional Indian dress for men.
2. Pugdi- A kind of a turban.

8.4.3 SUMMARY:

This poem is written in 2012. The poet wisely uses Two Minute Silence to express tragic loss of many good things in our lives and many wrong things that have crept in our lives. Our social (read political) institution is defunct with broken chair and uprooted microphone. Constitution is found in tidbits in the highest house. We have lost reverence to all our values. 'Dhoti' and 'Pugadi' are symbols of sound cultural heritage which was reached to us by our forefathers but the poet cries the death of all those good things. Industrial revolution signified by the wheel has brought us chopped up hands and lame legs. This great grand culture is now on the verge of extinction. The poet wants the readers to observe two-minute silence on this great loss. The environmental pollution and the whole world being on the brink of end culminated by the age-old wound of partition and continuing quarrels conclude this terrible Two Minute Silence with one representative voice suggesting One Minute Silence instead of Two Minute.

8.4.4 ANALYSIS OF THE POEM :

1-10 'Sisters and brothers', 'Mothers and fathers', 'Ladies and Gentlemen' and Friends...these are various ways of address used by the poet to include all types of people in India who observe these rituals. The poet wisely uses Two Minute Silence to express tragic loss of many good things in our lives and many wrong things that have crept in our lives. Our social (read political) institution is defunct with broken chair and uprooted microphone. Constitution is found in tidbits in the highest house. We have lost reverence to all our values. 'Dhoti' and 'Pugadi' are symbols of sound

cultural heritage which was reached to us by our forefathers but the poet cries the death of all those good things. Industrial revolution signified by the wheel has brought us chopped up hands and lame legs. This great grand culture is now on the verge of extinction.

11-20 The poet wants the readers to observe two-minute silence on this great loss. The environmental pollution and the whole world being on the brink of end culminated by the age-old wound of partition and continuing quarrels that conclude this terrible catastrophic condition.

21-27 Narrator appeals the readers to observe Two Minute Silence on various social evils like shrinking sun and stinking water. At last one representative voice suggests to observe one Minute Silence instead of Two Minute. This shows our ritualistic temperament in almost everything that we do.

8.4.5. GLOSSARY AND NOTES:

Uprooted= having lost its sanctity

Constitution= our most holy book, the book of laws, rules and regulations

Chopped= cut into pieces

Lame= having no capacity to walk

Glorious= famous

Shrinking= becoming less and less

Stinking= having dirty smell

Quarrelling cousins= neighboring countries being enemies of each other

8.4.6 CHECK YOUR PROGRESS :

Q. I Answer the following questions in one word/phrase/sentence each.

- 1) Who are sister and brothers?
- 2) What do broken chair and torn pages indicate?
- 3) What do dhoti and pugadi stand for?
- 4) What replaced oxen and coolies?
- 5) Which country has 'great and grand culture'?

Q.II Rewrite the following sentences by choosing the correct alternative.

- 1) The poet uses the term 'Ladies and gentlemen' forIndians
 - a) western-minded
 - b) Americans
 - c) British
 - d) Russians
- 2) The poet says that pages of ourare torn.
 - a) textbooks
 - b) anthologies
 - c) constitution
 - d) files
- 3) This poem hasstanzas.
 - a) two
 - b) six
 - c) five
 - d) three.
- 4) The poem is published in the year.....
 - a) 1989
 - b) 2001
 - c) 2012
 - d) 2015
- 5) The expression.....shows problem of housing in urban India
 - a) shrinking sun
 - b) stinking water
 - c) sacred rivers
 - d) shrinking space

8.4.7KEY TO CHECK YOUR PROGRESS :

- Q.I. 1. Indian people 2. Poor condition of our parliament
3. Old traditional values 4. Wheels

Q.II 1)a, 2) c, 3) b, 4) c, 5)d

8.4.8 EXERCISES :

- Q.I 1. Write critical appreciation of the poem 'Two Minute Silence'
2. Draw picture of a man wearing a dhoti and wearing a pugadi
3. Explain why someone said at last that we must observe one minute silence.

Q.II Write short notes on the following.

1. Significance of the title 'Two Minute Silence'
2. Which other examples do you find around you of old things having been dead or replaced like Dhoti, Pugadi, Oxen having been dead or replaced.

8.4.9 FURTHER READING :

- 1) Khatri, C.L and Arora, Sudhir (Ed), *Thunder on Stage: A Study of GirishKarnard's Plays*, Book Enclave, Jaipur, 2008
- 2) Khatri, C.L., *Kargil*, Cyber Literature, Patna, 2007
- 3) Dharker, Imtiaz, *The Terrorist At My Table*, Bloodaxe, London, 2006.

