

CHRONICLES OF TIME

(1)

William Shakespeare

Let Me Not To The Marriage Of True Minds

Perhaps the most influential writer in all of English literature and certainly the most important playwright of the English Renaissance, William Shakespeare was born in 1564 in the town of Stratford-upon-Avon in Warwickshire, England. The son of a successful middle-class glove-maker, Shakespeare attended grammar school, but his formal education proceeded no further. In 1582, he married an older woman, Anne Hathaway, and had three children with her. Around 1590 he left his family behind and travelled to London to work as an actor and playwright. Public and critical success quickly followed, and Shakespeare eventually became the most popular playwright in England and part owner of the Globe Theatre. His career bridged the reigns of Elizabeth I (ruled 1558-1603) and James I (ruled 1603-1625); he was a favourite of both monarchs. Indeed, James granted Shakespeare's company the greatest possible compliment by endowing them with the status of king's players. Wealthy and renowned, Shakespeare retired to Stratford, and died in 1616 at the age of fifty-two. At the time of Shakespeare's death, such luminaries as Ben Jonson hailed him as the apogee of Renaissance theatre.

Shakespeare's works were collected and printed in various editions in the century following his death, and by the early eighteenth century his reputation as the greatest poet ever to write in English was well established. The unprecedented admiration garnered by his works led to a fierce curiosity about Shakespeare's life; but the paucity of surviving biographical information has left many details of Shakespeare's personal history shrouded in mystery. Some people have concluded from this fact that Shakespeare's plays in reality were written by someone else--Francis Bacon and the Earl of Oxford are the two most popular candidates--but the evidence for this claim is overwhelmingly circumstantial, and the theory is not taken seriously by many scholars.

In the absence of definitive proof to the contrary, Shakespeare must be viewed as the author of the 37 plays and 154 sonnets that bear his name. The legacy of this body of work is immense. A number of Shakespeare's plays seem to have transcended even the category of brilliance, becoming so influential as to affect profoundly the course of Western literature and culture ever after.

The Sonnets: Shakespeare's sonnets are very different from Shakespeare's plays, but they do contain dramatic elements and an overall sense of story. Each of the poems deals with a highly personal theme, and each can be taken on its own or in relation to the poems around it. The sonnets have the feel of autobiographical poems, but we don't know whether they deal

with real events or not, because no one knows enough about Shakespeare's life to say whether or not they deal with real events and feelings, so we tend to refer to the voice of the sonnets as "the speaker"--as though he were a dramatic creation like Hamlet or King Lear.

There are certainly a number of intriguing continuities throughout the poems. The first 126 of the sonnets seem to be addressed to an unnamed young nobleman, whom the speaker loves very much; the rest of the poems (except for the last two, which seem generally unconnected to the rest of the sequence) seem to be addressed to a mysterious woman, whom the speaker loves, hates, and lusts for simultaneously. The two addressees of the sonnets are usually referred to as the "young man" and the "dark lady"; in summaries of individual poems, I have also called the young man the "beloved" and the dark lady the "lover," especially in cases where their identity can only be surmised. Within the two mini-sequences, there are a number of other discernible elements of "plot": the speaker urges the young man to have children; he is forced to endure a separation from him; he competes with a rival poet for the young man's patronage and affection. At two points in the sequence, it seems that the young man and the dark lady are actually lovers themselves--a state of affairs with which the speaker is none too happy. But while these continuities give the poems a narrative flow and a helpful frame of reference, they have been frustratingly hard for scholars and biographers

to pin down. In Shakespeare's life, who were the young man and the dark lady?

Of all the questions surrounding Shakespeare's life, the sonnets are perhaps the most intriguing. At the time of their publication in 1609 (after having been written most likely in the 1590s and shown only to a small circle of literary admirers), they were dedicated to a "Mr. W.H," who is described as the "only begetter" of the poems. Like those of the young man and the dark lady, the identity of this Mr. W.H. remains an alluring mystery. Because he is described as "begetting" the sonnets, and because the young man seems to be the speaker's financial patron, some people have speculated that the young man is Mr. W.H. If his initials were reversed, he might even be Henry Wriothesley, the Earl of Southampton, who has often been linked to Shakespeare in theories of his history. But all of this is simply speculation: ultimately, the circumstances surrounding the sonnets, their cast of characters and their relations to Shakespeare himself, are destined to remain a mystery.

A sonnet is a fourteen-line lyric poem, traditionally written in iambic pentameter--that is, in lines ten syllables long, with accents falling on every second syllable, as in: "Shall I compare thee to a summer's day?" The sonnet form first became popular during the Italian Renaissance, when the poet Petrarch published a sequence of love sonnets addressed to an idealized woman named Laura. Taking firm hold among Italian

poets, the sonnet spread throughout Europe to England, where, after its initial Renaissance, "Petrarchan" incarnation faded, the form enjoyed a number of revivals and periods of renewed interest. In Elizabethan England--the era during which Shakespeare's sonnets were written--the sonnet was the form of choice for lyric poets, particularly lyric poets seeking to engage with traditional themes of love and romance. (In addition to Shakespeare's monumental sequence, the *Astrophel and Stella* sequence by Sir Philip Sidney stands as one of the most important sonnet sequences of this period.) Sonnets were also written during the height of classical English verse, by Dryden and Pope, among others, and written again during the heyday of English Romanticism, when Wordsworth, Shelley, and particularly John Keats created wonderful sonnets. Today, the sonnet remains the most influential and important verse form in the history of English poetry.

Two kinds of sonnets have been most common in English poetry, and they take their names from the greatest poets to utilize them: the Petrarchan sonnet and the Shakespearean sonnet. The Petrarchan sonnet is divided into two main parts, called the octave and the sestet. The octave is eight lines long, and typically follows a rhyme scheme of ABBAABBA, or ABBACDDC. The sestet occupies the remaining six lines of the poem, and typically follows a rhyme scheme of CDCDCD, or CDECDE. The octave and the sestet are usually contrasted in

some key way: for example, the octave may ask a question to which the sestet offers an answer. In the following Petrarchan sonnet, John Keats's "On First Looking into Chapman's Homer," the octave describes past events--the speaker's previous, unsatisfying examinations of the "realms of gold," Homer's poems--while the sestet describes the present--the speaker's sense of discovery upon finding Chapman's translations:

Much have I travell'd in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse have I been told
That deep-brow'd Homer ruled as his demesne;
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold:
Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He star'd at the Pacific--and all his men
Look'd at each other with a wild surmise--
Silent, upon a peak in Darien.

The Shakespearean sonnet, the form of sonnet utilized throughout Shakespeare's sequence, is divided into four parts. The first three parts are each four lines long, and are known

as quatrains, rhymed ABAB; the fourth part is called the couplet, and is rhymed CC. The Shakespearean sonnet is often used to develop a sequence of metaphors or ideas, one in each quatrain, while the couplet offers either a summary or a new take on the preceding images or ideas. In Shakespeare's Sonnet 147, for instance, the speaker's love is compared to a disease. In the first quatrain, the speaker characterizes the disease; in the second, he describes the relationship of his love-disease to its "physician," his reason; in the third, he describes the consequences of his abandonment of reason; and in the couplet, he explains the source of his mad, diseased love--his lover's betrayal of his faith:

My love is as a fever, longing still
For that which longer nurseth the disease,
Feeding on that which doth preserve the ill,
The uncertain sickly appetite to please.
My reason, the physician to my love,
Angry that his prescriptions are not kept,
Hath left me, and I desp'rate now approve
Desire is death, which physic did except.
Past cure am I, now reason is past care,
And frantic mad with evermore unrest,
My thoughts and my discourse as madmen's are,
At random from the truth vainly expressed;
For I have sworn thee fair and thought thee bright,
Who art as black as hell, as dark as night.

In many ways, Shakespeare's use of the sonnet form is richer and more complex than this relatively simple division into parts might imply. Not only is his sequence largely occupied with subverting the traditional themes of love sonnets--the traditional love poems in praise of beauty and worth, for instance, are written to a man, while the love poems to a woman are almost all as bitter and negative as Sonnet 147--he also combines formal patterns with daring and innovation. Many of his sonnets in the sequence, for instance, impose the thematic pattern of a Petrarchan sonnet onto the formal pattern of a Shakespearean sonnet, so that while there are still three quatrains and a couplet, the first two quatrains might ask a single question, which the third quatrain and the couplet will answer. As you read through Shakespeare's sequence, think about the ways Shakespeare's themes are affected by and tailored to the sonnet form. Be especially alert to complexities such as the juxtaposition of Petrarchan and Shakespearean patterns. How might such a juxtaposition combination deepen and enrich Shakespeare's use of a traditional form?

Summary

'Let me not to the Marriage of True Minds' is one of the famous sonnets of Shakespeare and is addressed to an unnamed young friend of the poet called 'Mr. W. H.' This sonnet is in a perfect Shakespearean form with three

quatrains and a rhyming couplet. It's rhyme scheme is abab, cdcd, efef, gg.

In this sonnet Shakespeare precisely delineates the great qualities of true love. The poet has explained true love in a very free way. Ex-pressing his faith in the power of true love, the poet says that there can be no obstacles in the union of true lovers. True love is unchanging. It never changes even when there is a chance of change. It does not submit to the power of its annihilator. In other words the poet declares it unparalleled quality of constancy and steadfastness. True love never yields before anybody.

The theme of the poem is fully developed by comparing the everlasting nature of true love to the sun and North star (Pole Star) which is remain constant and guide to the wandering ships in the uncharted ocean. In the same way true love also does not yield before the difficulties of life and guides lovers in the life. True love is permanent and fixed like the sun and the pole star in the universe.

According to Shakespeare time a universal destroyer which destroys everything but it has no effect on true love. He compares time to a farmer. A farmer reaps crops with his sickle. In the same way time destroys the physical beauty of a person. It can finish the rosy lips and checks of a lady. But true love does not come in the range of time's sickle. It does not change with the passage of time. The depth of love, like full worth and potentialities of the guiding star can never be

completely known. The North Star and ideal love are both beyond human estimation. They are too high to be measured. True love or the spiritual love is not at all affected by death, decay and destruction caused by the passage of time. On the other hand, it remains constant even to the dreadful day of judgment.

In the end the poet makes a claim. He asserts that if anybody can prove him wrong, he will admit that he is neither a poet nor has anybody ever loved in this world. To conclude, it can be said that the theme of this sonnet has been beautifully and effectively developed. True love is constant, immortal and a source of guidance to the lovers in life.

Reference to the Context

Stanza – I

Let me not..... remove to remove

Reference to Context:-

These lines quoted above have been taken from the poem 'Let Me Not to the Marriage of True Minds' written by William Shakespeare. In this poem, the poet gives the definition of true love. He says that true love is fixed and eternal.

Explanation :-

In these lines William Shakespeare says that there cannot be any obstacle in the union of minds of the persons who are true to each other. Here, in these lines, 'marriage' is

signifying union, friendship and understanding. It is the marriage of true minds and not to the marriage of bodes. In other words this marriage of two true minds is true love and this true love never changes with the passage of time and circumstances. That love is not true love which changes when it finds a chance to change. True love or the spiritual love does not submit to the power of its annihilator. Here in these lines the poet gives the idea of the genuine love which never changes and never yields. It always remains permanent.

Stanza – 2

O, no! it is height be taken

Reference to Context:-

These lines quoted above have been taken from the poem 'Let Me Not to the Marriage of True Minds' written by William Shakespeare. In these lines the poet gives the qualities of true love. He says that there can be no external barriers in the way of the union of true lovers. There love is constant like a light house and the Pole star. It guides lovers as the Pole star guides the wandering ships. It is permanent and immortal.

Explanation :-

In these lines, the poet asserts that true love is constant and firm. He compares true love to a light house and the Pole star. As the light house in constant, It faces storms in the sea and is never shaken, in the same way true love is not shaken by the difficulties and problems of life. The Pole star serves as

infallible guides to the ships in the uncharted ocean. True love also guides lovers in life. The depth of true love, like full value and potentialities of the guiding star can never be completely acknowledged. The Pole star and ideal love are both beyond human estimation. They are true height to be measured. In other words we cannot measure the real influence of love on human life.

Stanza – 3

Love's not Man ever lor'd

Reference to Context:-

These lines quoted above have been taken from the poem 'Let Me Not to the Marriage of True Minds' written by William Shakespeare. In these lines, the poet says that true love is a firm and constant. It never ends. Time has no effect on the true love.

Explanation :-

In this stanza the poet says that true love is not time's slave. It does not change with the passage of time. Although time is a universal destroyer. It can destroy everything. It can cut down the physical beauty of a person. But true love does not come in the range of time's sickle. Time has no effect on true lovers. Here time is personified as a farmer harvesting the crops with a sickle. In other words physical beauty is temporarily, seasonal and mortal but true love is constant and immortal. It stands still even to the dreadful day of judgement.

The poet strongly affirms the steadfast nature of true love. In the couplet the poet makes a claim. He says that if anybody can prove him wrong in his assessment of true love, he will admit that he is not a poet. Nor has anybody lived in this world. These lines show the fixed and eternal nature of perfect love.

Question-Answer (Short Type)

Q.1. Express the central idea of the sonnet in your own words.

Ans.: The central idea of the poem is constant and eternal nature of true love. It is firm like the sun and the pole star and guides young lovers in the life. There can be no eternal barriers in the meeting of true lovers. It can not be destroyed even by the passage of time because it is immortal and permanent. On the other hand, it stands still till the end of the world and serves as a source of guidance to the lovers.

Q.2. How has beauty been described as weak before time?

Ans.: Time is personified as a farmer harvesting the crops with a sickle. According to the poet time is a universal destroyer and it destroys everything. It cuts down the physical beauty such as the rosy lips and cheeks of a lady. The outward attraction of a lady may vanish with the passage of time as the physical beauty is temporary,

seasonal and mortal. In this way beauty is weak before time.

Q.3. How far do you agree with the poet's statement: Love is not time's fool'?

Ans.: We fully agree with the poet's this statement because time is a great destroyer and it can finish everything. Time has a great capacity to cut down the physical beauty of a person as physical beauty is seasonal and mortal. But true love on the other hand can not be destroyed by the passage of time. The forces of time have no effect on the true or the spiritual love. It remains constant till the dreadful day of Judgement.

Q. 4. Which characteristic quality of true love is highlighted by the use of phrase 'ever fixed mark'?

Ans.: the constant or the permanent quality of true love is highlighted by the use of ever fixed mark. True love is compared to the sun and the pole star which is fixed and constant in the universe and serves as infallible guides to the wandering ships in the sea. In the same way true love is unchanged and constant and does not submit to the power of its annihilator. It is not destroyed and shaken even by the most powerful thing like the time. In other words time has no effect on true love. That's why true love is compared to the sun and the pole star.

Q.5. What is the assertion made by the poet in the couplet of this sonnet?

Ans.: The couplet forcefully establishes the poet's intensity of feeling about the nature of true love. Shakespeare, in these lines, makes a claim that if anybody can prove him wrong in his assessment of true love, he will admit that he is neither a poet nor has anybody ever loved in this world.

Question-Answer (Essay Type)

Q.1. How does Shakespeare define true love?

Ans.: Shakespeare thinks that true love is constant, steadfast and unchanging. In order to prove his point, he equates the everlasting nature of true love to the sun and the North Star. The sun and the pole star are fixed and eternal in the universe and serve as infallible guides to the wandering ships in the uncharted ocean. The sun and the North Star can not be shaken and destroyed by anything. Even the most powerful thing "the time" which destroys everything else has no effect on these things. In the same way true love guides lovers in the sea of life. It also remains steadfast like the pole star and the depth of this true love like the full value and potentialities of the guiding star can never be completely known. The North Star and ideal love are both beyond human estimation, too high to be measured.

According to the poet, true love is not a slave of time. Time can destroy the physical beauty of a person. It can finish the rosy cheeks and lips. The outward attraction of a person may vanish with the passage of time, because physical beauty is temporary seasonal and mortal. Time is here compared to a farmer. As a farmer reaps his crops with a sickle, time also cuts down the physical beauty of a person. But true love is out of the range of time's sickle. It does not submit to the power of its annihilation. It remains constant till the dreadful day of the Judgement. In other words the poet declares the steadfast nature of true love. The perfect love lasts eternally. It is not at all affected by anything in this world.

In the couplet the poet makes a claim. He asserts that if anybody can prove him wrong in his assessment of the true love, he will admit that he is neither a poet, nor has anybody ever loved truly this world. Thus the poet defines true love as fixed, eternal, unyielding and timeless.

Q.2. Define Metaphor. Elaborate various metaphors used in this sonnet.

Ans.: **Metaphor**:- A metaphor is a comparison which is implied and not formally stated. In a metaphor a word which is standard or literal usage denotes one kind of

thing quality, or action to another, in the form of a statement of identity instead of comparison. Thus when we say that “He is a lion”, it is a use of metaphor. In this sonnet Shakespeare compares true love to the sun and the North Star. Through these comparisons, the poet wants to prove that true love is fixed and unchanging.

Shakespeare compares the everlasting nature of true love to the sun and the pole star, which is fixed, unyielding and timeless and serve as infallible guides to the wandering ships in the uncharted ocean. In the same way the perfect love is constant and firm. It faces the difficulties of the life but is not shaken. Nobody can finish true love. True love remains unchanged before the challenges and troubles of life. Like the pole star true love guides the lovers in the life. The depth of the true love, like the full value and potentialities of the guiding star, can never be completely acknowledged. The North Star and the perfect love both are inestimable.

The poet personifies time. He compares time to a farmer. A farmer harvests the crop with his sickle. In the same way time cuts down the physical beauty of a person because time is a great destroyer. But even this powerful time has no effect on the true love. True love does not come in the range of time’s sickle. It does not change with the passage of time. Rather it remains constant till the end of the world.

Q.3. Explain the structure and rhyme of the sonnet. Give illustrations.

Ans.: "Let me not to The Marriage of True Minds" is one the famous sonnets of Shakespeare. A sonnet is a lyric poem, written in a single stanza, which consists of fourteen iambic pentameter lines, linked by an intricate rhyme scheme. The sonnet form originated in Italy. There are Shakespearean sonnet and Italian. In Shakespearean sonnet we have three parts of four lines each and couplet at the end following the rhyme pattern of ab ab, cd cd, ef ef, gg. In Italian sonnet we have two parts of eight and six lines. There is generally a slight change of thought in the last part. This very sonnet has its own structure comprising exposition, elaboration, exemplification and inference. The first quatrain proposes the theme, the second and the third enlarge and exemplify the exposition and the couplet concludes the sonnet.

The poem is a typical Shakespeare sonnet. It has three parts of four lines each. These are called quatrains. There is couplet at the end. In the first three parts, the poet defines the qualities of perfect love. He asserts that true love is permanent and unchanging. In the couplet in the end, he makes a claim. He says that if any body can prove him wrong, he will admit that he is not a poet, nor has any body ever loved in this world.

The rhyme scheme of poem is ab ab, cd cd, ef ef, gg. In each stanza the first line rhymes with the third and the second with the fourth e.g. minds-finds, Love-remove, mark-bark, shaken-taken etc. In the couplet both the lines rhyme with each other.

Q.4. how has true love been presented as permanent and immutable?

Ans.: The sonnet is written by the great dramatist and poet Shakespeare and is about the nature of true love. In this poem the poet delineates the great qualities of true love. Expressing his faith in the power of true love, the poet declares its unparalleled quality of consultancy and steadfastness. Shakespeare believes that there cannot be any obstacles in the union of two hearts. They remain united in all circumstances. True love is firm and constant. It is not at all affected by difficulties and problems of life. True love guides the paths of lovers. The theme is fully developed by comparing the everlasting nature of true love to the sun and the pole star, which are fixed and unyielding and serve as guides to the wandering ships in the sea. In the same way true love is permanent and eternal and does not submit to the power of its annihilator. The depth of the true, like the guiding star is beyond human estimation, too high to be measured. True love is not time's slave. It does not

change with the passage of time. Time can not destroy true love. On the other hand it remains constant and firm till the dreadful day of Judgement. In the end the poet makes a claim. If anybody can prove him wrong, he will admit that he is not a poet and no one has ever loved in this world. Thus the theme of the poem is the constant, eternal and immortal nature of true love.

(2)

John Donne
Death Be Not Proud

John Donne

John Donne was born in 1572 to a London merchant. Donne's parents were both Catholic at a time when England was deeply divided over matters of religion; Queen Elizabeth persecuted the Catholics and upheld the Church of England established by her father, Henry VIII. The subsequent ruler, James I, tolerated Catholicism, but advised Donne that he would achieve advancement only in the Church of England. Having renounced his Catholic faith, Donne was ordained in the Church of England in 1615. Donne's father died when he was very young, as did several of his brothers and sisters, and his mother remarried twice during his lifetime. Donne was educated at Hart's Hall, Oxford, and Lincoln's Inn; he became prodigiously learned, speaking several languages and writing poems in both English and Latin.

Donne's adult life was colourful, varied, and often dangerous; he sailed with the royal fleet and served as both a Member of Parliament and a diplomat. In 1601, he secretly married a woman named Ann More, and he was imprisoned by her father, Sir George More; however, after the Court of Audiences

upheld his marriage several months later, he was released and sent to live with his wife's cousin in Surrey, his fortunes now in tatters. For the next several years, Donne moved his family throughout England, travelled extensively in France and Italy, and attempted unsuccessfully to gain positions that might improve his financial situation. In 1615, Donne was ordained a priest in the Anglican Church; in 1621, he became the Dean of St. Paul's Cathedral, a post that he retained for the rest of his life. A very successful priest, Donne preached several times before royalty; his sermons were famous for their power and directness.

For the last decade of his life, before his death in 1630, Donne concentrated more on writing sermons than on writing poems, and today he is admired for the former as well as the latter. (One of his most famous sermons contains the passage beginning, "No man is an island" and ending, "Therefore ask not for whom the bell tolls; it tolls for thee.") However, it is for his extraordinary poems that Donne is primarily remembered; and it was on the basis of his poems that led to the revival of his reputation at the beginning of the 20th century, following years of obscurity. (The renewed interest in Donne was led by a new generation of writers at the turn of the century, including T.S. Eliot.) Donne was the leading exponent of a style of poetry called "metaphysical poetry," which flourished in the late sixteenth and early seventeenth centuries.

Metaphysical poetry features elaborate conceits and surprising symbols, wrapped up in original, challenging language structures, with learned themes that draw heavily on eccentric chains of reasoning. Donne's verse, like that of George Herbert, Andrew Marvell, and many of their contemporaries, exemplifies these traits. But Donne is also a highly individual poet, and his consistently ingenious treatment of his great theme--the conflict between spiritual piety and physical carnality, as embodied in religion and love--remains unparalleled.

Summary

‘Death Be Not Proud’ is one of the nineteen Holy Sonnets written by the great metaphysical poet John Donne. As a typical product of Renaissance, Donne wrote a kind of love and religious poetry that shocked its readers into attention with its wit, conceits, far fetched imagery, erudition complexity, colloquial and dramatic styles. Donne’s poetry exemplifies the rare synthesis of reason and passion – a unique quality which is termed as the “Unified Sensibility.”

This poem forcefully demolishes the popular conception of death as a powerful tyrant. The poet presents an unconventional view of death. By addressing the poem to death, Donne says that Death should not feel proud of itself. Death is neither frightening nor powerful although some people have called it so. It has no power over the soul which is

immortal. The poet explains his idea through the examples of rest and sleep. He says that rest and sleep are only the pictures of death. We derive pleasure from rest and sleep. So death itself should provide much more pleasure, which is the real thing. Secondly our best men get death very soon. Their bones get rest and their soul gets freedom. Hence death is not frightening thing.

Now the poet blasts the popular belief that death is all powerful. Death, in fact is a captive, a slave to the power of fate, chance, cruel kings and bed men. It lives in the bad company of poison, war and sickness. Opium and other narcotics are as effective as death in inducing us to sleep. They, actually, make us sleep better. Death cannot operate at its own level. So death should not feel proud of its powers.

In the ends, the poet once again says that death is a kind of sleep, after which the soul will wake up to, live forever and becomes immortal. Then death has no power over us. In other words the soul conquers death; it is the death which itself dies. Thus Donne degrades death and declares happily the impotence of death. It is, in no way, powerful and dreadful. So we should not fear death as it has no power over our souls.

Explain with Reference to the Context:

Stanza – 1

Death not be..... thou kill me

Reference to Context:-

These lines quoted above have been taken from the poem 'Death Be Not Proud'; written by John Donne. In this lines, the poet says that Death is neither terrible nor powerful. It has no effect on the soul of a person. So death should not fell proud of it power.

Explanation :-

The opening of the poem a highly rhetorical and declamatory. Here the poet personifies the death. He say that death should not be feel proud. Although some people have called it powerful and fearful, yet in actual it is not so. Those people whom death things to have killed, do not actually die. Their souls become immortal. Death does not have the power to kill the poet either. In other words death has no effect and power over the soul. Donne considers death as a poor thing, not a mighty one. By culling death 'poor', the poet pities death for its powerfulness and vulnerability.

Stanza – 2.

From rest and sleepsoul's delivery.

Reference to Context:-

These lines quoted above have been taken from the poem 'Death Be Not Proud'; written by John Donne. In this poem the poet says that Death is neither powerful nor fearful. It has no power over the soul. So it should not be proud of itself.

Explanation :-

In this stanza the poet says that death is not frightening. The poet attempts to provide us with the reasoning for his argument. If we derive pleasure from rest and sleep, which are only copies or pale imitations of death, we must derive even greater pleasure from death itself, which is a real thing. Moreover the poet says that those people die young whom God loves most. Death can kill only the bodies of persons and not the souls. After death the bodies get rest and souls become free and immortal. Death actually gives rest to our bodies and release to our soul. It actually gives birth to the soul which earlier was encaged in our body. So death is not fearful and terrible.

Stanza – 3

Thou art slave..... thou shalt die

Reference to Context:-

These lines quoted above have been taken from John Donne's poem 'Death Be Not Proud. In these lines, the poet says that man should not be fearful of death as it has no power over the soul. Sleep and rest, which are only images and pictures of death, give us a lot of pleasure.

Explanation :-

In these lines the poet blasts the popular belief that death is all-powerful death, in fact, is a captive or slave to power of fate, chance, cruel kings and bad men. Opium and other narcotics are as effective as death in inducing us to sleep. They, actually, make our sleep better. Death cannot operate at its all level; it has to seek the help of poison, war and sickness to show its efficacy in which's company death lives. Death is only kind of short sleep, after which the soul will wake up to live forever. Moreover the soul conquers death. It is the death which itself dies because death has no power over the soul of a person. In a way Donne degrades death and declares as happily the importance of death.

Question-Answer (Short Type)

Q.1. Comment on the opening of the sonnet 'Death Be Not Proud'.

Ans.: In the opening lines of the poem, Donne addresses the Death and asks it not to feel proud. Some people have called death powerful and frightening yet actually it is not so. Donne considers death as a poor thing, not a mighty one. The people, whom death thinks to have killed, do not actually die. Rather their souls become immortal which will wake up live forever. In this way the soul is more powerful and conquers death. The poet says that death cannot kill even him.

Q.2. What, according to the poet, are the agents of death?

Ans.: The poet says that poison, war and sickness are the agents of death. Death lives in their bad company. Death has to seek the help of these bad agents to kill a person. Death, in fact, is a slave to the power of fate, chance, cruel kings and bad men. Opium and other narcotics are as effective as death in inducing us to sleep. They, actually, make us sleep better. Death cannot operate at its own level. That's why death is not powerful and dreadful.

Q.3. What does the image of 'slave' suggest?

Ans.: John Donne says that death is a captive or slave to the power of fate, chance, kings and bad men. This slave image of death suggests that death is not powerful. It is not independent and cannot operate at its own level. It only carries out the orders of fate and chance and kills others. It has to take the help of poison, war and sickness to show its efficacy.

Q.4. Explain the following expressions: (i) 'Soul's delivery' (ii) death, thou shalt die.

Ans.: (i) 'Soul's delivery' :- By soul's delivery the poet want to convey that death is not frightening or dreadful. After death, our souls become free and immortal.

(ii) Death, thou shalt die:- The poet asserts that death is not almighty and dreadful because it has no power over the soul. It can kill only our bodies. After the death, our bones get rest and our soul gets freedom. The soul wakes up eternally and becomes immortal. In other words the soul conquers death; it is the death which itself dies because it can not destroy our soul. The powerful soul is, in this way, beyond the clutches of the poor death. So the poet pities death for its powerlessness and vulnerability.

Question-Answer (Essay Type)

Q.1. What conclusion do you derive about Donne's religious faith from your reading of "Death Be Not Proud"?

Ans.: "Death Be Not Proud" is Sonnet No. 10 in Donne's book Holy Sonnets. Donne is the typical product of Renaissance who writes a kind of love and religious poetry that shocks its reader into attention with its wits, conceits and far-fetched imagery. Some times his poetry becomes very difficult and obscure and can not be understood by the common reader.

This poem shows that the poet is a deeply religious person. All the religious Christians believe in the immortality of soul. In the same way Donne, who is very much religious at heart says that Death has no power over the soul. It can kill only over bodies. After the death, the soul becomes immortal and will wake up eternally in

the heaven. Rather it is the soul which conquers death. Donne considers death as poor thing, not a mighty one. By calling death 'poor' the poet pities death for its powerlessness and vulnerability. He says that Death is neither terrible nor powerful. Death is only a form of rest and sleep which gives us much more pleasure. Again the poet describes death as a slave of fate, chance, kings and bad men. It lives in the bad company of poison, war and sickness. It cannot operate its own level; it has to seek the help of its agents like poison, war and fate to finish a person. In other words it is not independent. It is powerless and should not feel proud in killing a person. In fact, it is the death which itself dies. In fact, it is the death which itself dies. In this way Donne degrades death and declares happily the impotence of death and this poem shows the deeply religious nature of the poet.

Q.2. Do you agree with Donne that Death is nothing but 'poor death'?

Ans.: Yes, we fully agree with Donne that death is nothing but poor death. In this poem the poet forcefully demolishes the popular conception of death as a powerful tyrant. It does so by developing the argument that death is as temporary and invigorating as sleep. Generally people believe that death is terrible and powerful. But the poet defies the authority of death. The boldness of the

argument becomes obvious when Donne calls death 'poor' because it is merely a slave of fate, chance, kings and bad men. Death can not operate at its own level. It has to seek the help of poison, war and sickness to kill a person. Again he compares death to sleep. He says that rest and sleep are only the pictures of death. They give us a lot of pleasure. So death itself should give much more pleasure. Opium and other narcotics are as effective as death in inducing us to sleep. They, actually make us sleep better. Moreover our best men die soon. After the death their bodies get rest and their soul becomes free. It has no power over the soul. It can kill the bodies and not the soul. Death, for Donne, is nothing more than a door through which our soul has to pass to lead an eternal life. The poem thus celebrates soul's immortality and death's mortality. The soul conquers the death; it is the death which itself dies.

(3)

John Milton

On His Blindness

John Milton was born on December 9, 1608, in London. Milton's father was a prosperous merchant, despite the fact that his family had disowned him when he converted from Catholicism to Protestantism. Milton excelled in school, and went on to study privately in his twenties and thirties. In 1638 he made a trip to Italy, studying in Florence, Siena, and Rome, but felt obliged to return home upon the outbreak of civil war in England, in 1639. Upon his return from Italy, he began planning an epic poem, the first ever written in English. These plans were delayed by his marriage to Mary Powell and her subsequent desertion of him. In reaction to these events, Milton wrote a series of pamphlets calling for more leniency in the church's position on divorce. His argument brought him both greater publicity and angry criticism from the religious establishment in England. When the Second Civil War ended in 1648, with King Charles dethroned and executed, Milton welcomed the new parliament and wrote pamphlets in its support. After serving for a few years in a civil position, he retired briefly to his house in Westminster because his eyesight was failing. By 1652 he was completely bli

Despite his disability, Milton reentered civil service under the protectorate of Oliver Cromwell, the military general who ruled the British Isles from 1653 to 1658. Two years after Cromwell's death, Milton's worst fears were realized—the Restoration brought Charles II back to the throne, and the poet had to go into hiding to escape execution. However, he had already begun work on the great English epic which he had planned so long before: *Paradise Lost*. Now he had the opportunity to work on it in earnest. It was published in 1667, a year after the Great Fire of London. The greatness of Milton's epic was immediately recognized, and the admiring comments of the respected poets John Dryden and Andrew Marvell helped restore Milton to favour. He spent the ensuing years at his residence in Bunhill, still writing prolifically. Milton died at home on November 8, 1674. By all accounts, Milton led a studious and quiet life from his youth up until his death.

In his twenties, Milton wrote five masterful long poems, each of them influential and important in its own separate way: "On the Morning of Christ's Nativity," "Comus," "Lycidas," "Il Penseroso," and "L'Allegro." Through these poems, Milton honed his skills at writing narrative, dramatic, elegiac, philosophical, and lyrical poetry. He had built a firm poetic foundation through his intense study of languages, philosophy, and politics, and fused it with his uncanny sense of tone and diction. Even in these early poems, Milton's literary output was guided by his faith in God. Milton believed

that all poetry served a social, philosophical, and religious purpose. He thought that poetry should glorify God, promote religious values, enlighten readers, and help people to become better Christians.

Aside from his poetic successes, Milton was also a prolific writer of essays and pamphlets. These prose writings did not bring Milton public acclaim. In fact, since his essays and pamphlets argued against the established views of most of England, Milton was even the object of threats. Nevertheless, he continued to form the basis for his political and theological beliefs in the form of essays and pamphlets.

Summary

“On His Blindness is a sonnet written John Milton, on acclaimed seventeenth century English poet. As a sonneteer, Milton widened the range of the sonnet and revived the classical or the Petrarchan sonnet form, falling into parts: the first, an octave (eight lines) rhyming abba abba, reveals the poet’s fears and complaints; and the second, a sestet (six lines) rhyming cde cde, teaches us total submission to God's design.

This poem was written in 1655; three years after Milton become completely blind, and is marked by a brooding sense of despondency arising out of his blindness. It was written when Milton was in his forty-fourth year. The poem can be

divided into two parts. In the first half of the poem, the quite expresses his sadness at the loss of his eye-sight. He finds himself alone in this dark and wide world. God has given him the talent of writing poetry. This gift is lying useless within. The quite expressing his unhappiness about the fact that the best part of his life would go waste without producing any work of creative importance. It is like death for him to hide his talent. He fears that God will rebuke him for not using his talent because we want to serve God with this gift. He grumbles against God and he, thus, raises the question of the justness of God's ways to man in relation to his own loss of sight. He foolishly asks himself whether God demands work from him although the God has made in blind. Thus the first half of the poem reflects the poet's mood of sadness and murmuring.

However, the second part of the poem expresses Milton's feeling of resignation and his undiminished fate in God's justice. He accepts total submission to the will of God. The poet's inner faith consoles him and stops his murmur. He realises that God does not need anyone's praise or work. Those who bear the duties given by God served him best. God only want complete faith in him. Those who patiently serve God and wait for his orders are also his true servants. The sonnet teaches us to be content with our lot in life and also that it is man's duty to stand in readiness to serve God without any complaint or protest.

Explain with Reference to the Context:

Stanza – 1

When I consider returning chide.

Reference to Context:-

These lines quoted above have been taken from the poem 'On His Blindness' written John Milton. It was written in 1655 three years after Milton became completely blind. This sonnet is marked by a brooding sense of despondency arising out of his blindness. He feels sad that he will not be able to serve the God with his talent of writing poetry

Explanation :-

In this poem Milton is very unhappy and feels sad because he became completely blind when he was in his forty-fourth year. He is left alone in this dark and a vast world and this condition intensifies a blind man's feeling of helplessness. God has given him the talent of writing poetry. But this guilt is lying useless with him as God has made him blind. He feels that it is like soul killing for him to hide his talent of writing poetry. He is ready to serve God with his talent and present his true account. But he feels unable to do so due to his blindness. He fears that God will rebuke him for not using this gift. Thus these lines show Milton's lament on his untimely loss of sight.

Stanza 2.

Doth God..... They serve him best.

Reference to Context:-

These lines quoted above have been taken Milton's sonnet 'On His Blindness'. Here the poet is expressing his unhappiness and sadness at the loss of his eye-sight and laments that the best part of his life would go waste without producing any work of creative importance.

Explanation :-

Milton is very sad that the loss of his eye-sight. He grumbles and in helpless anguish asks foolishly whether God could be so unjust as to expect active service even from a blind man. But then poet's patience consoles his needling anguish. It tells him god is the master of this universe and he does not need either man's work or the return of his gifts. Countless angels are engaged in God's active service and carry our his orders submissively all over the world. Those who patiently bear the duties given by God are his true servants. These lines show Milton's undiminished faith in God and his ways or Justice.

Stanza 3.

His state.....only stand and wait

Reference to Context:-

These lines quoted above have been taken sonnet 'On His Blindness' written by Milton. In this poem the poet expresses

his sadness at his blindness. He grumbles against God. But his patience and unshaken faith in God Justice Consoles him.

Explanation :-

Milton's patience calms him and tells him that God is the benign creator of the universe. He does not need man's work. God is like a great king. Thousands of angels are at his service. They rush over land and ocean without rest in order to carryout his commands. But some angels do not work. They stand and wait only for his orders. They are also his best servant. He is consoled by the realisation that God is best served not through worldly attainments but through sincere devotion. In the end of the poem the poet signifies patience, devotion and submission to God by mentioning the phrase 'stand and wait'

Question-Answer (Essay Type)

Q.1. Comment on the two different modes of the poet as revealed by the sonnet.

Ans.: "On His Blindness is a sonnet written John Milton, on acclaimed seventeenth century English poet. As a sonneteer, Milton widened the range of the sonnet and revived the classical or the Petrarchan sonnet from, falling into parts: the first, an octave (eight lines) rhyming abba abba, reveals the poet's fears and complaints; and the second, a sestet (six lines) rhyming cde cde, teaches us total submission to God's design.

This poem was written in 1655; three years after Milton become completely blind, and is marked by a brooding sense of despondency arising out of his blindness. It was written when Milton was in his forty-fourth year. The poem can be divided into two parts. In the first half of the poem, the quite expresses his sadness at the loss of his eye-sight. He finds himself alone in this dark and wide world. God has given him the talent of writing poetry. This gift is lying useless within. The quite expressing his unhappiness about the fact that the best part of his life would go waste without producing any work of creative importance. It is like death for him to hide his talent. He fears that God will rebuke him for not using his talent because we want to serve God with this gift. He grumbles against God and he, thus, raises the question of the justness of God's ways to man in relation to his own loss of sight. He foolishly asks himself whether God demands work from him although the God has made in blind. Thus the first half of the poem reflects the poet's mood of sadness and murmuring.

However, the second part of the poem expresses Milton's feeling of resignation and his undiminished fate in God's justice. He accepts total submission to the will of God. The poet's inner faith consoles him and stops his murmur. He realises that God does not need anyone's

praise or work. Those who bear the duties given by God served him best. God only want complete faith in him. Those who patiently serve God and wait for his orders are also his true servants. The sonnet teaches us to be content with our lot in life and also that it is man's duty to stand in readiness to serve God without any complaint or protest.

Q.2. How does the poet justify the ways of God to man in the sonnet "On His Blindness"?

Ans.: This poem teaches us that we should have complete faith in the ways of God. The poet expresses this idea through his personal experience. He became completely blind when he was in forty-fourth year. He got the feeling of helplessness and a sense of despondency arising out of his blindness. In a better mood, Milton is inclined to think of God as a hard taskmaster. He feels that God will rebuke him for not using his gift of writing poetry. He grumbles against God for making him blind.

But then Milton gets a feeling of resignation and complete faith in God's justice. He accepts total submission to the will of God. His inner faith consoles him. It tells him that God does not need man's work. Nor does he want to return of his own gifts. Those who accept God's will are his true servants. God is like a great king. Thousand of angles are busy in carrying out his

orders. But those are also his best servants who only stand and wait for his orders.

Thus the sonnet teaches and justifies the ways of God to man and conveys the moral idea that we should accept God's will cheerfully. The poet is consoled by the realisation that God is best served not through worldly attainments but through sincere devotion. In the end the poet signifies patience, devotion and submission of God.

Q.3. Does optimism of the last two lines naturally evolve out of the poem?

Ans.: John Milton was a religious poet. His poem "On His Blindness" also contains a moral. It teaches us to have complete and unshaken trust in God. The real service of God is faith in him. God is like a great king, the master of universe. Countless angels are engaged in God's active service and carry out his orders submissively all over the world. They rush over land and ocean without rest in order to carry out his orders. But some angels do not work. They just stand near his throne and wait for his orders. They are also ready to obey his orders. Readiness to do some work is as good as actually doing it. Milton believes that those who have patience, complete devotion, and submission in the ways of God are also as good as those who are actually serving him.

Thus we see that the optimism of the last two lines develops naturally out of the poem. The poet believes that standing in readiness to serve God without any complaint or protest is as good actually serving God.

Question-Answer (Short Type)

Q.1. How does Milton regret the loss of his 'light'?

Ans.: Milton has become completely blind in the middle of his life. God has given him one precious talent, the talent of writing poetry. But this talent is lying useless with him. It is like death for him to hide his talent and he fears that God will rebuke him for not using this gift of writing poetry. But then a doubt enters his mind. He foolishly murmur whether God accepts work from a man whom he had made blind. He finds himself alone in this dark and wide world it intensifies a blind man's feeling of helplessness.

Q.2. Describe the Italian sonnet and state whether the sonnet "On His Blindness" follows the Italian pattern or not?

Ans.: A sonnet is a lyrics poem written in a single stanza, which consists of fourteen iambic pentameter lines linked by an intricate rhyme scheme. The sonnet is written in the Italian/Petrarchan form, falling in two parts. The first part of eight lines is called an octave (8 lines) and the next part of six lines is called sestet. The rhyme

scheme of the octave is abba abba and reveals the poet's fears and complaints. The second, a sestet is having the rhyme pattern of cde cde and teaches us total submission of God is design.

Q.3. How does Patience forestall the poet's anguish?

Ans.: Milton's undiminished faith in God's justice consoles raised doubts. It tells him that God is like a great king, the master of the universe. Countless angels are engaged in God's active service and carry out his orders submissively all over the world. Patience silences the poet's needling anguish. God being the begin creator of universe, does not need man's work, nor does he need a return for his own gifts. God is a kind master. Those persons who submit to the will of God are his best servants.

Q. 4. State examples of metaphor and personification in the poem.

Ans.: the poet uses a number of metaphors. Here "light" stand for the poet's eye-sight which he has lost in the middle of his life. The 'maker' is the almighty God. The 'mild yoke' implies the gentle control of God that demand is no more than obedience and a desire to serve him. The poet also makes the use of personification in the poem. He personifies patience. Here patience silences the poet's needling anguish and consoles the poet.

Q.5. What is the rhyme scheme of the sonnet?

Ans.: This sonnet is written in Italian/Petrarchan form, falling in two parts. The first part of eight lines is called an octave (8 lines) having the rhyme scheme abba abba. The second part is sestet. Which consists of six lines and the rhyme is cde cde.

Q. 6. What does the poet mean work he asks: 'Doth God exact day-labour light denied?'

Ans.: The poet is sad that the loss of his eye-sight. He grumbles and wonders whether God demands the same kind of work from a blind as from a man with eyes because He has made the poet blind.

(4)

Henry Vaughan

The Retreat

Henry Vaughan was born into a middle-class Welsh family in Breconshire. In 1638 he went to Jesus College, Oxford, with his brother Thomas, who later achieved fame as an alchemist. Henry left Oxford in 1640 without taking a degree, and spent two years in London studying law. He was recalled home when the Civil War broke out, and he is thought to have served on the Royalist side in South Wales sometime around 1645.

In 1646 Vaughan married Catherine Wise and published his first book of verse, *Poems*, with the Tenth Satire of Juvenal English. The poems were secular in theme and attracted little attention. They appear uninspired when compared with the religious poetry of *Silex Scintillus*. In the preface to the second edition of *Silex* Vaughan attributes the transformation of his life and work to a spiritual awakening brought about by reading the poems of 'the blessed man, Mr. George Herbert'. On the title page of this work, he describes himself as 'Henry Vaughan, Silurist' referring to the ancient British tribe of Silures who once lived in Brecon.

During the 1650s Vaughan began practising medicine. After the death of his first wife he married her sister Elizabeth in about 1655. He had four children by each wife, and in his

later years he became involved in legal wrangles with his older children. Though his poetry did not attract much attention for a long time after his death, Vaughan is now established as one of the finest religious poets in the language, and in some respects he surpassed his literary and spiritual master, George Herbert.

Before the end of the next year (1647), Vaughan, apparently, had settled down to the life of the country, and wrote from "Newton by Usk" a dedication to *Olor Iscanus*. The book, however, did not appear till 1651, and, even then, only under another's auspices, the author having "long ago condemned these poems to obscurity." The reason for this postponement is the crisis in Vaughan's life, which will be more fitly described in connection with the issue of *Silex*. The poem which gave its name to *Olor Iscanus* sings the praise of the Usk. It has reminiscences of Browne's *Pastorals*. Denham's *Cooper's Hill* had already appeared, but its most famous lines on the Thames were not inserted till after Vaughan's lines were written. The most remarkable, if, also, the strangest, poem in the collection is the Donne-like *Charnel House*. Its forcible epithets—"shoreless thoughts, vast tenter'd hope"—and its array of odd words and similes compel attention in spite of its morbid cast of thought. There are not any love poems, but many memorials of friendship, which had ever a large place in Vaughan's thoughts. The bulk of the work clearly belongs to the period before *Silex* was written, and

reflects the atmosphere of the 1646 volume, with its allusions to debts and gay living, and its complimentary verses upon secular writers, D'Avenant, John Fletcher, "the ever-memorable Mr. William Cartwright" and "the matchless Orinda." The poems about his friends who took part in the civil war suggest, but do not clearly settle, the question whether the poet himself took any active part. There are passages where he takes satisfaction in the thought that his hands are clean of "innocent blood." On the other hand, he alludes to a time "when this juggling fate of soldiery first seiz'd me," and also seems to write as an eyewitness of the battle of Rowton heath. There are more signs of his hatred of existing authority than of any active enthusiasm for the royal cause, except that the poem to Thomas Powell, his "loyal fellow-prisoner," and a prayer in adversity, in *The Mount of Olives*, seem to imply that, then or later, he suffered in property and person. The poem that affords the greatest chronological difficulty is called "To his retired friend, an Invitation to Brecknock." The words, "since Charles, his reign," seem to demand a date after the king's execution, but it is difficult to reconcile its flippant, reckless tone with the consistently serious temper of *Silex*, which was published in 1650. Perhaps the poet counted Charles's reign as over with the crushing defeat of 1645, and so the poem may be contemporary with others of its kind and not with the poems of *Silex*. One of the few poems which are certainly late, the epitaph on the little

lady Elizabeth, who died of grief at Carisbrooke in September, 1650, is a worthy companion of Vaughan's best work.

Summary

“The Retreat’ is the best known poem written by Henry Vaughan, a metaphysical poet. Earlier he was considered the most disdained poet of all the lesser poets of the seventeenth century, but renewed interest and critical re-appreciations have made him the most admired. A serious illness in 1651, led to deep religious fervour which appeared in his poems. (Spark of the Flint), published in 1650 and 1655, is a two volume collection of his religious outpourings. It is considered his best work and contains the poem ‘The Retreat’.

In this poem ‘The Retreat’ Henry Vaughan regrets the loss of the innocence of childhood, when life was lived in close communion with God. Here the poet glorifies childhood, which, according to Vaughan, is a time of innocence, and a time when one still has memories of one's life in heaven from where one comes into this world. The poet regards the time of childhood as a happy time. It was a time when the poet shone with an angelic light. He was not sullied and spoiled by the physical and material world. It was a time when the poet had thoughts only of heaven and when he could still see glimpses of God. During his childhood, the poet had vision of eternity when he looked at a cloud or a flower as the beauty of these

natural objects was a reflection of the glories of heaven and the poet was able to perceive those glories. He was no innocent in those days that he never uttered a sinful word and never had a sinful desire. The white-souled child coming from celestial home felt 'bright shoots of everlastingness' through his fleshly screen. In other words though this physical body he could feel the bright beams of eternity.

The poet feels that as the man grows he becomes sinful in thoughts, words and deeds. Now the influences of the material world prevent him from seeing visions of heaven. So the poet wishes to retrace his steps to the past when he was a child. He wants to be a child again so that he can bathe himself in the golden vision of heaven. People generally like to go forward in life. But the poet wants to retreat to his childhood because according to him a movement back to childhood would also be a spiritual progression.

Explain with reference to the context:-

Stanza – 1

Happy those celestial thought

Reference to Context:-

These lines quoted above have been taken from the poem 'The Retreat' written by Henry Vaughan. In this poem, the poet glorifies the childhood. He says that in childhood, life was lived in close communion with God. At that time, he was

innocent and pure. But now he is surrounded by materialism and worldly affairs.

Explanation :-

In these lines, the poet says that childhood was a golden period. Then he used to shine like an Angel. Childhood is angelic in the sense that it is both innocent and pure. Child is more nearer to God because a child's vision of heaven has not yet been sullied and spoiled by the physical and material world. It is his second life on earth. The poet lived his first life in heave, the vision of which is still nourished by the child. The childhood was is the time when he has not yet learnt to think of any other matter except the purity of heaven. Thus in these lines, the poet regrets the loss of his childhood.

Stanza 2.

2. When yet I had.....shadows of eternity

Reference to Context:-

These lines quoted above have been taken Henry Vaughan's poem 'The Retreat'. In this poem, the poet regrets the loss of his childhood. It was his golden period when he could have the vision of heaven. It was innocent and pure childhood. But now it lost in this material world.

Explanation :-

The poet says that the period of his infancy was the time when he had just come from heaven. Heaven is poet's first love from whence he has come to this earth. As a child, he has not

travelled farther than a mile or two and therefore, he can still in vision heaven's celestial beauty and glory. The poet in his childhood finds vision of heaven and eternity in the glories of natural objects such as flowers and cloud. The beauty of natural objects is only a faint reflection of the glories of heaven and as a child he can perceive those glories. In his childhood he can see the bright face of God. The poet wants to convey the idea that in childhood, Man is near God. But as he grows up, he moves away from God because of materialism.

Stanza – 3

Before I taught..... everlastingness

Reference to Context:-

These lines quoted above have been taken Henry Vaughan's poem 'The Retreat'. In this poem, the poet regrets the loss of his childhood. It was his golden period when he could have the vision of heaven. It was innocent and pure childhood. But now it lost in this material world.

Explanation :-

In these lines, the poet describes that childhood is angelic because it is both innocent and pure. It was a time when his thought, words and deeds were pure. He had not yet learnt to say any sinful word which would hurt anyone's conscience. But as man grows up he becomes sinful in thoughts, words and deeds. He acquires enough wickedness and wants to satisfy the needs of his all five sense. The poet

says that in childhood, he could feel through his body, the bright rays of eternity. Thus in these lines the poet glorifies the childhood.

Stanza 4.

O How I long city of Palm Trees

Reference to Context:-

These lines quoted above have been taken Henry Vaughan's poem 'The Retreat'. In this poem, the poet regrets the loss of his childhood. It was his golden period when he could have the vision of heaven. It was innocent and pure childhood. But now it lost in this material world.

Explanation :-

In these lines there is a strong desire in poet to go back to the old days of his childhood. He wants to be a child again so that he can bathe himself in the golden vision of heaven. Childhood was his golden period which had enabled him to have communion with God. These golden memories remind him of the scene of the heaven which is a city of Palm trees. This city of Palm trees is seen as a second Jerusalem. In this way the poet longs for going back to the days of his childhood.

Stanza 5.

But ah! I came, return.

Reference to Context:-

These lines quoted above have been taken Henry Vaughan's poem 'The Retreat'. In this poem, the poet regrets

the loss of his childhood. It was his golden period when he could have the vision of heaven. It was innocent and pure childhood. But now it lost in this material world.

Explanation :-

In this stanza the poet wishes to return to the heavenly days of his childhood. But he regrets that now he cannot do so. After his prolonged stay on this earth, his life has been badly influenced by the materialism. Now his soul feels unable to go back the golden days of childhood. The poet says that that people want to make progress in life but he wishes to go back in his childhood. The poet's movement back to childhood suggest a spiritual progress where he can again have communion with God see the heavenly glories.

Question-Answer (Short Type)

Q.1. What does a child see in childhood?

Ans.: According to the poet childhood is angelic in the sense that it is more pure and innocent. As angels are nearer to God than human beings, children are also more close to the master of universe, the almighty God. A child can still envision heaven's celestial beauty and glory. When he looks back, he can see the shining face of God because as a child, he has not travelled much away. A child finds vision of heaven and eternity in the beauties of natural

objects such as flowers and cloud because these objects are the reflection of the glories of heaven.

Q.2. How and why is the heavenly vision perceived in childhood dimmed as one grows old?

Ans.: As a man grows old, he is surrounded by the corrupt effects of the materialism and the physical world. He becomes sinful in thoughts, words and deeds. He acquires enough wickedness and is lost in the worldly affairs. Now he wishes to satisfy all his five senses. So he can not envision the heaven's celestial beauty and glory in the natural objects. That's why he can not feel the presence of God.

Q.3. What do you understand by "City of Palm Trees"?

Ans.: Here the city of Palm trees means the celestial city or Heaven which is also considered as a second Jerusalem.

Q. 4. Why does the poet want to be a child?

Ans.: The poet wants to be a child so that he can feel the presence of God once again. According to the poet a child is innocent and pure in his thoughts, words and deed and is more near to God. A child soul is not spoiled by the bad effects of materialism and he can envision the heavenly beauty and glory in the beauties of natural objects such as clouds and flower.

Q. 5. Why can't his soul regain its pristine glory?

Ans.: His soul can't regain its pristine glory as he is lost in this physical world's material affairs. He has acquired enough wickedness and wants to satisfy the needs of his five senses. He has become sinful in his thoughts, words and deeds. Under the bad and corrupt effect of materialism he has become selfish and utters sinful words which hurt the conscience of someone.

Question-Answer (Essay Type)

Q.1. Write the development of theme in the poem in your own words?

Ans.: The theme of the poem is the glorification of the childhood. Henry Vaughan was a very religious person at heart. This poem 'The Retreat' can be seen as outpouring of his religious notions. He says that man's soul came from heaven. There the man lived in communion with God. So in the early childhood, the child has memories of that first home. When he looks back he can see the shining, bright face of God, the master of universe. As a child he has not travelled farther than a mile or two and, therefore he can still envision heaven's celestial beauty and glory. He can perceive the heavenly beauty and eternity in the beauties of natural objects like clouds and flowers as these natural objects are flowers as these

natural objects are the pictures or images of those glories of heaven. But as the man grows up he is lost in this material world. He becomes sinful in his thoughts, words and deeds. He acquires enough wickedness. He becomes selfish and is lost in the worldly affairs. He just wants to satisfy the needs of his five senses. Now he utters sinful words and his heart is full of wicked ideas and thoughts. Now the vision of heavenly beauty, which is perceived by him as child, is lost. Under the corrupt effect of materialism, his soul staggers. Here the poet's soul is compared to a drunken man who cannot think and walk properly. In the same way a grown up man can not have communion with God. But the poet is fed up of these worldly affairs and wishes to go back to the past when he was a child. He wants to be a child again so that he can bathe himself in the golden vision of heaven. Here the title of the poem 'The Retreat' itself is justified in the sense that the movement back to childhood would be a spiritual progression of the poet. Thus the poet beautifully expresses the theme of heavenly purity of the childhood.

Q. 2. List the Bounties of Childhood.

Ans. According to the poet, a child is very much close to heaven and the God. Childhood is angelic in the sense that it is both innocent and pure. A child is more nearer

to God than human beings and a child's vision of heaven is not sullied and spoiled by the physical and material world. A child can still catch glimpses of the bright face of God in whose presence he used to live before coming into this world. A child can perceive the heavenly glories in the beauty of natural objects like flowers and clouds. These natural objects remind him of the higher beauty and glory with which the child used to be familiar in the heaven. In spite of the restraints of this body the child can feel the bright rays of heaven. A child's thoughts are heavenly thoughts effects and vices of this physical and material world and more near to God. All these are the bounties of childhood as a child's thoughts and words are more pure. He has not yet learnt to say any sinful word which would hurt anyone's conscience. Nor do he have at that time such a wicked nature that in our mature days leads us to commit unholy deeds to satisfy our five senses. The poet says that in his childhood, he could feel through his body the bright says of eternity. So the poet glorifies these bounties of childhood.

Q.3. what does earthly existence do the vision of heaven in childhood?

Ans.: in childhood, the child's soul is pure and innocent in the sense that child is more nearer to God. As a child, he has not travelled farther than a mile or two and, therefore, he

can still envision heaven's celestial beauty and glory. The poet in his childhood finds visions of heaven and eternity in the glories of flower and cloud as these natural objects are the reflections of the glories of heaven. So the child can have visions of God in everything. But as a man grows he becomes sinful in thoughts, words and deeds. He acquires enough wickedness to sin through each one of the five senses. There is imprisoning influence of materialism on his soul. Now he cannot see the glory of God in natural objects. He utters sinful words which hurt the conscience of someone. The poet in his grown up age is compared to a drunken man who cannot think and walk properly. Now he just wishes to satisfy all his five senses. Even if he wishes to go back to God, he cannot do so. Under the bad effect of this physical world and its materialism and vices, his soul staggers. This the poet brings out the very bad influence of materialism on man's soul.

(5)

John Dryden

Shadwell

John Dryden, an English poet and dramatist who would dominate literary efforts of The Restoration, was born on August 19, 1631, in Aldwinkle, Northamptonshire, England. He received a classical education at Westminster School and Trinity College, Cambridge, and then moved to London in 1657 to commence his career as a professional writer. His first play, *The Wild Gallant* (1663), was a failure when first presented, but Dryden soon found more success with *The Indian Queen* (1664) which he co-authored with Sir Robert Howard and which served as his initial attempt to found a new theatrical genre, the heroic tragedy. Although George Villiers' *The Rehearsal*, a vicious satire of heroic tragedy, brought a quick end to the form, Dryden still managed to produce a number of successful works in this genre including *The Indian Emperor* (1665) and *Secret Love* (1667), which mixed heroic tragedy with contemporary comedy.

The young playwright's reputation grew quickly, and in 1668, only ten years after his move to London, Dryden was appointed Poet Laureate of England. (He was later stripped of the title because of religious differences when William and Mary came into power.) That same year, he agreed to write

exclusively for Thomas Killigrew's theatrical company and became a shareholder. Both his first offering, *Tyrannick Love* (1669), and his successful follow-up, *The Conquest of Granada by the Spaniards* (1670), are examples of heroic tragedy. In 1672, however, perhaps sensing the demise of his short-lived genre, Dryden turned his hand to comedy and produced *Marriage A-la-Mode*, a brilliant battle of the sexes. Dryden's relationship with Killigrew's company continued until 1678 at which point he broke with the theatre (which was floundering in debt) and offered his latest play, *Oedipus*, a drama he had co-authored with Nathaniel Lee, to another company.

In his later years, Dryden turned to poetry and solidified his reputation as the leading writer of the day with such masterpieces as *Absalom and Achitophel*. However, he continued to write for the theatre, producing such plays as *Don Sebastian* (1689), the story of a king who abdicates his throne after discovering that he has committed incest, and *Amphitryon* (1690), a brilliant retelling of the classic myth. He also adapted a number of Shakespeare's plays including *The Tempest* and *All for Love* (1677), a retelling of *Antony and Cleopatra*. In addition, he wrote the libretto for several operas including *The State of Innocence* (1677) (an adaptation of Milton's *Paradise Lost*) and *King Arthur* (1691) with music by Purcell. John Dryden died in London on May 12, 1700, and was buried in Westminster Abbey next to Chaucer. He left behind almost 30 works for the stage as well as a major

critical study (*An Essay on Dramatic Poesy*) and a number of translations including the works of Virgil.

Though he wrote many plays still Dryden best known for his poetry, which Samuel Johnson compared metaphorically to the accomplishments of Rome under the emperor Augustus, when Horace, Ovid, and Virgil flourished. Dryden, in Johnson's metaphor, "embellished" English poetry: "he found it brick, and he left it marble." The metaphor rightly identifies Dryden with the Augustan Age of English literature. It evokes the largeness -- even the monumentality -- of his poems, as well as their strength and polished elegance and, above all, their assured public character. 19th-century writers undervalued such qualities, but his reputation has revived in the 20th century.

Summary

'Shadwell' is a satirical poem written by John Dryden, a great dramatist and poet of the seventeenth century. He wrote a number of satirical poems. His most important satires are 'Absalom and Achitophel' and 'Mac Flecknoe' from which Shadwell is extracted. Dryden had fire and vigour in him which remained alive till his death. It was he, who developed the heroic couplet and made it a powerful medium of satirical

poetry. Walter Scott called him third great English poet after Shakespeare and Milton.

The portrait of Shadwell is an extract from Dryden's satire 'Mac Flecknoe' named after Richard Flecknoe, a notoriously bad poet and playwright of later seventeenth century. Dryden had very poor opinion of both Flecknoe and Shadwell. The genesis of the poem can be traced to a personal dispute between Dryden and Thomas Shadwell (1642-92). Dryden was a Tory and Catholic, whereas Shadwell was a Whig and a Protestant. In Dryden's time poems attacking the rival poets. Dryden and Shadwell were contemporary poets. There was better rivalry between them. Shadwell had written an abusive and slanderous poem on Dryden. Naturally, Dryden was provoked and he retaliated by writing a satirical poem on Shadwell, Mac Flecknoe, Here in this poem 'Shadwell', Dryden invents a humorous situation. Though occasioned by personal motives, the poem rises above particularity and assumes universal appeal, because it is a merciless satire on writers of Shadwell's brand, who write singularly bereft of serious and lofty norms of literature. Dryden felt deeply distressed with such types of writings as they fail to adhere to the norms of honesty and authenticity in sentiment and style. Through Shadwell, Dryden is satirizing the deteriorating standard of literature with the sole motive of restoring it back to health.

The poet says that time is the monarch of monarchs. Everything in this world must come to an end one day. Fate favours no one when fate or death summons, even emperors have to obey. Flecknoe realised this truth. According to Dryden Flecknoe was the ruler of the empire of Nonsense. Like the great Roman King Augustus, Flecknoe was also called upon to rule an empire when he was still young. He ruled the empire on Nonsense for a long time. In the whole of his empire, he was considered absolute in poetry and prose. When he grew old, he wanted to appoint successor to him. He had a number of children. But he wanted to appoint the most foolish of them to rule his empire. He decided that his son Shadwell was most suitable for this task. Only he could wage a continuous battle against wisdom. Shadwell resembled him most in foolishness. He had been a great stupid ever since his childhood.

Dryden satirizes Shadwell by referring to his poor writing abilities. Shadwell was chosen to be Flecknoe's successor because his strongest characteristic was his perfect dullness. Shadwell's his successor was that he was very fat. Shadwell's having and bulky frame made his appearance imposing. Dryden is making use of popular belief that at people generally lack intelligence and commonsense. Dryden compares his unwieldy body to a big oak tree which lords over the plane by shutting out light from the plains and covering it with the dark shade. Such trees are vast but useless. In the same way

Shadwell's physique was specially suited to his stupidity because he was very fat but utterly foolish.

Thus we find that this poem is bitter satire on Shadwell. The poet attacks his poor capabilities and as well fat body.

Explanation with reference to the context:-

Stanza – 1

All human things governed long.

Reference to Context:-

These lines quoted above have been taken from the poem 'Shadwell', written by John Dryden. The Portrait of Shadwell is an extract from Dryden's satire 'Mac Flecknoe' named after Richard Flecknoe, a notoriously bad poet and playwright of the later seventeenth century. Dryden had very poor opinion of both Flecknoe and Shadwell. This poem is a merciless satire on writers of Shadwell's brand, whose writings are singularly bereft of serious and lofty norms of literature. Dryden felt deeply distressed with such types of writings as they fail to adhere to the norms of honesty and authenticity in sentiment and style. Through Shadwell, Dryden is satirizing the deteriorating standard of literature with the sole motive of restoring it back to health. Mac Flecknoe is the emperor of the realm of Nonsense. When he grows old he wants to choose one of his sons as his successor. He chooses Shadwell because he is the most foolish of his sons.

Explanation :-

In the beginning of this stanza, the poet states a philosophic truth. He says that time is the monarchs and all human beings are mortal. When fate or death summons, even the great emperors obey it. Flecknoe, the undisputed ruler of the realm of nonsense also realised this fact. Like the Roman king Augustus, Flecknoe also became the ruler of his realm at a young age and was omnipotent and no rival in his kingdom. Flecknoe was the monarch of monarchs in the empire of his dullness and stupidity. He ruled for a long time.

Stanza 2.

In prose and verse Of the state

Reference to Context:-

These lines quoted above have been taken from the poem 'Shadwell', written by John Dryden. The Portrait of Shadwell is an extract from Dryden's satire 'Mac Flecknoe' named after Richard Flecknoe, a notoriously bad poet and playwright of the later seventeenth century. Dryden had very poor opinion of both Flecknoe and Shadwell. This poem is a merciless satire on writers of Shadwell's brand, whose writings are singularly bereft of serious and lofty norms of literature. Dryden felt deeply distressed with such types of writings as they fail to adhere to the norms of honesty and authenticity in sentiment and style. Through Shadwell, Dryden is satirizing the

deteriorating standard of literature with the sole motive of restoring it back to health. Mac Flecknoe is the emperor of the realm of Nonsense. When he grows old he wants to choose one of his sons as his successor. He chooses Shadwell because he is the most foolish of his sons.

Explanation :-

In these lines the poet tells us about Flecknoe. He was the king of the realm of nonsense. He was considered absolute in his realm in the matter of prose and poetry. As he knew that time is monarch of monarch and does not spare anybody. So when he grew old, he wanted to choose his successor. He had been blessed with a number of children. He gave a lot of thought to the matter of choosing a successor to him.

Stanza – 3

And Pond'ring most resembleme

Reference to Context:-

These lines quoted above have been taken from the poem 'Shadwell', written by John Dryden. The Portrait of Shadwell is an extract from Dryden's satire 'Mac Flecknoe' named after Richard Flecknoe, a notoriously bad poet and playwright of the later seventeenth century. Dryden had very poor opinion of both Flecknoe and Shadwell. This poem is a merciless satire on writers of Shadwell's brand, whose writings are singularly bereft of serious and lofty norms of literature. Dryden felt

deeply distressed with such types of writings as they fail to adhere to the norms of honesty and authenticity in sentiment and style. Through Shadwell, Dryden is satirizing the deteriorating standard of literature with the sole motive of restoring it back to health. Mac Flecknoe is the emperor of the realm of Nonsense. When he grows old he wants to choose one of his son as his successor. He chooses Shadwell because he is the most foolish of his sons.

Explanation :-

The poet says that Flecknoe had ruled over the realm of nonsense for so long that he had got tired of ruling the state. In other words, Flecknoe himself had got bored with his own dull and stupid literary output. So he decided to choose one of his sons as his successor. He wanted to nominate that son as his successor who would wage perpetual war against wisdom, intelligence, and commonsense. At last he made the choice. He decided to make that son his successor who resembled him most and could surpass him in his stupidity and dullness.

Stanza 4.

Shadwell alone Deviates into sense

Reference to Context:-

These lines quoted above have been taken from the poem 'Shadwell', written by John Dryden. The Portrait of Shadwell is an extract from Dryden's satire 'Mac Flecknoe' named after Richard Flecknoe, a notoriously bad poet and playwright of the

later seventeenth century. Dryden had very poor opinion of both Flecknoe and Shadwell. This poem is a merciless satire on writers of Shadwell's brand, whose writings are singularly bereft of serious and lofty norms of literature. Dryden felt deeply distressed with such types of writings as they fail to adhere to the norms of honesty and authenticity in sentiment and style. Through Shadwell, Dryden is satirizing the deteriorating standard of literature with the sole motive of restoring it back to health. Mac Flecknoe is the emperor of the realm of Nonsense. When he grows old he wants to choose one of his son as his successor. He chooses Shadwell because he is the most foolish of his sons.

Explanation :-

In these lines, Flecknoe think over the qualities of his son Shadwell. He thinks that according to nature's law, only the strongest and the most powerful is best suited to rule. Shadwell was chosen to be Flecknoe successor because his strongest characteristic was his perfect dullness like Flecknoe. Other 'sons' of Flecknoe show sometimes a slight glimmer of intelligence, and wit in their writings, whereas Shadwell's writing are singularly bereft of these luxuries. He is mature in stupidity from his childhood. He stands confirmed in foolishness. He never departs from nonsense. He never utters a meaningful sentence even by mistake.

Stanza 5.

Some beams of wit upon the day.

Reference to Context:-

These lines quoted above have been taken from the poem 'Shadwell', written by John Dryden. The Portrait of Shadwell is an extract from Dryden's satire 'Mac Flecknoe' named after Richard Flecknoe, a notoriously bad poet and playwright of the later seventeenth century. Dryden had very poor opinion of both Flecknoe and Shadwell. This poem is a merciless satire on writers of Shadwell's brand, whose writings are singularly bereft of serious and lofty norms of literature. Dryden felt deeply distressed with such types of writings as they fail to adhere to the norms of honesty and authenticity in sentiment and style. Through Shadwell, Dryden is satirizing the deteriorating standard of literature with the sole motive of restoring it back to health. Mac Flecknoe is the emperor of the realm of Nonsense. When he grows old he wants to choose one of his sons as his successor. He chooses Shadwell because he is the most foolish of his sons.

Explanation :-

In these lines Flecknoe compares Shadwell with his other sons. He says that sometimes the rays of wisdom may fall on his sons. In other words, these may be some meaning in what his other sons say or write. They may act with reason, though

for a short period. But Shadwell is the born foolish. Shadwell's genuine stupidity blocks intrusion of any ray of intelligence that could illumine his dark and foggy mind. Here 'Night' and 'fog' are metaphors of dullness and stupidity whereas 'ray' and 'day' stand for intelligence, wit and wisdom.

Stanza 6.

Besides prophet of tautology

Reference to Context:-

These lines quoted above have been taken from the poem 'Shadwell', written by John Dryden. The Portrait of Shadwell is an extract from Dryden's satire 'Mac Flecknoe' named after Richard Flecknoe, a notoriously bad poet and playwright of the later seventeenth century. Dryden had very poor opinion of both Flecknoe and Shadwell. This poem is a merciless satire on writers of Shadwell's brand, whose writings are singularly bereft of serious and lofty norms of literature. Dryden felt deeply distressed with such types of writings as they fail to adhere to the norms of honesty and authenticity in sentiment and style. Through Shadwell, Dryden is satirizing the deteriorating standard of literature with the sole motive of restoring it back to health. Mac Flecknoe is the emperor of the realm of Nonsense. When he grows old he wants to choose one of his son as his successor. He chooses Shadwell because he is the most foolish of his sons.

Explanation :-

Flecknoe has chosen Shadwell to be his successor. He resembles him most in stupidity. He never talks sensibly even by mistake. Here he gives another reason also. The poet says that Shadwell's physique was specially suited to this stupidity. Shadwell was fat. His heavy and bulky frame made his appearance imposing. Shadwell's fat body easily attracts the other's attention. It appears that his fat body has been designed for a thoughtless royal figure. Hear in these lines Dryden makes use of popular belief that fat people generally lack intelligence and commonsense. He compares his fat body to a big tree which lords over the plane by shutting out light from the plains and covering it with dark shade. In other words, such trees spread over vast areas but without any useful activity. In the same way Shadwell is foolish and useless person. Foolish writers like Heywood and Shirley were only shadows of you. You are the last prophet of repeating the same things and confusing them.

Questions –Answer (Essay Type)

Q.1. Give a detailed analysis of the extract 'Shadwell'.

Ans.: Dryden and Shadwell were contemporaries. There was bitter rivalry between them. Shadwell had written an abusive and slanderous poem on Dryden. Naturally,

Dryden was provoked. So he hit his back and wrote a very satirical poem on Shadwell 'Mac Flecknoe'. The poem 'Shadwell' is an extract from this poem. Here in this poem Dryden satirizes Shadwell's poetic capabilities. He invents a humorous position and describes Shadwell as the ruler of the empire of nonsense.

The portrait of Shadwell is an extract from Dryden's satire 'Mac Flecknoe' named after Richard Flecknoe, a notoriously bad poet and playwright of later seventeenth century. Dryden had very poor opinion of both Flecknoe and Shadwell. The genesis of the poem can be traced to a personal dispute between Dryden and Thomas Shadwell (1642-92). Dryden was a Tory and Catholic, whereas Shadwell was a Whig and a Protestant. In Dryden's time poems attacking the rival poets. Dryden and Shadwell were contemporary poets. There was better rivalry between them. Shadwell had written an abusive and slanderous poem on Dryden. Naturally, Dryden was provoked and he retaliated by writing a satirical poem on Shadwell, Mac Flecknoe, Here in this poem 'Shadwell', Dryden invents a humorous situation. Though occasioned by personal motives, the poem rises above particularity and assumes universal appeal, because it is a merciless satire on writers of Shadwell's brand, whose writings are singularly bereft of serious and lofty norms of literature. Dryden felt deeply distressed with such

types of writings as they fail to adhere to the norms of honesty and authenticity in sentiment and style. Through Shadwell, Dryden is satirizing the deteriorating standard of literature with the sole motive of restoring it back to health.

Dryden satirizes Shadwell by referring to his poor writing abilities. Shadwell was chosen to be Flecknoe's successor because his strongest characteristic was his perfect dullness. Shadwell's his successor was that he was very fat. Shadwell's having and bulky frame made his appearance imposing. Dryden is making use of popular belief that at people generally lack intelligence and commonsense. Dryden compares his unwieldy body to a big oak tree which lords over the plane by shutting out light from the plains and covering it with the dark shade. Such trees are vast but useless. In the same way Shadwell's physique was specially suited to his stupidity because he was very fat but utterly foolish.

Q.2. Give the background and the date of composition of 'Mac Flecknoe'.

Ans.: Shadwell and Flecknoe were contemporary poets of Dryden. Dryden had very poor opinion of both these poets. The genesis of the poem can be traced to a personal dispute between Dryden and Shadwell (1642-92). At that time, England was divided between the Tories

and the Whigs. The Tories were in favour of the king wanted his prerogatives to continue. The Whigs wanted to curtail the powers of the king. Dryden was Tory and Catholic, whereas Shadwell and Flecknoe were Whigs. Their differing political affiliations and ideologies spilled over into literature, and we have a great satirical work of art in Mac Flecknoe, when there was the dispute of succession, Dryden, supported King Charles II and the Whigs supported Duke of Monmouth. Shadwell and Flecknoe also supported him. The Earl of Shaftsbury, the evil counsellor, who incited Monmouth, was arrested on treason charges but was later acquitted. The Whigs celebrated his acquittal by striking a medal in his honour. Dryden wrote 'The Medal' satirizing Whig's action in honouring Shaftsbury by striking a medal. It provoked a reply in the form of 'The Medal of John Bayss', by Thomas Shadwell. Dryden retaliated by publishing 'Mac Flecknoe'. Mac means 'son' Hence Mac Flecknoe means the son Flecknoe. This poem is a bitter attack on Shadwell. Dryden calls him crown prince of dullness. The poem was composed in 1682. This poem is a merciless satire on writers of Shadwell's brand, whose writings are singularly bereft of serious and lofty norms of literature. Dryden felt deeply distressed with such types of writing as they fail to adhere to the norms of honesty and authenticity in sentiment and style. Through

Shadwell, Dryden is satirizing the deteriorating standard of literature with the sole motive of restoring it back to health. 'Mac Flecknoe' deals with a coronation ceremony by itself a grand and solemn matter but then there is the coronation of the monarch of dullness and stupidity. The mock-heroic tone is too obvious to be missed even by a casual reader.

Q. 3. Consider Shadwell as a satire.

Ans. The portrait of Shadwell is an extract from Dryden's satire 'Mac Flecknoe' named after Richard Flecknoe, a notoriously bad poet and playwright of later seventeenth century. Dryden had very poor opinion of both Flecknoe and Shadwell. The genesis of the poem can be traced to a personal dispute between Dryden and Thomas Shadwell (1642-92). Dryden was a Tory and Catholic, whereas Shadwell was a Whig and a Protestant. In Dryden's time poems attacking the rival poets. Dryden and Shadwell were contemporary poets. There was better rivalry between them. Shadwell had written an abusive and slanderous poem on Dryden. Naturally, Dryden was provoked and he retaliated by writing a satirical poem on Shadwell, Mac Flecknoe, Here in this poem 'Shadwell', Dryden invents a humorous situation. Though occasioned by personal motives, the poem rises above particularity and assumes universal appeal, because it is

a merciless satire on writers of Shadwell's brand, whose writings are singularly bereft of serious and lofty norms of literature. Dryden felt deeply distressed with such types of writings as they fail to adhere to the norms of honesty and authenticity in sentiment and style. Through Shadwell, Dryden is satirizing the deteriorating standard of literature with the sole motive of restoring it back to health.

Dryden satirizes Shadwell by referring to his poor writing abilities. Shadwell was chosen to be Flecknoe's successor because his strongest characteristic was his perfect dullness. Shadwell's his successor was that he was very fat. Shadwell's having and bulky frame made his appearance imposing. Dryden is making use of popular belief that at people generally lack intelligence and commonsense. Dryden compares his unwieldy body to a big oak tree which lords over the plane by shutting out light from the plains and covering it with the dark shade. Such trees are vast but useless. In the same way Shadwell's physique was specially suited to his stupidity because he was very fat but utterly foolish.

Q.4. Trace points of similarity between Shadwell and Flecknoe.

Ans.: According to Dryden Flecknoe was the undisputed ruler of the realm of nonsense. When he becomes old, he wanted to choose an heir who could surpass him in

stupidity and dullness. Because Flecknoe had ruled over the realm of nonsense for so long that he had got tired of ruling the state. He wanted to nominate that son as his successor who would wage perpetual war against wisdom, intelligence and common sense. He wanted that his successor should be like him. So he chose Shadwell because his strongest characteristic was his perfect dullness. He was extremely stupid like him since his childhood. Only Shadwell could wage a continuous battle against wisdom. Flecknoe felt that his other sons show sometimes a slight glimmer of intelligence and wit in their writings whereas Shadwell's genuine stupidity blocks intrusion of any ray of intelligence that could illumine his dark and foggy mind. His mind always wandered in the darkness of nonsense. He never departed from nonsense, even by mistake. Moreover, he was fat in appearance like his father. Shadwell's heavy and bulky frame made his appearance imposing. It is generally believed that fat people generally lack intelligence and commonsense. That's why Shadwell's physique was specially suited to his stupidity. It seemed that God had made him for ruling the Kingdom of nonsense. Thus there are a number of similarities between Shadwell and Flecknoe.

Questions –Answer (Short Type)

Q.1. Who was Shadwell?

Ans.: Shadwell was a contemporary poet of Dryden's time. Dryden was a Tory and Catholic, whereas Shadwell was a Whig and a protestant. There was bitter rivalry between them. In Dryden's time it was common for poets to write satirical poems attacking the rival poets. Shadwell had written an abusive and slanderous poem on Dryden. Naturally Dryden was provoked. So he hit back and wrote a very satirical poem on Shadwell 'Mac Flecknoe'. Dryden satirized Shadwell's poetic capabilities and described him as the prince of the empire or Nonsense.

Q.2. Who was Flecknoe?

Ans.: Flecknoe was contemporary poet of John Dryden. He was an Irish catholic priest and poor poet and playwright of that later seventeenth century. His work had no literary merit. His works and known for their dullness and stupidity. Dryden had a very poor opinion of Flecknoe. He probably died in 1678.

Q.3. Whom does Flecknoe choose his successor and why?

Ans.: Flucknoe was the monarch of the monarchs in the empire of his dullness and stupidity. As he became old, he wanted to choose an heir who could surpass him in

stupidity and dullness. So he chose Shadwell as his successor because he thought that only Shadwell could wage a continuous war against wisdom, intelligence, and commonsense. Shadwell's genuine stupidity blocks intrusion of any ray of intelligence that could illuminate his dark and foggy mind. He had given evidence of his stupidity since his childhood. Moreover he was fat like Flecknoe. So Shadwell was chosen to be Flecknoe's successor.

Q.4. Write about Shadwell's physical appearance in your own words.

Ans.: Shadwell had a fat body. Shadwell's heavy and bulky frame made his appearance imposing. He at once attracted other's attention. Dryden compared his body to a big oak tree which lords over the plain by shutting out light from the plains and covering it with dark shade. In other words such trees are vast and useless. In the same way Shadwell was very fat but was utterly foolish.

Q.5. What is the reference to Heywood and Shirley? In Dryden justified in comparing them with Shadwell?

Ans.: Heywood and Shirley were contemporaries of Dryden. Heywood was an Elizabethan dramatist, better known for his prolific writings. It is said that he had written almost 220 plays. Shirley was also a prolific writer of his age. Some critics have argued that they certainly did not

deserve the contempt of Dryden. Heywood, according to Lamb, 'is a sort of prose Shakespeare.' Lamb yields to Shirley a place among the worthies of Dryden. So Dryden was not justified in comparing them with Shadwell.

Q.6. Explain: 'But Shadwell never deviates into sense.

Ans.: Dryden calls Shadwell a stupid, foolish and worthless poet. Flecknoe wants to choose as his successor the most foolish of his sons. He sees that his other sons show sometimes a slight glimmer of intelligence and wit in their writings. But Shadwell writings are singularly bereft of these luxuries. Shadwell is a genuine stupid who would wage perpetual war against wisdom, intelligence, and commonsense. He is so stupid that he never says anything wise, even by mistake.

(6)

Alexander Pope

Know Then Thyself

Alexander Pope was born in London in 1688. As a Roman Catholic living during a time of Protestant consolidation in England, he was largely excluded from the university system and from political life, and suffered certain social and economic disadvantages because of his religion as well. He was self-taught to a great extent, and was an assiduous scholar from a very early age. He learned several languages on his own, and his early verses were often imitations of poets he admired. His obvious talent found encouragement from his father, a linen-draper, as well as from literary-minded friends. At the age of twelve, Pope contracted a form of tuberculosis that settled in his spine, leaving him stunted and misshapen and causing him great pain for much of his life. He never married, though he formed a number of lifelong friendships in London's literary circles, most notably with Jonathan Swift.

Pope wrote during what is often called the Augustan Age of English literature (indeed, it is Pope's career that defines the age). During this time, the nation had recovered from the English Civil Wars and the Glorious Revolution, and the regained sense of political stability led to a resurgence of

support for the arts. For this reason, many compared the period to the reign of Augustus in Rome, under whom both Virgil and Horace had found support for their work. The prevailing taste of the day was neoclassical, and 18th-century English writers tended to value poetry that was learned and allusive, setting less value on originality than the Romantics would in the next century. This literature also tended to be morally and often politically engaged, privileging satire as its dominant mode.

Pope's four *Pastorals* appeared in 1709, in a volume of "miscellanies"--part of a widely-respected series which had previously been overseen and supplemented by John Dryden, who had died nine years before. From here on it was for a long time one triumph after another for Pope: the *Essay in Criticism* in 1711, the *Rape of the Lock* in 1712 and *Windsor-Forest* in 1713, and a full-dress edition of his *Works* in 1717. By this time, he also counted among his friends many literary lions such as John Gay, Jonathan Swift, Matthew Prior, and Joseph Addison--in the last case, at least until Addison's envy caused him to work behind the scenes to undermine Pope.

Pope also produced an edition of Shakespeare in 1725, the second in a series of 18th-century editors of the dramatist. His preface to this edition reveals both a deep study and knowledge of Shakespeare-as-poet, and a strange willingness to supplement current knowledge of textual transmission with

his imaginative theories of players adding "*trifling and bombast passages*" to Shakespeare's writings justifying Editor Pope in removing what he considered unworthy from the text proper. Any successful writer is bound to make enemies simply by succeeding. Of course, Pope's imprudence in making reflections in the *Essay on Criticism* on John Dennis, a critic with more than the usual cholera who was apparently somewhat paranoid, probably contributed to Dennis' wild attacks on him for many years thereafter. To Dennis, not only were the poems of Pope utterly worthless, but Pope's religion, parentage, and personal deformity (e.g., "*As there is no Creature so venomous, there is nothing so stupid and impotent as a hunch-back'd Toad*") were assaulted in a manner that it would be too kind to excuse as senile lunacy. Further attacks followed after the *Odyssey* debacle and Lewis Theobald's exposure of Pope's careless editing of Shakespeare--the latter to some extent justified, though Theobald plainly wrote with malice and self-aggrandizement in mind.

Moreover, Pope had allied himself early on with the Tories, who had fallen out of power at the death of Queen Anne in 1714. Since she died with no issue, the succession passed to the Elector of Hanover, who became King George I. Thereafter, for most of the remainder of Pope's life, a Whig ministry under Sir Robert Walpole, who rose to power (from 1720) as England's first Prime Minister, controlled the nation. Walpole was completely corrupt, vindictive to his enemies, and steeped

in cynicism, credited with the axiom, "All men have their price." He was not above having Pope's friend Francis Atterbury, Bishop of Rochester, tried and exiled, alleging a conspiracy with the Pretender (son of James II--who had fled the English throne at the "Glorious Revolution" of 1688), then in France hoping to return one day as king of England. The Whig government also impacted Pope personally in many ways, not least when Pope's new edition of the works of the Duke of Buckinghamshire was seized as part of Walpole's witch-hunt against supporters of the Pretender.

His next important works were a series of four "Moral Essays" and a work that had nothing to do with satire, the *Essay on Man*. This last work deals mainly with the place of humankind with respect to the Creator, to his place in Creation, and his happiness.

Pope died on May 30, 1744 at the age of fifty-six. In the century after his death, his poetry suffered some devaluing as poets like Wordsworth moved away from the formal elegance and symmetry of Pope's preferred verse form, the rhymed couplet. But one of the most consistently great of Romantic poets, Lord Byron, revered Pope, calling his works "*the Book of Life*," and exclaiming at one point over an instance of poor taste in Wordsworth: "Oh, ye shades/Of Pope and Dryden, are we come to this?" No doubt Byron also drew inspiration for his opposition to the government (notably Foreign Secretary

Castlereagh, who seems to have been to Byron what Walpole was to his poetic predecessor) from Pope's political satire. And the twentieth century has seen Pope's stock rise. Indeed, although some of his earlier poems (such as the *Pastorals*) have little contemporary appeal, his love of liberty and treatment of political themes have become ever more relevant. And his crafty humour in imaginatively dispatching "dunces" still can make us smile.

Summary

'Know Then Thyself' is a poem written by Alexander Pope, the famous poet of the eighteenth century. He was a famous satirist of his time. He wrote a number of philosophical poems also. The present selection is an extract from the second Epistle of Pope's long argumentative poem, 'An Essay on Man'. It is commonly believed to derive its underlying idea from Lord Bolingbroke, to whom it is dedicated. Written in four Epistles, The Essay tries to 'vindicate the ways of God to man', based on the doctrine that whatever is, is right.

Pope's subject in Epistle II from where the present lines have been extracted is the 'nature and state of Man, with respect to himself as an individual. His basic theme here, as throughout the Essay, is the providential order underlying apparent disorder. The famous opening lines of Epistle II reduce man to chaos and riddle.

In this poem, the poet advises man that he should know himself. He should be limited only to the study of his own nature and existence and not to waste his energy in knowing or judging the scheme of universe propounded by God. For studying mankind, it is necessary that we should study man. Pope says that man occupies a paradoxical position in this world. He is link between God and animal which on the one hand endows him with godlike qualities and all the other levels him down with animals. Man is strange creature of full of contrary qualities and feelings of wisdom and folly, greatness and pettiness, reason and passion, love and hate. He is ignorant as well as wise. He is wise; so he cannot be a sceptic. He is so weak that he cannot be a stoic. Man is like a 'Trishanku', dangling between heavenly aspirations and earthly existence. Not only is he neither God nor beast but he is also confused about how to act. Man is forever caught in the conflicting claims of body and soul. He cannot decide if he should prefer his body or mind.

Man is born only to die. Pope says that his birth is nothing but the beginning of his end and his reasoning nothing but an instrument of erring. In other words, man commits mistakes in spite of his reasoning power. He is mixture of thoughts and feeling. God has made man in such a way that he can either rise or be a god; or he can fall and be a beast. He thinks that he is the master of this universe, yet he falls prey to everything. Finally the poet abandons his search

to understand man's nature because he finds him to be too chaotic and contradictory to be understood. The poet sums up man's position in the last line of the poem. Pope says that man is at once "the glory, Jest, riddle of world!"

Explain with Reference to the Context:

Stanza 1.

Known then thyself..... The stoic's pride

Reference to Context:-

These lines quoted above have been taken from the well known poet 'Know Then Thyself' written by Alexander Pope. In this poem, the poet says that man is a strange combination of opposite qualities. He advises man to study himself. Man's disability prevents him from taking any single direction: one aspect of his nature cancels out another

Explanation :-

In these lines, the poet advises man that he should not try to study God. He advises man to limit himself only to the study of his own nature and existence and not try to investigate the power of judging the schemes of universe propounded by God. If he wants to study mankind, he should study himself. Man is a very complex creature and occupies a paradoxical position in this world. Man is a link between God and animal. Pope relates man on the muddled 'middle state', which on the one hand endows him with godlike qualities and

on the other, levels him down with the animals. Man is a mixture of contrary qualities. He is ignorant as well as wise. He is rude and great he has so much knowledge that he cannot be a sceptic. He has so much weakness that he cannot be indifferent to pain and sufferings. Man is like a 'Trishanku,' dangling between heavenly aspirations and earthly existence. Thus these lines sum up the living contradiction of man's nature.

Stanza 2.

He hangs between or too much

Reference to Context:-

These lines have been taken from Pope's poem 'Know Then Thyself'. The poet says that man is a very complex creature and is a paradox of the world. He is a combination of opposite qualities. He occupies the middle position being God and animal.

Explanation :-

In this stanza the poet says that man is a strange creature full of contrary qualities and feelings of wisdom and folly, greatness and pettiness, reason and passion, love and hate. He always remains in doubt. He cannot decide whether to work hard in life or to be satisfied with his present position. Many is forever caught in the conflicting claims of body and soul. He fails to decide whether he should prefer the physical pleasure or the intellectual things of life. He is born on to die.

Man has the gift of reason, even then he commits mistakes. Either a man thinks too little or too much, he cannot overcome his ignorance. In other words Pope sums up the paradoxical nature of man by pointing out that his birth is nothing but the beginning of his end and reasoning nothing but an instrument of erring.

Stanza 3.

Chaos of thoughtriddle of the worlds.

Reference to Context:-

These lines have been taken from Alexander Pope's well known poem 'Know Then Thyself'. The poet tells us about the middle position of man in the world. Man is a combination of contrary qualities. He often remains confused and fails to make a decision between different courses of action. Man's disability prevents him from taking any single direction: one aspect of his nature cancels out another

Explanation :-

in this stanza the Pope says that man a complex mixture of thoughts and feelings. The poet further expands the idea of man shuttled and torn between opposites. He is always being self-deceived or undeceived. In simple words he has the capacity to realise what is good or bad for him. He is the master of the universe because he is blessed with the power of reason by God. But even then he becomes a victim of all

things around him. He is the only judge or truth, yet he makes countless mistakes. He is the glory of the world he good has given him the gift of knowledge and wisdom. But at the same time he is also a jest of the world as he commits many mistakes in his life. He is a riddle also as he does not know whether he belongs to the category of angels or to the animals.

Questions –Answer (Essay Type)

Q.1. Sum up in your own words Pope's conception of man.

Ans.: In this poem 'Know Then Thyself', Alexander Pope sums up man's position in this world. Man is the supreme creature in the world. God has made him such a way that he can rise and be equal to the gods. But this seldom happens. There are number of limitations on man's knowledge and capabilities. According to pope man has placed himself in the middle state, which on the one hand endows him with godlike qualities and on the other levels him down with the animals. He wants to develop a stoic attitude to pain and suffering but then there are so many weaknesses in him that he fails to be a stoic. He always remains in doubt and cannot decide what to choose. In his doubts he can not decide whether to do work or take some rest. He fails to understand his position in this world. He cannot decide whether he is a god or is a beast. He thinks that he is the master of this

universe but falls victim to everything. Thus there are a number of limitations on man.

Q.2. Where, according to Pope, does the root of man's confusion lie?

Ans.: Pope says that man is a strange creature full of contrary qualities and feelings of wisdom and folly, greatness and pettiness, reason and passion, love and hate. He is a bundle of contradictions. His life is paradoxical. He is wise as well a ignorant. He is great as well as rude. He is too wise to be sceptic. He is at the some time so weak that he cannot be a stoic. He stands half way between being a God and being an animal. He fails to decide whether he should consider himself a God or a beast. Man is forever caught in the conflicting claims of body and soul. He cannot decide whether he should prefer his body or his mind. He is always found in his doubts. In his doubts he fails to make proper decision whether he should lead a life of rest or a life of action. He considers himself the only judge of truth. But he commits countless errors. He thinks that he is the master of everything. Pope says that his birth is nothing but the beginning of his end and his reasoning nothing but on instrument of earning. His reasoning power also leads him to error. In this way man like a 'Trishanku', dangling between

heavenly aspirations and earthly existence. Man always suffers form a number of contradictions.

Questions –Answer (Short Type)

Q.1. Explain the meaning of the first two lines of poem ‘Know Then Thyself’.

Ans.: in the first two lines, the poet advises man to study himself. He says that man should be limited only the study of his own nature and existence and should forget about the power of judging the scheme of universe propounded by God. Man should not try to investigate the ways of God. That is beyond his powers. It is proper for man to study himself and know himself because man himself it too difficult to understand.

Q.2. What does paradox mean? Give examples form the poem.

Ans.: A paradox is a self-contradictory statement, which seems on its face be absurd, yet turns out to have a valid meaning. Pope in this poem ‘Know Then Thyself’ uses a number of paradoxes for examples he calls man “darkly wise”. Secondly, he says that man is “lord of all things, yet a prey to all”.

Q.3. What do you think pope means by the following phrases:-

- a) ‘hangs between’
- b) ‘chaos of thought and Passion’

c) 'a prey to all'

Ans.: a) 'hangs between':- pope says that man is a confused being. He is always found in the state of doubt whether to lead a life of rest or a life of action.

b) 'Chaos of thought and Passion' :- in man's mind there is a complex mixture of thoughts and feelings. He fails to decide whether to follow mind or heart.

c) 'a prey to all' man is a victim of everything in this world.

Q.4. Find out Pope's use of proverbial expression in the poem.

Ans.: Pope is considered the master of proverbial. He has given many famous proverbs or sayings such as

"A little learning is a dangerous thing"

"For Foals rush in where angels fear to tread?"

"To err human, to forgive divine".

In this poem also, pope uses a number of proverbial expressions. 'Know Thyself' is a proverb which advises man to recognize his true self. Then the poet says, "The proper study of mankind is man". The last line of the poem is also proverbial. The poet says that man is "The glory, jest and riddle of the world".

(7)

William Blake

The little Black Boy

William Blake was born in London in 1757. His father, a hosier, soon recognized his son's artistic talents and sent him to study at a drawing school when he was ten years old. At 14, William asked to be apprenticed to the engraver James Basire, under whose direction he further developed his innate skills. As a young man Blake worked as an engraver, illustrator, and drawing teacher, and met such artists as Henry Fuseli and John Flaxman, as well as Sir Joshua Reynolds, whose classicizing style he would later come to reject. Blake wrote poems during this time as well, and his first printed collection, an immature and rather derivative volume called *Poetical Sketches*, appeared in 1783. *Songs of Innocence* was published in 1789, followed by *Songs of Experience* in 1793 and a combined edition the next year bearing the title *Songs of Innocence and Experience showing the Two Contrary States of the Human Soul*.

Blake's political radicalism intensified during the years leading up to the French Revolution. He began a seven-book poem about the Revolution, in fact, but it was either destroyed or never completed, and only the first book survives. He disapproved of Enlightenment rationalism, of institutionalized

religion, and of the tradition of marriage in its conventional legal and social form (though he was married himself). His unorthodox religious thinking owes a debt to the Swedish philosopher Emmanuel Swedenborg (1688-1772), whose influence is particularly evident in Blake's *The Marriage of Heaven and Hell*. In the 1790s and after, he shifted his poetic voice from the lyric to the prophetic mode, and wrote a series of long prophetic books, including *Milton* and *Jerusalem*. Linked together by an intricate mythology and symbolism of Blake's own creation, these books propound a revolutionary new social, intellectual, and ethical order.

Blake published almost all of his works himself, by an original process in which the poems were etched by hand, along with illustrations and decorative images, onto copper plates. These plates were inked to make prints, and the prints were then coloured in with paint. This expensive and labour-intensive production method resulted in a quite limited circulation of Blake's poetry during his life. It has also posed a special set of challenges to scholars of Blake's work, which has interested both literary critics and art historians. Most students of Blake find it necessary to consider his graphic art and his writing together; certainly he himself thought of them as inseparable. During his own lifetime, Blake was a pronounced failure, and he harboured a good deal of resentment and anxiety about the public's apathy toward his work and about the financial straits in which he so regularly found himself. When his self-curated

exhibition of his works met with financial failure in 1809, Blake sank into depression and withdrew into obscurity; he remained alienated for the rest of his life. His contemporaries saw him as something of an eccentric--as indeed he was. Suspended between the neoclassicism of the 18th century and the early phases of Romanticism, Blake belongs to no single poetic school or age. Only in the 20th century did wide audiences begin to acknowledge his profound originality and genius.

About the poem A black child tells the story of how he came to know his own identity and to know God. The boy, who was born in "the southern wild" of Africa, first explains that though his skin is black his soul is as white as that of an English child. He relates how his loving mother taught him about God who lives in the East, who gives light and life to all creation and comfort and joy to men. "We are put on earth," his mother says, to learn to accept God's love. He is told that his black skin "is but a cloud" that will be dissipated when his soul meets God in heaven. The black boy passes on this lesson to an English child, explaining that his white skin is likewise a cloud. He vows that when they are both free of their bodies and delighting in the presence of God, he will shade his white friend until he, too, learns to bear the heat of God's love. Then, the black boy says, he will be like the English boy, and the English boy will love him.

This poem centres on a spiritual awakening to a divine love that transcends race. The speaker is an African child who has to come to terms with his own blackness. Blake builds the poem on clear imagery of light and dark. The contrast in the first stanza between the child's black skin and his belief in the whiteness of his soul lends poignancy to his particular problem of self-understanding. In a culture in which black and white connote bad and good, respectively, the child's developing sense of self requires him to perform some fairly elaborate symbolic gymnastics with these images of colour. His statement that he is "black as if bereav'd of light" underscores the gravity of the problem. The gesture of his song will be to counteract this "as if" in a way that shows him to be as capable and deserving of perfect love as a white person is.

The child's mother symbolizes a natural and selfless love that becomes the poem's ideal. She shows a tender concern for her child's self-esteem, as well as a strong desire that he know the comfort of God. She persuades him, according to conventional Christian doctrine that earthly life is but a preparation for the rewards of heaven. In this context, their dark skin is similarly but a temporary appearance, with no bearing on their eternal essence: skin, which is a factor only in this earthly life, becomes irrelevant from the perspective of heaven. Body and soul, black and white, and earth and heaven are all aligned in a rhetorical gesture that basically confirms the stance of

Christian resignation: the theology of the poem is one that counsels forbearance in the present and promises a recompense for suffering in the hereafter.

The black boy internalizes his mother's lesson and applies it in his relations with the outer world; specifically, Blake shows us what happens when the boy applies it to his relationship with a white child. The results are ambivalent. The boy explains to his white friend that they are equals, but that neither will be truly free until they are released from the constraints of the physical world. He imagines himself shading his friend from the brightness of God's love until he can become accustomed to it. This statement implies that the black boy is better prepared for heaven than the white boy, perhaps because of the greater burden of his dark skin has posed during earthly life. This is part of the consoling vision with which his mother has prepared him, which allows his suffering to become a source of pride rather than shame. But the boy's outlook, and his deference to the white boy, may strike the reader (who has not his innocence) as containing a naive blindness to the realities of oppression and racism, and a too-passive acceptance of suffering and injustice. We do not witness the response of the white boy; Blake's focus in this poem is on the mental state of the black child. But the question remains of whether the child's outlook is servile and self-demeaning, or exemplifies Christian charity. The poem itself implies that these might amount to the same thing.

Summary

“The Little Black Boy” is one of the noblest religious poems written by William Blake, a romantic poet and a mystic. His poems are very simple but they express deep thoughts and philosophy. He is famous for his two books of poems “songs of Innocence” and “Songs of Experience”. The first book deals with the beautiful world of infancy, childhood and happiness. The second book deals with the cruel and harsh world. Blake as a lyrical poet, is unsurpassed. His vocabulary is as simple as that of a child. Every lyric is a window into the imaginative world. His poetic works embody some of the most perfect and most original lyrics in English language.

“The Little Black Boy” was to some extent inspired by contemporary indignation against slavery and the supposed inferiority of the black races. Negro boys were fashionable as servants in some of the big London houses, and that is possibly where Blake met them. In this poem, the poet gives the idea that all are equal. He believes in universal love and brotherhood. Good gives his light and heat to all. He loves all persons equally. It is a deeply poignant poem showing the lengths to which a black child might have to go to demonstrate that he, too is and object of God’s love. The poem is roughly divided into three parts. The first part consisting of the first stanza conveys vividly a Negro Child’s intense pain and agony arising out of racial consciousness. The boy feels a sense of

self-hatred and inferiority on account of his being black. It seems to the Negro boy that he is less favoured by God because he bereaved of light,' while the English boy is the recipients of God's favour because he is 'white as an angle'.

The second part, consisting of next four stanzas, offers his mother's consoling vision to the child. The mother tries to lesion his pain and agony by telling him that our earthly existence is a mere probation which prepares us for our next life in heaven. His mother teaches him that God gives his light to everyone on this earth. The rays of the sun give equal joy to all flowers, trees, animals and men. God sends human beings on the earth so that they love one another. We should learn to give and take love from one another. She reassures him that our body is a mere fleeting cloud, the function of which is to absorb the beams of God's love. These black bodies are like clouds and shady groves. These 'cloud' and 'shady grove' of the body are mere filters filtering God's brilliance and luminosity. She tries to instil in her son a feeling of pride and self-worth by telling him that his black body is better adopted than the English boy's white body to bearing God's love.

The third part, consisting of last two stanzas, presents the heightened awareness of the black child. On being reassured by his mother, the black boy passes on his mother's message to the white boy. The negro boy fondly hopes that he and the English boy, once released from black and white bodies, will play together in heaven. He feels that he will be

able to make the English child love him in heaven not by playing with him and shielding him from God's heat or luminosity, but by serving him and also by being like him the English child could not possibly love a coloured boy! The little black boy feels a subtle sense of inferiority even in heaven!

Explain with Reference to the Context:

Stanza 1.

My mother Bereaved of light

Reference to Context:-

These lines quoted above have been taken from the poem 'The Little Black Boy' written by William Blake, a romantic poet. His poems are simple but they express deep thoughts and philosophy. Here in this poem, Blake gives the idea that all are equal. A Negro boy is the speaker of the poem and he says that he is black as he was born in Africa. English is white because he was born in England. But the Negro boy tries to convince himself that in spite of his black body, he is blessed with a white soul by God. God gives his mercy to all equally, whether he is a Negro or a white boy.

Explanation :-

The speaker of these lines is a Negro boy. He says that he was born in Africa so, he is black-skinned. The black boy is feeling a kind of self-hatred. He is actually conscious of his blackness. But he consoles himself and says that his soul is

white like others. He compares himself with the English boy. The white boy shines like an angel. The Negro boy laments the denial of whiteness of him by God. He feels that God has ignored him by depriving him of light or whiteness.

Stanza 2.

My mother taught in the noonday.

Reference to Context:-

These lines quoted above have been taken from the poem 'The Little Black Boy' written by William Blake, a romantic poet. His poems are simple but they express deep thoughts and philosophy. Here in this poem, Blake gives the idea that all are equal. A Negro boy is the speaker of the poem and he says that he is black as he was born in Africa. An English boy is white because he was born in England. But the Negro boy tries to convince himself that in spite of his black body, he is blessed with a white soul by the God. God gives his mercy to all equally, whether he is a Negro or a white boy.

Explanation :-

In these lines the Negro boy says that his mother offers a consoling vision to him. The black boy's mother taught him under a tree. She tries to lessen his pain and agony by telling him that our earthly existence is a mere probation which prepares us for our next life in heaven. She took the boy in her lap and kissed him. Then she pointed towards the East and calms him down. She asked him to look towards the rising

sun. She said that God lived towards that place. God is kind and great. He gives his light and heat to everyone equally in this world. All the things of world flowers, trees, animals and men receive God's kindness and comforts. They get comfort in the morning and joy n the afternoon.

Stanza 3.

“And we are..... lambs rejoice

Reference to Context:-

These lines quoted above have been taken from the poem 'The Little Black Boy' written by William Blake, a romantic poet. His poems are simple but their expresses deep thoughts and philosophy. Here in this poem, Blake gives the idea that all our equal. A Negro boy is the speaker of the poem and he says that he is black as he was born in Africa. An English is white because he was born in England. But the Negro boy try to convince himself that in spite his black body, he is blessed with white soul by the God. God give his mercy to all equally, whether he is a Negro or a white boy.

Explanation :-

In these lines the black boy's mother is trying to consoles him. She tells him that God is very kind. He has sent human beings on the earth so that they may receive God's ways of kindness. The tells him that our short-lived stay on this earth has a divine purpose behind it and that purpose is to acclimatise ourselves for our next life in heaven where we shall

be face to face with God. The black bodies of Negroes are only like a cloud and group of trees which is shady. Blake here imagines the body as a garment the soul must wear on earth. These black bodies and faces are compared to clouds and shady groves shielding the soul from the intense heat and light of God. But when our souls have learnt to receive God's rays of Kindness, this cloud will vanish. It suggests the equality of everyone before God, and then we will hear the kind voice of God. He will ask the black boy to come out of the grove. He will ask both the black and white boys to come and play round his golden tent like little lambs. In other words it suggests that in heaven the children will be equally and play around God's golden tent. This description makes us think of new life in heaven, i.e. life after death. In these lines heaven is compared to the 'golden tent' and the children are compared to 'lambs' because of their innocence and gentleness.

Stanza 2.

Thus did.....then love me

Reference to Context:-

These lines quoted above have been taken from the poem 'The Little Black Boy' written by William Blake, a romantic poet. His poems are simple but they express deep thoughts and philosophy. Here in this poem, Blake gives the idea that all are equal. A Negro boy is the speaker of the poem and he says that he is black as he was born in Africa. An English is

white because he was born in England. But the Negro boy try to convince himself that inspite his black body, he is blessed with white soul by the God. God give his mercy to all equally, whether he is a Negro or a white boy.

Explanation :-

In these lines, the poet says that the Negro boy's mother consoles him and teaches him the lesson of universal love. She said that when both the Negro boy and the English boy are free of their mortal bodies and are in the presence of God in heaven, they will be equally before God. In heaven the black boy and white boy will play joyfully like little innocent Lambs around the golden tent of God. He says that he will protect white boy from the excessive heat of the day because he by being black and better accustomed to bearing excessive heat, will shield the white complexioned English boy from being scorched by the heat of God's luminosity. He will learn to lean upon the knee of God who is our father. The Negro boy will stroke the silver hair of the English boy. By doing so, he will also be like the white boy who will then love him. Hear the Little Negro boy still feels a suitable sense of inferiority because he wants to be a white as the English boy even in heaven. The 'silver hair' is the prized possession of the English boy which the Little Black boy would like to 'stroke'.

Questions –Answer (Essay Type)

Q.1. Critical examine the development of thought in the poem
“The Little Black Boy”

Ans.: A Negro boy is the speaker of this poem. He says that he was born in Africa. The heat of the sun made his body black. But his soul is white. The little black boy takes lesson taught by his mother as a guide to living fully and with understanding. She tells him that after death, all will be equal in heaven. There will be no difference of black and white in the eyes of God. The black boy says that his body is black because he has learnt to bear the heat of God's rays. When they go to heaven, he will shield the white boy from the heat of these rays. The black boy knows that he is different from the white boy in appearance. Perhaps that gives him silent pain. That is why he longs to be like the white boy. From his mother he comes to know that these black bodies are like clouds and shady groves. When the soul realizes the warmth of God's love, the clouds shall disappear. Then the soul will be free from racial hatred. He and the white English boy will play around God's tent like lambs. Both of them will equally receive God's love. They will learn to live together in love. He will lovingly stroke the white boy's silver hair. The white boy will also love him.

“The Little Black Boy” was to some extent inspired by contemporary indignation against slavery and the supposed inferiority of the black races. Negro boys were fashionable as servants in some of the big London houses, and that is possibly where Blake met them. In this poem, the poet gives the idea that all are equal. He believes in universal love and brotherhood. Good gives his light and heat to all. He loves all persons equally. It is a deeply poignant poem showing the lengths to which a black child might have to go to demonstrate that he, too is and object of God’s love. The poem is roughly divided into three parts. The first part consisting of the first stanza conveys vividly a Negro Child’s intense pain and agony arising out of racial consciousness. The boy feels a sense of self-hatred and inferiority on account of his being black. It seems to the Negro boy that he is less favoured by God because he bereaved of light,’ while the English boy is the recipients of God’s favour because he is ‘white as an angle’.

The second part, consisting of next four stanzas, offers his mother’s consoling vision to the child. The mother tries to lesion his pain and agony by telling him that our earthly existence is a mere probation which prepares us for our next life in heaven. His mother teaches him that God gives his light to everyone on this earth. The rays of the sun give equal joy to all flowers,

trees, animals and men. God sends human beings on the earth so that they love one another. We should learn to give and take love from one another. She reassures him that our body is a mere fleeting cloud, the function of which is to absorb the beams of God's love. These black bodies are like clouds and shady groves. These 'cloud' and 'shady grove' of the body are mere filters filtering God's brilliance and luminosity. She tries to instil in her son a feeling of pride and self-worth by telling him that his black body is better adopted than the English boy's white body to bearing God's love.

The third part, consisting of last two stanzas, presents the heightened awareness of the black child. On being reassured by his mother, the black boy passes on his mother's message to the white boy. The negro boy fondly hopes that he and the English boy, once released from black and white bodies, will play together in heaven. He feels that he will be able to make the English child love him in heaven not by playing with him and shielding him from God's heat or luminosity, but by serving him and also by being like him the English child could not possibly love a coloured boy! The little black boy feels a subtle sense of inferiority even in heaven.

Q.2. Recount how the mother of the black boy tries to console him.

Ans.: A Negro boy is the speaker of this poem. He says that he is black. He is acutely conscious of his blackness and is full of some kind of self-hatred. He laments the denial of whiteness to him by God, whereas the white boy shines like an angel even in this life. The Negro boy feels that God has ignored him by divesting him of whiteness. But the black boy's mother teaches him that God gives his light and love to all of us. The rays of sun reach every creature equally. We are sent to this earth so that we love one another. God gives his love to all whether he is a black man or a white man. The mother tries to console her little child by telling him that our short-lived stay on this earth has a divine purpose behind it and that purpose is to acclimatize ourselves for our next life in heaven where we shall be face to face with God. These black bodies and faces are mere clouds or shady groves shielding the soul from the intense heat and light of God. When our souls are full of love the clouds of difference disappear.

Questions –Answer (Short Type)

Q.1. Where was the little black boy born?

Ans.: The little boy was born in Africa. That is why he is black and conscious of his blackness.

Q.2. Explain the meaning of 'bereaved of light'.

Ans.: 'Bereaved of light' means 'without light'. The little boy is black and Negro. He laments the denial of whiteness to him by God, whereas the white boy shines like an 'angle' even in this life. Here the reference is to God as the dispenser of all light because he has kept him deprived of light or the whiteness. His body has only darkness.

Q.3. What did the mother of the black boy tell him?

Ans.: The black boy's mother consoles him by telling that God gives his light to everyone on this earth. The rays of the sun give equal joy to all flowers, trees, animals and men. God sends human beings on the earth so that they love one another. Both the black boy and the white boy are the children of God. God gives his love to all.

Q.4. Critically analyses: 'I'll shade him from the heat.'

Ans.: the black boy imagines that he will be with the white boy in heaven. He pathetically hopes that he, by being better accustomed to bearing excessive heat, will shield the white complexioned English boy from being scorched by the heat of God's luminosity.

Q.5. Write a short on the imagery of the poem.

Ans.: The poem uses a number of images. The little boy is black like the shade of the grove of trees. The white boy is white like an angle. The poet uses images from the Bible also. There is the image of God's golden tent. In heaven both the black boy and white boy will play like lambs.

(8)

William Wordsworth

Three Years She Grew In Sun And Shower

William Wordsworth was born on April 7th, 1770, in Cockermouth, Cumberland, England. Wordsworth's parents, John and Ann, died during his boyhood. Raised amid the mountains of Cumberland alongside the River Derwent, Wordsworth grew up in a rustic society, and spent a great deal of his time playing outdoors, in what he would later remember as a pure communion with nature. In the early 1790s William lived for a time in France, then in the grip of the violent Revolution; Wordsworth's philosophical sympathies lay with the revolutionaries, but his loyalties lay with England, whose monarchy he was not prepared to see overthrown. While in France, Wordsworth had a long affair with Annette Vallon, with whom he had a daughter, Caroline. A later journey to France to meet Caroline, now a young girl, would inspire the great sonnet "It is a beauteous evening, calm and free."

The chaos and bloodshed of the Reign of Terror in Paris drove William to philosophy books; he was deeply troubled by the rationalism he found in the works of thinkers such as William Godwin, which clashed with his own softer, more emotional understanding of the world. In despair, he gave up his pursuit

of moral questions. In the mid-1790s, however, Wordsworth's increasing sense of anguish forced him to formulate his own understanding of the world and of the human mind in more concrete terms. The theory he produced, and the poetics he invented to embody it, caused a revolution in English literature.

Developed throughout his life, Wordsworth's understanding of the human mind seems simple enough today, what with the advent of psychoanalysis and the general Freudian acceptance of the importance of childhood in the adult psyche. But in Wordsworth's time, in what Seamus Heaney has called "Dr. Johnson's supremely adult eighteenth century," it was shockingly unlike anything that had been proposed before. Wordsworth believed (as he expressed in poems such as the "Intimations of Immortality" Ode) that, upon being born, human beings move from a perfect, idealized realm into the imperfect, un-ideal earth. As children, some memory of the former purity and glory in which they lived remains, best perceived in the solemn and joyous relationship of the child to the beauties of nature. But as children grow older, the memory fades, and the magic of nature die. Still, the memory of childhood can offer an important solace, which brings with it almost a kind of re-access to the lost purities of the past. And the maturing mind develops the capability to understand nature in human terms, and to see in it metaphors for human life, which compensate for the loss of the direct connection.

Freed from financial worries by a legacy left to him in 1795, Wordsworth moved with his sister Dorothy to Racedown, and then to Alfoxden in Grasmere, where Wordsworth could be closer to his friend and fellow poet Samuel Taylor Coleridge. Together, Wordsworth and Coleridge began work on a book called *Lyrical Ballads*, first published in 1798 and reissued with Wordsworth's monumental preface in 1802.

The publication of *Lyrical Ballads* represents a landmark moment for English poetry; it was unlike anything that had come before, and paved the way for everything that has come after. According to the theory that poetry resulted from the "spontaneous overflow" of emotions, as Wordsworth wrote in the preface, Wordsworth and Coleridge made it their task to write in the simple language of common people, telling concrete stories of their lives. According to this theory, poetry originated in "emotion recollected in a state of tranquillity"; the poet then surrendered to the emotion, so that the tranquillity dissolved, and the emotion remained in the poem. This explicit emphasis on feeling, simplicity, and the pleasure of beauty over rhetoric, ornament, and formality changed the course of English poetry, replacing the elaborate classical forms of Pope and Dryden with a new Romantic sensibility. Wordsworth's most important legacy, besides his lovely, timeless poems, is his launching of the Romantic era, opening the gates for later writers such as John Keats, Percy Bysshe Shelley, and Lord Byron in England, and Emerson and Thoreau in America.

Following the success of *Lyrical Ballads* and his subsequent poem *The Prelude*, a massive autobiography in verse form, Wordsworth moved to the stately house at Rydal Mount where he lived, with Dorothy, his wife Mary, and his children, until his death in 1850. Wordsworth became the dominant force in English poetry while still quite a young man, and he lived to be quite old; an increasing aristocratic temperament and a general alienation from the younger Romantics whose work he had inspired marked his later years. Byron was the only important poet to become more popular than Wordsworth during Wordsworth's lifetime and he in particular saw him as a kind of sell-out, writing in his sardonic preface to *Don Juan* that the once-liberal Wordsworth had "turned out a Tory" at last. The last decades of Wordsworth's life, however, were spent as Poet Laureate of England, and until his death he was widely considered the most important author in England.

Summary

"Three Years She Grew in Sun and Shower" is one of the best 'lucky poems' written by William Wordsworth the greatest and the best romantic poet. Wordsworth was a poet of nature and he worshipped nature in all its forms. He found a deep joy in the company of nature. He believed that the objects of nature gave us permanent joy. He wrote a completely new approach to the writing of poetry, which for Wordsworth is 'the

spontaneous overflow of powerful feelings' taking its origin from 'emotion recollected in its tranquillity'. With this view of poetry, he made 'the incidents of common life interesting'. He believed that poetry should be simple in theme and its language should be so simple as to be understood by the common man. That's why his theory of poetic diction draws on 'a selection from the real language of men in a state of vivid sensation.' But it is not just physical pleasure that Wordsworth finds in nature; he believes that nature nourishes the emotional and spiritual life of man also. His poetry delineates his faith that man in constant and close communion with nature can lead a happy and peaceful life.

"Three Years She Grew in" is one of lucky poem, where the nurturing spirit of Nature is highlighted. The poem presents Wordsworth's basic philosophy that nature shapes and moulds the character and personality of human begins. Hence, it is because of his conviction of the poet that Palgrave in his 'Golden Treasury' gives this poem the title of 'The Education of Nature' in this lyric; the story of Lucy is presented by Nature itself. There is a young girl named Lucy. She is very innocent and lovely. Nature sees the lovely child and decides to take her away from this world. Nature declares her resolve to bring up Lucy and carry out her intention by showering upon her its bounties of beauty and grace. Nature promises to act both as 'impulse' and as 'law' to the rustic child and, thus, educate her in her righteous ways and noble

desires. Thus educated by nature she would naturally learn to restrain herself from excesses of thought and conduct. All natural objects such as rock, plains, earth, heaven, glades and bowers would exercise a very healthy influence on Lucy's physical and moral growth. She would learn the happiness of a sportive fawn, the stateliness of the floating clouds, humility of the bending willow, grace of motions of the storm, the beauty of the stars of midnight, and the sweetness of the murmuring sound of flowing rivulets. This show all the objects and forces of nature would contribute to the physical and moral development of Lucy. Lucy will in this way, grow into a beautiful woman. Nature thus, accomplished her self-appointed task; but unfortunately, the girl suddenly died, leaving the poet in utter desolation.

Thus nature imparts education to Lucy and moulds her mind as well as her body. This poem is a fine example of Wordsworth's cardinal belief in the moral value of a life of simplicity and the shaping power of nature. Written in stanzas of six-lines each, with rhyme scheme aab ccb, the poem belongs to the category of a lyrical ballad. The loftiness of the theme, the simplicity of poetic diction, a pathetic touch at the end, a colouring of imagination are the main strengths of the poem.

Explanation with reference to the context:-

Stanza 1.

1. Three years alady of my own

Reference to Context:-

These lines have been taken from the poem “Three Years She Grew in Sun and Shower” written by William Wordsworth. In this poem, the nurturing spirit of Nature is highlighted. The poem presents William Wordsworth's basic philosophy that Nature shapes and moulds the character and personality of human beings. In this lyric, the story of Lucy is presented by Nature itself. Nature decides to adopt a child named Lucy and makes her a perfect child. Here nature is described by William Wordsworth as ‘the nurse’, ‘the guide’ and ‘the guardian’ of man.

Explanation :-

In these lines, the greatest romantic poet Wordsworth says that Lucy grew up in the midst of nature for three years. Here Lucy is compared to a most beautiful flower because he is innocent and pure like flower. She experienced all seasons like summer and rain. Nature decides to adopt Lucy as her own child. She decides that she would bring up Lucy according to her own plan. Her e in this poem, we can see tat nature is personified as mother who resolved to adopt rear and educate her child, Lucy, in her ‘own’ natural way as opposed

to the artificial life of society. It shows Lucy's affinity and oneness with nature.

Stanza 2.

Myself will or restrain

Reference to Context:-

These lines have been taken from the poem "Three Years She Grew in Sun and Shower" written by William Wordsworth. In this poem, the nurturing spirit of Nature is highlighted. The poem presents William Wordsworth's basic philosophy that Nature shapes and moulds the character and personality of human beings. In this lyric, the story of Lucy is presented by Nature itself. Nature decides to adopt a child named Lucy and makes her a perfect child. Here nature is described by William Wordsworth as 'the nurse', 'the guide' and 'the guardian' of man.

Explanation :-

In these lines Nature says that she herself will play the educative role in the growth of Lucy's personality and character. Nature will act as 'a nurse', 'a guide' and 'a guardian' of Lucy. She herself will inspire Lucy to do noble things. Nature both impels Lucy to good deeds and restrains her from evil. Lucy will move in the midst of mountains, plains and the sky, valleys and Shady corners in the company of Nature. Nature will keep a watch on the activities of Lucy at all places. In other words Nature will act as Guardian and

supervision. It promises to supervise and guide Lucy's education. Thus the poet highlights the nourishing impact of Nature on Lucy in close harmony with it.

Stanza 3.

3. She shall be mute insensate things

Reference to Context:-

These lines have been taken from the poem "Three Years She Grew in Sun and Shower" written by William Wordsworth. In this poem, the nurturing spirit of Nature is highlighted. The poem presents William Wordsworth's basic philosophy that Nature shapes and moulds the character and personality of human beings. In this lyric, the story of Lucy is presented by Nature itself. Nature decides to adopt a child named Lucy and makes her a perfect child. Here nature is described by William Wordsworth as 'the nurse', 'the guide' and 'the guardian' of man.

Explanation :-

In these lines Lucy is compared to a young deer. Wordsworth, through the romantic imagery of 'sportive fawn,' presents Lucy as an unusual phenomenon of extreme happiness that Joyfully Jumps and runs across the grassy fields, valleys and mountains. She will breathe the free open air like the flowers. She will enjoy the silence and the calm in the sky in the company of the objects of nature, like rocks and the fields. The kindling power makes Lucy glad and happy as a

playful deer and the restraining power gives her the calmness and serenity of the mountains among which she lives.

Stanza 4.

4. The floating clouds silent sympathy

Reference to Context:-

These lines have been taken from the poem “Three Years She Grew in Sun and Shower” written by William Wordsworth. In this poem, the nurturing spirit of Nature is highlighted. The poem presents William Wordsworth's basic philosophy that Nature shapes and moulds the character and personality of human beings. In this lyric, the story of Lucy is presented by Nature itself. Nature decides to adopt a child named Lucy and makes her a perfect child. Here nature is described by William Wordsworth as ‘the nurse’, ‘the guide’ and ‘the guardian’ of man.

Explanation :-

In these lines, the poet says that the clouds that swim across the sky will give their beauty to Lucy. In other words, the clouds teach her the lesson of stateliness and majesty. The movements of the bending willow tree teach her true modesty. Wordsworth says that even the storm will act as a guide. Lucy will learn the gracefulness of motion from the storm. In the words, both the beautiful and terrible in Nature helps to mould the character of Lucy. In this stanza we realise the fact

that the child has now become a 'maiden' as a result of Nature's education.

Stanza 5.

The stars of midnight pass into her face

Reference to Context:-

These lines have been taken from the poem "Three Years She Grew in Sun and Shower" written by William Wordsworth. In this poem, the nurturing spirit of Nature is highlighted. The poem presents William Wordsworth's basic philosophy that Nature shapes and moulds the character and personality of human beings. In this lyric, the story of Lucy is presented by Nature itself. Nature decides to adopt a child named Lucy and makes her a perfect child. Here nature is described by William Wordsworth as 'the nurse', 'the guide' and 'the guardian' of man.

Explanation :-

The poet here says that Lucy will enjoy the sight of the starry sky at midnight. She will be anxious to listen the magical sounds coming from the distant places made by streams. Here the pictorial beauty of nature is expressed beautifully and faithfully. The poet says that the stream flows in irregular manner and creates gentle murmuring sound. According to the poet Lucy must lean towards this murmuring sound in order to catch it as it will have its effect on her physical appearance. Her face shall become as beautiful as

the music produced by streams and brooks. In this way Lucy imbibes all the beauty of Nature which is reflected in her countenance. Here the references to the overall development of Lucy's personality. It firmly establishes the poet's faith that nature not only nourishes the physical but also the emotional and spiritual life of man.

Stanza 6.

And vital feeling this happy dell

Reference to Context:-

These lines have been taken from the poem "Three Years She Grew in Sun and Shower" written by William Wordsworth. In this poem, the nurturing spirit of Nature is highlighted. The poem presents William Wordsworth's basic philosophy that Nature shapes and moulds the character and personality of human beings. In this lyric, the story of Lucy is presented by Nature itself. Nature decides to adopt a child named Lucy and makes her a perfect child. Here nature is described by William Wordsworth as 'the nurse', 'the guide' and 'the guardian' of man.

Explanation :-

In these lines Nature says that she will bring up Lucy Gray in a happy Valley. Lucy will receive the feelings of Joy from nature and that joy will give a new life and energy to Lucy. Nature will help her in attaining a good height and beautiful figure. Nature will also inspire life - giving thoughts

in Lucy's mind. Nature in a way contributes to the maturing of Lucy as a beautiful girl. Again the poet is referring to Lucy's complete development, i.e. physical as well spiritual development and emphasises the role of nature in the growth of human beings.

Stanza 7.

Thus nature spake more will be

Reference to Context:-

These lines have been taken from the poem "Three Years She Grew in Sun and Shower" written by William Wordsworth. In this poem, the nurturing spirit of Nature is highlighted. The poem presents William Wordsworth's basic philosophy that Nature shapes and moulds the character and personality of human beings. In this lyric, the story of Lucy is presented by Nature itself. Nature decides to adopt a child named Lucy and makes her a perfect child. Here nature is described by William Wordsworth as 'the nurse', 'the guide' and 'the guardian' of man.

Explanation :-

In these lines, the poet says that nature fulfilled her promise. The little child, Lucy, grew up into a beautiful girl as a result of nature's education. But alas, Lucy died soon. Here the poet introduces were an element of tragic drama by declaring Lucy's sudden and premature death. She left the barren land and the calm scene to the poet to wander alone.

The poet feels desolate over the unexpected death of Lucy, who symbolises man's harmonious relationship with nature. He mourns her death. It gives him great pain to think that he will never again be able to see the sweet face of Lucy.

Questions –Answer (Essay Type)

Q.1. Comment of the protective role of nature in the poem “Three Years She Grew in Sun and Shower”.

Ans.: This is one of ‘Lucy Poems’, where the nurturing spirit of nature is highlighted the poem is the delineation of Wordsworth’s belief that Nature is ‘the nurse’, ‘the guide’, and ‘the guardian’ of man. Here in this poem nature is personified as mother who resolves to adopt, rear, and educate her child, Lucy, in her ‘own’ natural way as opposed to the artificial life of society. Nature both impels man to good deeds and restrains him from evil. She would inspire noble thoughts in Lucy. At the same time, she would keep her away from evil thoughts and actions. Nature promises to supervise and guide Lucy’s education. Nature acts as the sources of both encouragement and discipline to Lucy. Nature felt that Lucy would get soothing effect from the silent objects of nature. She would learn playfulness from the deer. The floating clouds, the willow tree and the motions of the storm will give her beauty. She would love the stars and

would listen to the music of the streams. In this way the poet is referring to Lucy's complete development, i.e. physical as well as spiritual development emphasises the role of nature in the growth of human beings. It is significant to note the Wordsworth is not content with only the physical delight at the sight of natural objects like Cowper and Burns but from this physical delight, he delves deep into the spirituality of nature.

Q.2. Develop Wordsworth's philosophy of Nature.

Ans.: Wordsworth was a love of nature. He worshipped Nature in all its moods. He believed that Nature has a great influence on man's life. It can make a person's life perfect. Those who grow up in the lap of nature are the best persons. The poet says that Nature is the best teacher. Nature promises to act both as 'impulse' and as 'law' to the rustic child and, thus, educate her in her righteous ways and noble desires. Thus educated by nature she would naturally learn to restrain herself from excesses of thought and conduct. All natural objects such as rock, plains, earth, heaven, glades and bowers would exercise a very healthy influence on Lucy's physical and moral growth. She would learn the happiness of a sportive fawn, the stateliness of the floating clouds, humility of the bending willow, grace of motions of the storm, the beauty of the stars of midnight,

and the sweetness of the murmuring sound of flowing rivulets. This is how all the objects and forces of nature would contribute to the physical and moral development of Lucy. Lucy will in this way, grow into a beautiful woman. Nature thus accomplished her self-appointed task; but unfortunately, the girl suddenly died, leaving the poet in utter desolation.

Thus nature imparts education to Lucy and moulds her mind as well as her body. This poem is a fine example of Wordsworth's cardinal belief in the moral value of a life of simplicity and the shaping power of nature. Written in stanzas of six-lines each, with rhyme scheme aab ccb, the poem belongs to the category of a lyrical ballad. The loftiness of the theme, the simplicity of poetic diction, a pathetic touch at the end, a colouring of imagination are the main strengths of the poem.

Q.3. Write a detailed note on the imagery in the poem.

Ans.: The poet uses a number of images in this poem. Lucy is called the loveliest flower. Here comparison is made between Lucy and the most beautiful flower. She evokes in mind an image of beauty and freshness. In other words the stress is on the purity and innocence of Lucy which shows her affinity and oneness with nature. Then she has been compared to the wild deer. She creates an image of wild deer jumping sportingly across the lawn or

on the mountains. Wordsworth, through the romantic imagery of 'a sportive fawn', presents Lucy as an unusual phenomenon of extreme happiness that frolics gleefully in valleys and mountains. The kindling power makes Lucy glad and joyous as a playful fawn; the restraining power gives her the calmness and serenity of the mountains among which she lives. The images of the floating clouds and the running stream convey the openness of nature. There is an image of the secret places of nature where small streams flow and create a murmuring sound. Here the pictorial beauty of the expression is beautifully portrayed. Since it is a gentle murmuring sound, she must lean towards it to catch the sound. It is the beauty of Nature's act of purifying the emotions of man through melodious music. There is also the image of beautiful stars at midnight. Thus the poet uses a number of beautiful images in this poem.

Q.4. What are the characteristic features of Romantic poetry do you find in this lyrical ballad? Illustrate.

Ans.: Wordsworth was the best and the greatest romantic poet of this age. It was his famous work 'Lyrical Ballads' which he published in collaboration with S.T. Coleridge in 1798 and marked the beginning of the Romantic Movement in England, ushering in a new age of poetry of feeling and imagination. The chief characteristic of Wordsworth's

poetry is its sharp departure from both conventional themes and forms of the neo-classical poetry of the eighteenth century. His objections to an over stylised poetic diction, his attitude to Nature, his choice of simple incidents and humble people as subjects for his poetry characterise his unique achievement. He brought a completely new approach to the writing of poetry, which for Wordsworth is 'the spontaneous overflow of powerful feelings' taking its origin from 'emotion recollected in tranquillity.' With this view of poetry, he made 'the incidents of common life interesting' his theory of poetic diction draws on 'a selection from the real language of men in a state of vivid sensation'. But it is not just physical pleasure that Wordsworth finds in Nature; he believes that Nature nourishes the emotional and spiritual life of man also. The call of high mountains, the sudden sight of daffodils by the lake, the sloping pastures, the deep and gloomy wood, all these uplift him from the mere plane of an ordinary, world of physical delight to a higher plane where he receives Nature's moral and mystical messages. All these features of Romantic poetry are found in this poem. In this poem, nature itself is the narrator. Nature adopts Lucy and teaches her to take interest in her. This poem delineates his faith that man in constant and close communion with nature can lead a happy and peaceful life. This poem dramatically tells a verse story about on

imaginary or unidentified girl. There is nothing to suggest that a girl named Lucy, who is the subject of the poem, ever existed, although she has been taken to be a real person. She lives in nature. She is wild like a deer. She roams about in the wild and silent spaces of nature. There are softly running streams, storms, night skies full of stars and other wild aspects of nature. There is a great bond between human beings and nature. In this poem Lucy has a perfect bond with nature. She is a child adopted by Nature for moulding her into a perfect human being. Along with all these qualities, the language of the poem is simple which can easily be understood by a common reader. In this way we can see all the characteristic features of Romantic poetry in this poem.

Q.5. What does the poet tell us about Lucy's education?

Ans.: Wordsworth is the greatest romantic poet of nature. His belief is that Nature is 'the nurse', 'the guide', and 'the guardian' of man. He believed in the educative role of nature. He says that nature is a fine moral teacher and conveys the idea that those who grow up in the lap of nature are the best persons than the one who is brought up in the artificial atmosphere of the cities. The poet shows immense faith in the educative influence of nature on man. He believes that one can learn a great lesson if one approaches nature with a pure and humble heart.

The poet illustrates this idea through the story of Lucy's education by Nature. Nature sees the lovely child and decides to take her away from this world. Nature wants to bring her up on the right lines. Nature wants to check Lucy's evil desires and inspires her to lead a noble life. Nature feels that natural objects such as places and shady corners will have a healthy influence on her. These objects keep a watch on her growth. Lucy will lead a very happy life. She sees the power of nature and takes inspiration from it. She becomes sportive like the deer. The beauty of the murmuring sound of streams passes of her. Thus through her education, nature moulds Lucy into a perfect girl who learns to lead a pure and simple life. Lucy imbibes all the beauty of nature which is reflected in her countenance. The poet is here referring to Lucy's complete development i.e. physical as well as spiritual development emphasises the education of nature in the growth of human beings.

Questions –Answer (Short Type)

Q.1. The poet compares Lucy to a 'fawn'. Do you consider the comparison apt? why?

Ans.: Yes, the comparison is apt. Wordsworth, through the romantic imagery of a sportive 'fawn', presents Lucy as

an unusual phenomenon of extreme happiness that frolics gleefully in valleys and mountains.

Q.2. Explain: 'overseeing power', 'breathing balm', and 'murmuring sound'.

Ans.: The 'overseeing power' in the poem is nature. The nature will surprise and guide Lucy's education and thus help her. In her's complete development i.e., physical as well as spiritual development nature plays role. 'Breathing balm', is the free open air enjoyed by Lucy. 'Murmuring sound' is the soft music created by the flowing of streams. It is the beauty of nature's act of purifying the emotions of man through melodies music. Lucy will enjoy this music.

Q.3. Comment on the expression 'mute insensate things'?

Ans.: 'The mute insensate things' are the objects of nature like rocks and the fields. This phrase underlines the poet's doctrine that beauty of nature can be seen even in the meanest objects. Lucy will enjoy the silences of these things. These objects will mould her life.

Q.4. Why does the poet use the antithesis 'law and impulse'?

Ans.: The poet makes use of antithesis of 'law and impulse' to show the fact that nature acts as the sources of both encouragement and discipline to Lucy. The stress is clearly on the influence of nature on human beings.

Nature as 'law' restrains man from acting waywardly; as 'impulse' it kindles in man noble feelings. Man's need of both law and energy is a favourite idea with Wordsworth.

Q.5. Was Lucy's death sudden and unexpected?

Ans.: Yes, Lucy's death was sudden and unexpected. The fact is conveyed by line "How soon my Lucy's race was run!" this expression signifies Lucy's sudden and premature death. The poet feels desolate over her unexpected death that symbolises man's harmonious relationship with nature.

Q.6. Give the sum and substance of the poem.

Ans. The poet says that nature is the best teacher and shows his immense faith in the educative influence of nature on man. He conveys the idea that a child living in close contact with nature becomes a better human being than the one who is brought up the artificial atmosphere of the cities. He believes that one can learn a great lesson if one approaches nature with a pure and humble heart. Nature adopts Lucy and makes her a perfect child. She learns to live in harmony with nature. Thus nature plays the role of 'the nurse', the 'the guide' and 'the guardian' of man.

(9)

Percy Bysshe Shelley

England in 1819

Percy Bysshe Shelley was born in 1792, into a wealthy Sussex family which eventually attained minor noble rank--the poet's grandfather, a wealthy businessman, received a baronetcy in 1806. Timothy Shelley, the poet's father, was a Member of Parliament and a country gentleman. The young Shelley entered Eton, a prestigious school for boys, at the age of twelve. While he was there, he discovered the works of a philosopher named William Godwin, which he consumed passionately and in which he became a fervent believer; the young man wholeheartedly embraced the ideals of liberty and equality espoused by the French Revolution, and devoted his considerable passion and persuasive power to convincing others of the rightness of his beliefs. Entering Oxford in 1810, Shelley was expelled the following spring for his part in authoring a pamphlet entitled *The Necessity of Atheism*--atheism being an outrageous idea in religiously conservative nineteenth-century England.

At the age of nineteen, Shelley eloped with Harriet Westbrook, the sixteen-year-old daughter of a tavern keeper, whom he married despite his inherent dislike for the tavern. Not long after, he made the personal acquaintance of William Godwin in

London, and promptly fell in love with Godwin's daughter Mary Wollstonecraft, whom he was eventually able to marry, and who is now remembered primarily as the author of *Frankenstein*. In 1816, the Shelley travelled to Switzerland to meet Lord Byron, the most famous, celebrated, and controversial poet of the era; the two men became close friends. After a time, they formed a circle of English expatriates in Pisa, travelling throughout Italy; during this time Shelley wrote most of his finest lyric poetry, including the immortal "Ode to the West Wind" and "To a Skylark." In 1822, Shelley drowned while sailing in a storm off the Italian coast. He was not yet thirty years old.

Shelley belongs to the younger generation of English Romantic poets, the generation that came to prominence while William Wordsworth and Samuel Taylor Coleridge were settling into middle age. Where the older generation was marked by simple ideals and a reverence for nature, the poets of the younger generation (which also included John Keats and the infamous Lord Byron) came to be known for their sensuous aestheticism, their explorations of intense passions, their political radicalism, and their tragically short lives.

Shelley died when he was twenty-nine, Byron when he was thirty-six, and Keats when he was only twenty-six years old. To an extent, the intensity of feeling emphasized by Romanticism meant that the movement was always associated

with youth, and because Byron, Keats, and Shelley died young (and never had the opportunity to sink into conservatism and complacency as Wordsworth did), they have attained iconic status as the representative tragic Romantic artists. Shelley's life and his poetry certainly support such an understanding, but it is important not to indulge in stereotypes to the extent that they obscure a poet's individual character. Shelley's joy, his magnanimity, his faith in humanity, and his optimism are unique among the Romantics; his expression of those feelings makes him one of the early nineteenth century's most significant writers in English.

About the Poem The speaker describes the state of England in 1819. The king is "old, mad, blind, despised, and dying." The princes are "the dregs of their dull race," and flow through public scorn like mud, unable to see, feel for, or know their people, clinging like leeches to their country until they "drop, blind in blood, without a blow." The English populace are "starved and stabbed" in untilled fields; the army is corrupted by "liberticide and prey"; the laws "tempt and slay"; religion is Christless and Godless, "a book sealed"; and the English Senate is like "Time's worst statute unrepealed." Each of these things, the speaker says, is like a grave from which "a glorious Phantom" may burst to illuminate "our tempestuous day." For all his commitment to romantic ideals of love and beauty, Shelley was also concerned with the real world: he was a fierce denouncer of political power and a passionate advocate for

liberty. The result of his political commitment was a series of angry political poems condemning the arrogance of power, including "Ozymandias" and "England in 1819." Like Wordsworth's "London, 1802," "England in 1819" bitterly lists the flaws in England's social fabric: in order, King George is "old, mad, blind, despised, and dying"; the nobility ("princes") are insensible leeches draining their country dry; the people are oppressed, hungry, and hopeless, their fields untilled; the army is corrupt and dangerous to its own people; the laws are useless, religion has become morally degenerate, and Parliament ("A Senate") is "Time's worst statute unrepealed." The furious, violent metaphors Shelley employs throughout this list (nobles as leeches in muddy water, the army as a two-edged sword, religion as a sealed book, Parliament as an unjust law) leave no doubt about his feelings on the state of his nation. Then, surprisingly, the final couplet concludes with a note of passionate Shelleyan optimism: from these "graves" a "glorious Phantom" may "burst to illumine our tempestuous day." What this Phantom might be is not specified in the poem, but it seems to hint simultaneously at the Spirit of the "Hymn to Intellectual Beauty" and at the possibility of liberty won through revolution, as it was won in France. (It also recalls Wordsworth's invocation of the spirit of John Milton to save England in the older poet's poem, though that connection may be unintentional on Shelley's part; both Wordsworth and

Shelley long for an apocalyptic *deus ex machina* to save their country, but Shelley is certainly not summoning John Milton.)

"England in 1819" is a sonnet, a fourteen-line poem metered in iambic pentameter. Like many of Shelley's sonnets, it does not fit the rhyming patterns one might expect from a nineteenth-century sonnet; instead, the traditional Petrarchan division between the first eight lines and the final six lines is disregarded, so that certain rhymes appear in both sections: ABABABCDCDCDD. In fact, the rhyme scheme of this sonnet turns an accepted Petrarchan form upside-down, as does the thematic structure, at least to a certain extent: the first six lines deal with England's rulers, the king and the princes, and the final eight deal with everyone else. The sonnet's structure is out of joint, just as the sonnet proclaims England to be.

Summary

'England in 1819' is a remarkable sonnet written by a great romantic poet P.B. Shelly. It gives us a true picture of political and economic conditions of England in 1819. Shelly was a revolutionary. He wanted to reform the world on the basis of love and justice. This poem expresses his deep feeling of disgust over the wretched condition of England of his time. King George had grown old. He was on the verge of death. He is not concerned about the miserable condition of people.

People despised him and his sons. Shelly calls king's sons the dregs of their dull race. Shelly says that rulers of country were not very good. They were clinging to their country and sucking its vitality. They had fattened themselves on the blood of common people. They did not care about common people. Common people were starving. Shelley refers to Peterloo massacres. The army attacked a meeting of poor workers. There were about 60,000 persons. 11 people were killed and hundreds were injured. This incident field a feeling of disgust in the hearts of common people for Government. Government used the army to crush the liberties of people. Shelley calls army a killer of liberty. The laws of country were also not favour of common people. They appeared to be golden but in fact they were oppressive. As a result people suffered. The condition of religion is also not very good. The religious masters did not follow the teachings Christ. They did not care about the welfare of common people but their attention is focused on the rich people who were in power. Parliament did not take any step to reform law in spite of the bad condition of political and social system of England. There is a ray of hope in the heart of Shelly. He believes that a revelation will take place. He says that out of the old order emerges a new order. A new era of equality, liberty and justice will come in existence.

Explain with Reference to the Context:

Stanza – I

“An old, mad, blind, despised and dying king
Princes, the dregs of their full race, who flow
Through public scorn-mud from, a muddy bring
Rulers who neither see nor feel, nor know
But leech like to their fainting country cling
Till they drop, blind in blood, with a blow”

Reference to Context:-

These lines quoted above have been taken from P.B. Shelley’s sonnet ‘England in 1819’. This sonnet presents a true picture of political and economic conditions of England in 1819. It expresses Shelley’s deep feeling of disgust over the wretched condition of England of his time. He hopes that a revolution will take place and it will bring about a change in present situation.

Explanation :-

In these lines Shelley addresses King George III. He was a old, crazy man. He was on the verge of death. He was blind to the present wretched condition of England. People despised him and his sons. Shelley calls his sons the dregs of their dull race. They were like mud from a muddy spring. Shelley says that rulers of the country were not very good. He compares them to leeches. Who cling to body and suck blood. They were

clinging to their country and sucking its vitality. They have fattened themselves on the blood of common people.

Stanza – 2.

“A people stared and stabbed in the untilled field
An army, which liberticide and prey
Makes as a two-eyed sword to all who wield
Golden and sanguine laws which tempt and slay ”

Reference to Context:-

These lines quoted above have been taken from P.B. Shelley's sonnet 'England in 1819'. This sonnet presents a true picture of political and economic conditions of England in 1819. It expresses Shelley's deep feeling of disgust over the wretched condition of England of his time. He hopes that a revolution will take place and it will bring about a change in present situation.

Explanation :-

In these lines, poet describes the miserable condition of people of England in 1819. They were starving. He also refers to Peter 100 massacre. The army attacked a meeting of poor workers. Many people were killed. Poet says that army was a killer of liberty. Who wield it. The laws of the country appeared to be golden but in fact they were oppressive. They just add to the suffering of people. The condition of people is good in no manner.

Stanza – 3.

Religion Christless, Godless – a book sealed;
A sensate – time's worst stature unrepeated
Are graves, from which a glorious phantom may
Burst, to illumine our tempestuous day.

Reference to Context:-

These lines quoted above have been taken from P.B. Shelley's sonnet 'England in 1819'. This sonnet presents a true picture of political and economic conditions of England in 1819. It expresses Shelley's deep feeling of disgust over the wretched condition of England of his time. He hopes that a revolution will take place and it will bring about a change in present situation.

Explanation :-

In these lines Shelley condemns religious masters and legislative assembly. He says that religion was become Christless and Godless. In other words the religious masters did not follow the teachings of Christ. For them Bible was sealed book. They did not care about common people but their attention is focused on the rich people who were in power to reform law. Even then there is a ray of hope in the eyes so Shelley for future. He says that out of the old order will emerge a new order. It will be an era of equality liberty and justice for everyone.

Question-Answer (Short Type)

Q.1. Why is the King George III despised?

Ans.: King George III had grown old, weak and crazy. He was no quality of kind. He was despised by everyone because he was blind to reality of wretched political and economic condition of England. The conditions of common people were very miserable but he did not care about the welfare of people.

Q.2. The princes are 'dregs of their dull race.'

Ans.: King George III was not a good king. He was despised by everyone. His successors were also like him. People despised them also. Poet compares them to leeches. Just as leech cling to body and suck human blood. They sucked the blood of common men. Poet is right when he calls them 'dregs of their dull race'. He says that they were like mud from muddy spring.

Q.3. What makes England 'fainting country' for Shelley?

Ans.: Poet says that the rulers of country were not good. They did not care about this welfare of common people. They were making the country weaker day by day. People compared the ruler of country to leeches. A leech clings to human body and sucks blood. In the same way rulers sucked the vitality of their country. They have fattened

themselves on the blood of common man. That is way England appeared 'fainting country' to Shelley.

Q.4. Explain the following: (i) untilled field (ii) Golden and sanguine law'.

Ans.: The phrases untilled field was used to refer the place where Peter 100 massacre took place. A number of people gathered in the field for meeting. Government ordered the army to attack on them. Eleven people were killed and many hundreds injured.

(ii) The phrase 'Golden and sanguine law' refers to the law. On the surface law appeared golden and reformative. But the fact is that it has oppressive.

Question-Answer (Essay Type)

Q.1. What occasioned Shelly's vitriolic attack on the rules of England?

Ans.: 'England in 1819' is Shelley's vitriolic attack on the rulers of England who had become insensitive and incompetent. England at that time was ruled by King George III. He was not a just king. He had become very old. Shelly calls him an old, mad, blind and despised king. He was on the verge of death. People despised hi. They also despised his sons. Shelley calls them 'the drags of their dull race. They were like 'mud from a muddy spring'. They were indifferent to the suffering of common people. The poet compares the rulers to leeches. They

had fattened themselves to the blood of common people. They had sucked all the vitality of the country. Shelley recalls in incident of the Peterloo Massacre. 60,000 people gathered there in St Peters Fields for a meeting. Government ordered the army to arrest the main speaker. A stampede occurred. Eleven people died and hundreds were injured. This incident filled the heart of Shelley with disgust towards government. Government was in favour of only rich. Government followed the policy of 'tempt and slay'. Laws were such that on the surface they look golden but in fact they were oppressive. Common people were starving to death. The senate was dominated by rich people. These people did nothing to reform the old rotten laws. Shelley was a poet of revolutionary zeal. He wanted to reform world on the basis of love, justice and freedom. This poem is a result of Shelly's revolutionary zeal.

Q.2. Critically appreciate the poem England in 1819 (or)

The sonnet is a political satire. comment

Ans.: 'England in 1819' is written by Shelley is a great political satire. The satire is directed mainly against the ruler of England in 1819 that had become indifferent to the sufferings of common people. Government favoured only those who what rich. First of all poet directs his attack on King George III. He was not a just king. He was blind to

the miserable condition of poor public. The poet calls him mad, blind, despised and dying King. His sons were as unpopular as king. Poet calls them 'the dregs of their dull race'. They were like mud from a muddy spring. Shelley compares the rulers of his country to leeches- Just as leech sucks the blood of human body in the same way they were sucking the country. They have fattened themselves on the blood of common people. They could not 'neither see, nor feel, nor know'. Common people were starving to death but they did not care about them. The government is using the army to crush the liberties of common people. The Peterloo massacre was a blow on the liberty of common people. Many people gathered in St. Peter's Field for meeting. But army attacked on them. Many were killed and hundreds injured. This incident filled the poet's heart with a feeling of disgust towards government. Poet calls government the follower of the policy 'temp and slay'. Shelley also satirizes laws looked golden but in fact they were oppressive. The poet also satirizes religious masters. He says that the religious master did not follow the teaching of Christ. The religious masters were indifferent to the sufferings of common people. In spite of all this Shelley had a hope for better future. He hoped that out of this rotten order would emerge a new order. It would lead the people lead the people in a new era of equality, liberty and justice for all.

(10)

Lord Alfred Tennyson

Crossing The Bar

The English poet Alfred Tennyson was born in Somersby, England on August 6, 1809, twenty years after the start of the French Revolution and toward the end of the Napoleonic Wars. He was the fourth of twelve children born to George and Elizabeth Tennyson. His father, a church reverend, supervised his sons' private education, though his heavy drinking impeded his ability to fulfil his duties. His mother was an avid supporter of the Evangelical movement, which aimed to replace nominal Christianity with a genuine, personal religion. The young Alfred demonstrated an early flair for poetry, composing a full-length verse drama at the age of fourteen. In 1827, when he was eighteen, he and his brother Charles published an anonymous collection entitled *Poems by Two Brothers*, receiving a few vague complimentary reviews. That same year, Tennyson left home to study at Trinity College, Cambridge, under the supervision of William Whewell, the great nineteenth-century scientist, philosopher, and theologian. University life exposed him to the most urgent political issue in his day--the question of Parliamentary Reform, which ultimately culminated in the English Reform Bill of 1832. Although Tennyson believed that reform was long

overdue, he felt that it must be undertaken cautiously and gradually; his university poems show little interest in politics.

Tennyson soon became friendly with a group of undergraduates calling themselves the "Apostles," which met to discuss literary issues. Arthur Henry Hallam, who soon became Tennyson's closest friend, led the group. Tennyson and Hallam toured Europe together while still undergraduates and Hallam later became engaged to the poet's sister Emily. In 1830, Tennyson published *Poems, Chiefly Lyrical*, to Hallam's great praise. However, within the larger critical world, this work, along with Tennyson's 1832 volume including "The Lady of Shalott" and "The Lotus-Eaters," met with hostile disparagement; the young poet read his reviews with dismay.

In 1833, no longer able to afford college tuition, Tennyson was living back at home with his family when he received the most devastating blow of his entire life: he learned that his dear friend Hallam had died suddenly of fever while travelling abroad. His tremendous grief at the news permeated much of Tennyson's later poetry, including the great elegy "In Memoriam." This poem represents the poet's struggles not only with the news of his best friend's death, but also with the new developments in astronomy, biology, and geology that were diminishing man's stature on the scale of evolutionary time; although Darwin's *Origin of Species* did not appear until 1859, notions of evolution were already in circulation, articulated in

Charles Lyell's *Principles of Geology* (1830-33) and Robert Chambers's *Vestiges of the Natural History of Creation* (1844).

Tennyson first began to achieve critical success with the publication of his *Poems* in 1842, a work that include "Ulysses," "Tithonus," and other famous short lyrics about mythical and philosophical subjects. At the time of publication, England had seen the death of Coleridge, Shelley, Byron, Keats, and indeed all of the great Romantic poets except Wordsworth; Tennyson thus filled a lacuna in the English literary scene. In 1845, he began receiving a small government pension for his poetry. In 1850, Wordsworth, who had been Britain's Poet Laureate, died at the age of 80; upon the publication of "In Memoriam," Tennyson was named to succeed him in this honour. With this title he became the most popular poet in Victorian England and could finally afford to marry Emily Sellwood, whom he had loved since 1836. The marriage began sadly--the couple's first son was stillborn in 1851--but the couple soon found happiness: in 1853 they were able to move to a secluded country house on the Isle of Wight, where they raised two sons named Hallam and Lionel.

Tennyson continued to write and to gain popularity. His later poetry primarily followed a narrative rather than lyrical style; as the novel began to emerge as the most popular literary form, poets began searching for new ways of telling stories in

verse. For example, in Tennyson's poem "Maud," a speaker tells his story in a sequence of short lyrics in varying meters; Tennyson described the work as an experimental "monodrama." Not only were his later verses concerned with dramatic fiction, they also examined current national political drama. As Poet Laureate, Tennyson represented the literary voice of the nation and, as such, he made occasional pronouncements on political affairs. For example, "The Charge of the Light Brigade" (1854) described a disastrous battle in the Crimean War and praised the heroism of the British soldiers there. In 1859, Tennyson published the first four '*Idylls of the King*', a group of twelve blank-verse narrative poems tracing the story of the legendary King Arthur and the Knights of the Round Table. This collection, dedicated to Prince Albert, enjoyed much popularity among the royal family, who saw Arthur's lengthy reign as a representation of Queen Victoria's 64-year rule (1837-1901).

In 1884, the Royals granted Tennyson a baronetcy; he was now known as Alfred, Lord Tennyson. He dedicated most of the last fifteen years of his life to writing a series of full-length dramas in blank verse, which, however, failed to excite any particular interest. In 1892, at the age of 83, he died of heart failure and was buried among his illustrious literary predecessors at Westminster Abbey. Although Tennyson was the most popular poet in England in his own day, he was often the target of mockery by his immediate successors, the

Edwardians and Georgians of the early twentieth century. Today, however, many critics consider Tennyson to be the greatest poet of the Victorian Age; and he stands as one of the major innovators of lyric and metrical form in all of English poetry.

About the poem Tennyson wrote "Crossing the Bar" in 1889, three years before he died. The poem describes his placid and accepting attitude toward death. Although he followed this work with subsequent poems, he requested that "Crossing the Bar" appear as the final poem in all collections of his work.

Tennyson uses the metaphor of a sand bar to describe the barrier between life and death. A sandbar is a ridge of sand built up by currents along a shore. In order to reach the shore, the waves must crash against the sandbar, creating a sound that Tennyson describes as the "moaning of the bar." The bar is one of several images of liminality in Tennyson's poetry: in "Ulysses," the hero desires "to sail beyond the sunset"; in "Tithonus", the main character finds himself at the "quiet limit of the world," and regrets that he has asked to "pass beyond the goal of ordinance."

The other important image in the poem is one of "crossing," suggesting Christian connotations: "crossing" refers both to "crossing over" into the next world and to the act of "crossing" oneself in the classic Catholic gesture of religious faith and

devotion. The religious significance of crossing was clearly familiar to Tennyson, for in an earlier poem of his, the knights and lords of Camelot "crossed themselves for fear" when they saw the Lady of Shallot lying dead in her boat. The cross was also where Jesus died; now as Tennyson himself dies, he evokes the image again. So, too, does he hope to complement this metaphorical link with a spiritual one: he hopes that he will "see [his] Pilot face to face." The *ABAB* rhyme scheme of the poem echoes the stanzas' thematic patterning: the first and third stanzas are linked to one another as are the second and fourth. Both the first and third stanzas begin with two symbols of the onset of night: "sunset and evening star" and "twilight and evening bell." The second line of each of these stanzas begins with "and," conjoining another item that does not fit together as straightforwardly as the first two: "one clear call for me" and "after that the dark!" Each of these lines is followed by an exclamation point, as the poet expresses alarm at realizing what death will entail. These stanzas then conclude with a wish that is stated metaphorically in the first stanza: "may there be no moaning of the bar / When I put out to sea"; and more literally in the third stanza: "And may there be no sadness of farewell / When I embark." Yet the wish is the same in both stanzas: the poet does not want his relatives and friends to cry for him after he dies. Neither of these stanzas concludes with a period, suggesting that each is intimately linked to the one that follows.

The second and fourth stanzas are linked because they both begin with a qualifier: "but" in the second stanza, and "for though" in the fourth. In addition, the second lines of both stanzas connote excess, whether it be a tide "too full for sound and foam" or the "far" distance that the poet will be transported in death.

Summary

'Crossing the Bar' is one of the most famous poem of Alfred Tennyson. He wrote this poem at the age of 81. He is aware of the fact that his death is near. It to describe poet's sea voyage but really it is the description of his soul's journey from this world to other world. He is sure that after his death his soul would become one with divine. The poet has become old. He feels that his approaching to death. Poet hears the call from sea. It is the call of death. Poet says that when he starts his journey the tide should be deep. The tide should be so deep that there should be no sound and no foam in sea. The sea should look as if it were sleeping. His only wish is that there should be no crying, no weeping or no other expressions of sorrow over his death. He wants this death should be calm and smooth. He wishes his friends will bid him cheerfully. His soul which had come out of the infinite world of God will start its journey to return its real home that is, God. He says that in this world human life is limited by time and space but his

death will take him into a world which is free from the limitations of the time and space. He has no fear of his approaching death. He welcomes it. It is only after death that he can hope to meet his pilot face to face. Here the pilot is God. Just as an expert pilot guides his ship safely across the sandbar of harbour. In the same way God guide the human soul after it has come out of the harbour of life and takes it to heaven. Thus the poem ends on a note of optimism.

Explain with Reference to the Context:

Stanza – 1.

“Sunset and evening star ”

And one clear call for me!

And may there be no moaning of the bar

When I ‘put out to sea,”

Reference to Context:-

These lines quoted above have been taken from Alfred Tennyson’s poem ‘Crossing the Bar’. In this poem, poet says that he has reached the evening of his life. He compares his soul’s journey from this world to another world to a sea voyage.

Explanation :-

In these lines, poet says that the sun is setting and evening stars have appeared. He hears a clear call. He realizes that there is no sad sound at sandbar or when he moves out of

the harbour to sea. In other words were poet means to say that he has reached the end of his life and he can hear the clear call of death. His only wish is that there should be no crying, weeping or other expression of sorrows over his death.

Stanza 2.

“But for such a tide as moving scens asleep,
To full for sound and foam
When that which drew from out the boundless deep
Turn again hot home”

Reference to Context:-

These lines quoted above have been taken from poem ‘Crossing the Bar’ written by Alfred Tennyson. In this poem, poet says that he has reached the evening of his life. He compares his soul’s journey from this world to another world to a sea voyage.

Explanation :-

In these lines, poet says that when he starts his sea voyage the weather should be clam and quite. The waves should more gently. The sea should be at calm as if it were asleep. The poet says that his ship has come from a ocean. Here ship symbolises poet’s soul. And boundless ocean is a symbol of eternity. His soul will return its real home after his death. In other words he wants to die calmly without any pain. He wants that he journey from this world to other world should be smooth.

Stanza – 3.

“Twilight and evening bell
And after that the dark
and may there be no sadness of fearewell
when I embark; ”

Reference to Context:-

These lines quoted above have been taken from poem ‘Crossing the Bar’ written by Alfred Tennyson. In this poem, poet says that he has reached the evening of his life. He compares his soul’s journey from this world to another world to a sea voyage.

Explanation :-

In these lines, poet says that it is twilight. The evening bell is ringing. It will be dark soon. Dark poet means to say that he has already grown old. It is the ending of his life. Soon after the darkness of death call upon him. After his death his soul will start its journey from this world to another world. He wishes that on the end of his life there should be no sadness for crying. He relates bid him farewell with cheerfulness.

Stanza – 4.

“For the’ from out our bourne of Time and Place
The flood may bear me far
I hope to see my pilot face to face
When I have crost the bar ”

Reference to Context:-

These lines quoted above have been taken from poem 'Crossing the Bar' written by Alfred Tennyson. In this poem, poet says that he has reached the evening of his life. He compares his soul's journey from this world to another world to a sea voyage.

Explanation :-

In these lines, poet says that human life is limited by time and space. The ship will take him away from this world to other world which is free from the limitations of time and space! Here the ship is a symbol of divine soul. He says that when he reached there he will see his pilot face to face. Here pilot means God. It is God who guides his soul to heaven after his death. Poet has no fear of death. He hopes to meet God after his death.

Question-Answer (Short Type)

Q.1. What role does the sea play in the poem? Does it have any metaphorical significance?

Ans.: The Sea has a very important role in the poem. It has a metaphorical significance. The sea stands for world and life is a journey. After crossing the sea Poet's soul will reach the other world which is its real home. His soul will meet to God only after crossing the sea.

Q.2. Critically comment on the following:-

(i) and one clear call for me!

(ii) 'For tho' from out our bourne of 'Time and Place'

Ans.: (i) Poet has grown old. He can hear the 'and one clear call'. It is the call of death. He is not afraid to his approaching death. He hopes to meet God after death.

(ii) It means that the world is limited by the time and space. Man stay on this earth is for short time. After poet's stay he will go other world. That world is free from the limitations of space and time. That will be the world of God. That is the real world of soul free from all limitations.

Q.3. What kind of farewell does the quite wish for?

Ans.: Poet want a cheerful farewell at his death there should be no crying, weeping or other expression of sorrow over his death. He wants to die calmly. He wants that his friends should bid him farewell cheerfully.

Q.4. Explain the metaphor of ship used in the poem.

Ans.: The ship is a symbol of divine power. Poet is undertaking a journey to the next world. Poet says that it is the ship which after his death will take his soul to the other world.

Q.5. Who is the 'Pilot' in the poem? Where does the poet hope to meet him?

Ans.: Pilot in this poem stands for God. Poet says that when he has crossed the ocean of eternity and reached on the other world he will be able to see his pilot there face to face. Just as an expert pilot guides his ship safely across the sand bar of Harbour similarly God guides the human soul after it has come out of the harbour of life and takes it to heaven.

Question Answer (Essay Type)

Q.1. 'What is the significance of the title 'Crossing the Bar'?

Ans.: Tennyson gives his poem the title 'Crossing the Bar'. It is a metaphorical title. This metaphor is kept up throughout. In the literal sense bar is a sandbar at the harbour's mouth. It is made by powerful tide of the sea. A pilot has to be very careful while crossing his ship across the sandbar. Only an expert pilot can guide his ship safely across the bar. After crossing the bar the ship is on Wide Ocean. Metaphorically 'bar' is the barrier between two realms. One is this world and other is heaven. One has to cross the bar in order to reach other world. It signifies death. It is only after crossing the bar of death that human soul could reach other world to meet God. Poet knows that he has grown old. He is nearing death. He

can hear the clear call of death. But he has no fear of death. Rather welcomes it. He is excited to cross this barrier of death to reach the other world. This is the reason he does not want any moaning or crying or any sad expression at the time of his farewell. The poet wishes that when his soul starts his journey from this world to other world the sea should be calm and quite. The tide should move gently. The sea should look as calm as if asleep. If the sea is calm and quiet then there is no risk of danger to the ship while it is crossing the sand bar (1) here the ship is human soul and ocean is the ocean of eternity. In other words he wants to die calmly. He is going to meet God after crossing the bar of death. So its success is meeting. This is the only way to meet the God. Thus we can say that 'Crossing the Bar' is a very significant title to this poem.

Q.2. Tennyson Celebrates death. Elaborate and Comment.

Ans.: Death means the end of life, the end of every relationship on this earth. It is often looked upon with terror. The very thought of death is enough to terrify anybody. But in this poem Tennyson is not afraid of death. He seems to welcome it. This poem expresses the poet's deep faith in God and immortality of human soul. Tennyson wrote this poem at the age of eighty one. He knows that he has grown old. He is sitting on the verge of death. At this time

he can hear the clear call of death. But he shows no fear of death. But he shows no fear of death. He calls his soul's journey, from this world to other world, a voyage on the sea. The poet says that when he starts his journey the sea should be calm and quite. If it is calm and quite then there will be no danger to the ship while crossing the bar. Here the ship signify world and ship signifies human soul. In other words he want to die calmly without any pain. He also wants that his journey form this world to other world should be smooth. Thus he shows no fear of death. He had deep faith in God. He believed that human soul is immortal. He says that this world is limited in terms of time and space. Human soul's stay on this earth is very short. After its short stay in this world it will return to its real home. The return journey of his soul will begin after his physical death. The poet wishes that there should be a cheerful farewell at the time of his death. He does not want any moaning or crying at the time of his death. He hopes to meet there face to face. Thus we can say that in this poem Tennyson celebrates death. Rather he welcomes it. He says that he does not want any moaning or crying at his farewell time. He wants that his friends should bid him farewell cheerfully. Poet says that when he starts his journey the sea should be calm and quiet. So that he could reach his destination peacefully. In other words he wants to leave

this world peacefully and calmly. Poet says that after his journey he will see his pilot face to face. Here pilot is a symbol of God. Just as an expert pilot guides his ship safely across the sandbar of harbour. In the same way God guides the human soul across the ocean of eternity and takes it to heaven. After reaching there his soul will be one with the soul of God. Thus we can say that the poem, 'Crossing the Bar' is an allegory. In this allegory incidents and things are used to signify something else.

Q.3. Bring out the allegorical significance of the poem.

Ans.: An allegory is a literary composition in which agents, actions, and sometime the setting as well are contrived not only to make a sense in them but also to signify a second, correlated order of person, things concepts or event. Tennyson's 'Crossing the Bar' is allegory. On the surface it describes poet's sea voyage. But really it is a description of the soul's journey from this world to other world which is its real home. Tennyson compares his exit from this world to a ship which is leaving the harbour and crossing the sandbar. Here the harbour is a symbol of earth. The sandbar is a symbol of death. The ship is human soul and ocean is a symbol of divine power. Poet says that sun is setting and evening star has appeared. Here sun set means that he is on the end of his life. Poet

hears a clear call. It is the call of death. But poet is not afraid of death.

Q.4. Trace the journey of the soul as developed in 'Crossing the Bar'.

Ans.: Tennyson had deep faith in God and immortality of human soul. He believes that the real home of the soul is heaven. Soul's stay on this earth is very short. After its short stay it again goes back to its real home. Tennyson calls the journey of the soul from this to other world, a sea voyage. Poet says that the sun is setting and stars have appeared. He knows that he is at the end of his life. He can hear a clear call of death. He knows that soon the darkness of death fall upon him. But he is not afraid of death. Rather he celebrates it. He does not want any moaning or crying at the time of his death. He wants that his friends bid him farewell cheerfully. After crossing the bar of death his soul will starts its journey across the ocean of eternity. After crossing the ocean it will reach to the other world which is its real home. There it will meet God. After that it will merge with the soul of God and become one with divine. Thus at least the soul's journey will be completed and it will stay in the heaven forever. Thus the poem is a fine expression of poet's belief that the human soul is immortal. It did not die with the

death of body. In fact it leaves the body and return to its real home i.e. heaven.

Q.5. Is there any indication poet's religious attitude in the poem's substantiate your answer from the study of the poem.

Ans.: That, Tennyson is a religious minded person become clear when we go through the poem. All religions tell us that the soul is immortal. It neither dies nor takes birth. Its permanent stay is in heaven. At the birth of man it comes from heaven and enters in human body. Its stay on this earth is very short. After the death of human body it returns to its real home i.e. heaven. Like a religious person Tennyson had faith in God and immortality of human soul. He knows that his end is near. He hears the clear call of his death. Yet he is not afraid of death.. Rather he welcomes it. He calls death the starting point of the soul's journey for heaven. He does not want any moaning or crying at the time of his farewell from this world. He wishes that his friends bid him farewell cheerfully. He wishes that when he starts his journey the weather should be calm and quiet. Poet wants to die calmly without pain. He also wants that his journey from this world to other world should be smooth. It is only after death that he can hope to meet God face to face. He calls God a pilot. Just as a good pilot guide his

ship safely across the sandbar of harbour in the same way God guides the soul across the ocean of eternity. After completing its journey soul meet with God. Poet believes that his soul will merge with the soul of God and become one with divine. Thus we can say that poet's attitude in the poem is religious. His religious attitude gives us a remarkable poem.

(11)

Robert Browning

The Lost Mistress

Robert Browning was born in 1812, the son of fairly liberal parents who took an interest in his education and personal growth. He read voraciously as a youth, and began to write poetry while still quite young, influenced by Percy Bysshe Shelley, whose radicalism urged a rethinking of modern society. However, Browning's earliest works garnered him some negative attention for their expression of strong sensations their morbid tone. Thus for a time he set poetry aside to work on plays, finding in their fictional world an apt space for experimentation and development as a creative mind. Most of the plays did not find success, however, and Browning turned back again to verse.

Browning's first important poem was the lengthy Paracelsus, which appeared in 1835. Really a long dramatic monologue, the poem described the career of the sixteenth-century alchemist, and achieved popular success, establishing Browning as a familiar name with the reading public, if not yet as a great poet. In 1841 Browning put out Pippa Passes, a loosely structured set of poems that draw from the sensationalism of modern media. This was followed by 1842's

Dramatic Lyrics and 1845's Dramatic Romances and Lyrics. Along with the 1855 volume Men and Women and the 1864 book *Dramatis Personae*, these two collections, although not wild successes, contain most of the poems today considered central to the Browning canon. But the poet achieved true literary stardom with the publication of his verse novel *The Ring and the Book*, a historical tragedy based on a group of documents Browning had found at an Italian bookseller's. The work appeared in instalments from 1868 to 1869, and Browning societies soon sprang up all over England, rocketing Browning into a fame he enjoyed until his death in 1889.

Just as Browning's professional life centred on this crucial publication, so, too did his personal life centre around a crucial relationship. Following the appearance of her celebrated first collection, Browning had begun corresponding with the poet Elizabeth Barrett, a semi-invalid who lived in the home of her extremely protective father. Not long after their first face-to-face meeting, the two poets married in secret and fled to Italy, where they lived until Elizabeth's death in 1861. During this time critics considered Elizabeth much the finer poet, and scholars even proposed her as a candidate for poet laureate when William Wordsworth died (Alfred Tennyson received the honour instead). Although Elizabeth Barrett Browning's work still receives much scholarly attention, Robert Browning's subtle, detail-oriented poems have proven

attractive to modern critics, and he has now replaced his wife as the Browning of favour.

Browning lived and wrote during a time of major societal and intellectual upheaval, and his poems reflect this world. England was becoming increasingly urban, and newspapers daily assaulted the senses with splashy tales of crime and lust in the city. Many people began to lose faith in religion as various new scientific theories rocked society--most notably Charles Darwin's theory of evolution, articulated in his 1859 *The Origin of Species*, and many questioned the old bases of morality. Just as religion and science were shifting in their roles, so, too, was art: artists and critics were moving toward what would become the "art for art's sake" movement at the end of the nineteenth century. Browning responded to these cultural upheavals in the 1840s and '50s with poems in which he explores the relationship of morality to art, and the conflict between aesthetics and didacticism. Mid- 19th-century Britain experienced economic turmoil as well: wealth and consumption were on the rise at the same time that poverty soared, and the need to reconcile these two facts finds an analogue in the struggle to decide between material beauty--often manifested in luxurious furnishings, decorations, ornament, and clothing--and morality--in the form of a concern for the poor. Browning explores all of these issues in his poetry, even though he sets many of them in the Renaissance or other distant historical periods; this is part of

his way of achieving relevance while never becoming moralistic or overly strident. But Browning's genius lay not so much in his choice of subject matter or setting, but in his craftsmanship: the fascination of his poetry owes to his strong portrayal of characters and his wealth of detail.

Summary

The Lost Mistress “Written by Browning is a dramatic Montague. It is dramatic because throughout the poem a single character speaks. It is talk by a single person. Throughout the poem the speech of the speaker is directed to a person who remains silent. The speaker of the poem is a person who loves a lady. But the lady refuses the proposal of his love. He accepts his refusal without bitterness. He is a great optimist. He keeps hoping against hope. He has no feeling of bitterness towards his beloved. He is neither angry nor annoyed. He knows that their love relationship has come to an end yet he is hopeful. He says that he will be satisfied even if they can remain mere friends. He says that the truth sounds bitter at first sight. He asks his beloved to listen the twittering of the sparrows on the eaves of his cottage. The twittering of the sparrows signifies good-night to him and his beloved. Through the sparrow’s twittering of good night he tries to assure himself that there is still a ray of hope in his life. The night is followed by morning. And morning is a symbol of beginning. The can also begin with a new

relationship, the relationship of friendship. Thus all is not over. The lover tells his beloved that the leaf-buds on the vine are soft and smooth. He noticed during the day that the buds will turn into flowers in a day. But the flowers are very short-lived. After sometime the flowers will turn grey. It means they will wither away after sometime. He says that this is the cycle of nature. Everything which takes birth will have to die one day. But just as spring brings life to flowers on the vine in the same way their dead relationship will be revived. Their relationship assumes a new form, the form of friendship. The lover is tactful. He tried many tricks to win her back. He asks his beloved to allow him to meet her. He seeks her permission to hold her hand for some time. He tells her that the only thing he wants, is, her friendship. What the lover here trying to say is that if the love relationship between them is not possible then they can remain mere friends. He is tactful. He knows that everything is over; he tried tricks to win her back. He says that he will never forget her black and bright eyes. He will also never forget her sweet voice. The memory of her sweet voice and bright eyes will always remain in his memory. Finally he seeks her permission to hold her hand for some time just as a simple friend. Then his hope grows bigger. He hops that perhaps he will be able to hold the hand of his beloved for a little longer time. He hopes that perhaps after sometime this friendship will turn into a new relationship- the relationship of

love. The persona keeps hoping against hope. He is great optimist.

Stanza – I

All's over, then: does truth Sound bitter
As one at first believes?
Hark, 'tis the Sparrows' good-night twitter
About you cottage eaves!

Reference to Context:-

These lines have been taken from the poem “The Lost Mistress” written by Robert Browning. Like many other poems of Browning it is also a dramatic monologue. The speaker of the poem is a rejected lover. The lover has lost his mistress. The love relationship has come to an end. Yet his heart is not broken. He is neither feeling angry nor annoyed. He continues hoping against hope. He says that he will be satisfied even if they can remain friends.

Explanation :-

The speaker of these lines is a rejected lover. He has lost his mistress. He saved that all between them is over. He saved that the truth sounds bitter at first site. But there is no sense off bitterness in his heart for his sweetheart. He asks his beloved to listen the twittering of sparrows on the eaves of his cottage. The twittering of sparrows signifies good night to him and his beloved. Through the sparrow's twittering of good night he tries to assure himself that there is still a ray of hope in his life because night is followed by morning. Now their

relationship is over but they can form a new relationship in the morning. Thus all is not over for lover.

Stanza 2.

And the leaf-buds on the vine are wooly,
I noticed that, to-day:
One day more bursts them open Tully,
-You know the red turns grey.

Reference to Context :-

The lines quoted above have been taken from Browning's poem "The Lost Mistress". The poem, like many other poems of Browning is a dramatic monologue. The poem presents a defeated lover. His steady love has been rejected by his sweetheart. Yet he is hopeful. He is a great optimist. His heart is not broken. He says that now, there is no relationship of love between them, but they can at least keep a relationship of friendship.

Explanation :-

In these lines the lover tells his beloved that the leaf-buds on the vine are soft and smooth. He noticed during the day that the buds will turn into flowers in a day. But the flowers are very short-lived. After sometime the flowers will turn grey. It means they will wither away after sometime. Through the allusion of greying of flowers the lover is trying to convey the message that this is the cycle of nature. Everything which takes birth will have to die one day. But, he further says that just as spring brings life to flowers on the vine, in the same

way their dead relation will be brought to life. Their relationship assumes a new form, the form of friendship. There is no sign of bitterness in the nature of lover.

Stanza 3.

To-morrow we meet the same then, dearest?

May I take you hand in mine?

Mere friends are we, - well, friends are merest

Keep much that I resign:

Reference to Context :-

The lines quoted above have been taken from one of Browning's famous dramatic monologue named "The Lost Mistress". Like many other poems it is also filled with robust optimism. The speaker of the poem is a unsuccessful lover. He has lost his mistress. She rejected him. Yet he is hopeful. He does not curse his beloved. There is no feeling of bitterness in the lover's heart. He keeps hoping against hope. He says that he will be contented even if his beloved allowed him to be his friend.

Explanation :-

The lover's sweet heart rejected him. He accepts this fact without bitterness. He asks his beloved to allow him to meet her. He seeks his permission to hold her hand for some time. He tells his beloved that he just wants to be his friend, nothing more. Here, what lover trying to say is that if the love relationship between them is not possible then they can

remain at least mere friends. These lines show the optimism of the lover.

Stanza 4.

For each glance of eye so bright and black,
Though I keep with heart's endeavour,
Your voice, when you wish the snowdrops back,
Though it stay in my soul for ever!

Reference to Context :-

The lines quoted above have been taken from Browning's poem "The Lost Mistress". It is a dramatic monologue. The speaker of the poem is a rejected lover. He has lost his mistress. Their love has come to an end. Yet he is hopeful. Neither he is annoyed nor angry. His heart is not broken. He keeps hoping against hope. He says that he will be satisfied even if they can remain friends.

Explanation :-

The lover knows that all is over. Yet he is not hopeless. He is tactful. He tried many tricks to persuade her. He praises her. He says that your bright and black eyes create a permanent impression in my heart. And when you desire for a snowdrop your sweet voice keep echoing in my heart. The memory of your eyes and your voice will stay forever in my soul. By praising her he just wants to win her back. He does not want to lose her.

Stanza 5.

Yes I will but say what mere friends say,
Or only a thought stronger;
I will hold your hand but as long as all may,
Or so very little longer!

Reference to Context :-

The lines quoted above have taken for Robert Browning's poem "The Lost Mistress". The poem is a dramatic monologue. The speaker of the poem is a lover who has lost his mistress. Their love relationship has come to end. But the heart of the lover is not broken. He is a great optimist. He keeps hoping against hope. He says that if the love relationship between them is not possible they can keep a relation of friendship.

Explanation :-

The lover knows that all is over. There is nothing left between them. But he does not lose hope. In the end he tells her beloved that he will say her only such things which a friend can say to each other. He will feel satisfied even if they can remain mere friends. He seeks her permission to hold her hand for some time just as a simple friend. But then he hopes that perhaps he will be able to hold the hand of his beloved for a little longer time. Perhaps after sometime this friendship will turn into a relationship of love. Thus we can say that he is very hopeful.

Questions-Answer (Short Type)

Q. 1. 'All's over then'. What is over?

Ans:- 'All's over then' are the opening lines of Robert Browning's dramatic monologue named "The Lost Mistress". These lines are uttered by a lover. He loves a lady passionately. But she rejected his love. She refuses his love proposal. Now there is nothing left between them. Their love relationship has come to an end. All the doors of lady's heart are now closed. He uttered these words after being rejected. He says that all is over. There is nothing left between him and his beloved. He is totally rejected.

Q.2.: How does the speaker 'interpret: Sparrow's good-night twitter'.

Ans.:- "The Lost Mistress" is a poem about a lover who has lost his mistress. She rejected his love proposal yet he is hopeful. He has no feeling of bitterness in his heart for his heart for his beloved. He wants to win her back. He asks his beloved to hear the twittering of sparrow's on the eaves of his cottage. It appears to him that the twittering of sparrows signifies good night to him and his beloved. He calls it a god night twitter. He says that they are parted only for a night. And night is followed by morning. Morning is a symbol of beginning. He hopes

that morning his relationship will also take a new form through the good night twitter he tries to assure himself that there is still a ray of hope in his life. He hopes of making new relationship with his beloved.

Q. 3.: What does the lover say about the lost mistress's glances and voice?

Ans.:- The lady has rejected the love proposal of the lover but he is hopeful. He is a tactful person. He tried tricks to win her back. He started parsing her. He say that he will miss many things if parts from his beloved. He will miss the glance of her black and bright eyes. He will also miss her sweet voice. The memory of his bright eyes and sweet voice will always remain in his soul. He will never forget her. By praising her physical charms he tried to win her love back.

Q4.

Ans.:-Through the symbol of greying of flowers, the lover is trying to convey to his beloved the cyclical nature of the universe. Everything which takes birth will have to die on day. It is the cycle of universe. Poet says that the leaf – buds on the vine are soft and smooth. He noticed during the day that after one day these buds will turn into flowers and after sometime the flowers will turn grey. It means the flowers will wither away. He says that just like flowers their love relationship has come to an end. So

through the symbol of flowers the poet depicts the cycle of nature.

Q. 5. What sort of relationship does the speaker hope to establish with The Lost Mistress.

Ans. "The Lost Mistress" is the poem about a lover who has lost his mistress. Their love relationship has come to an end. Now there is nothing left between them he accepts this rejection with a hope in his heart. He is a great optimist. He keeps hoping against hope. He knows that their love relationship is over. He now wants to build a new relationship with his beloved the relationship of friendship. He says that now there is no relationship between him and his beloved but they can at least keep a relationship of friendship. He says that he will be satisfied even if they can remain friends. So he hopes to establish the relationship of friendship between him and his beloved.

Essay type question.

Q. 1. Discuss "The Lost Mistress" as a dramatic monologue.

Ans.:- The dramatic monologue is almost the only poetic art form used by Browning. This form is dramatic in the sense that the narrator is not the poet but the character created by him. It is a monologue because throughout the poem a single character speaks. It is a talk by a

single person. "The Lost Mistress" is also a dramatic monologue. It is dramatic because the presentation is impersonal. Browning speaks through a character. The character in the poem is a unsuccessful lover who speaks in the form of a monologue. Browning's dramatic monologues are, essentially, psychological studies of the narrator. Their basic purpose is to lay bare the soul of the soul of the narrator at every step. Browning shows a deep psychological insight in depicting the inner working of the lover. This is perhaps one of the major characteristic of Browning's monologues. The lover in the poem has lost his love his sweet heart rejected him. He himself tells that everything between them is over. Yet he is neither angry nor annoyed. His heart is not broken. He says that now there is no love between him and his beloved. But he will be satisfied even if they can remain only friends. The lover asks his beloved to hear the twittering of sparrows on the eaves of his cottage. The twittering of sparrows signifies good night to him and his beloved. The leaf- buds are soft and smooth. After one day these buds will turn in flowers and after some time the flowers will turn grey. Everything on this earth which takes birth will have to die. It is the cycle of nature. In the same way, the love between lover and his beloved has come to an end. But the lover keeps hoping against hope. He asks his beloved to allow him to meet her next day.

He seeks her permission to hold her hand for sometime. He says that he will be contented if they remain merely friends. Then he says that he will never forget the glances of black and bright eyes of her. He also praises her sweet voice. He tells her that he will never forget her. Her memory will stay forever in his soul. By praising his beloved, the lover just wants to show the depth of his love for her. In the end he tells his sweet heart that he will say her only such things which a friend can say. He just wants to be allowed to hold her hand as friend. At the same time he wants that perhaps he could be able to hold her hand a little longer. Thus the monologue, like many other monologues of Browning ends on note of optimism.

Thus we can say that “The Lost Mistress” fulfil all the requirements of a dramatic monologue. This poem is a perfect example of dramatic monologue genre.

Q. 2. The lover in the poem continues hoping against hope. Elaborate.

Ans:- Browning was one of the greatest philosophic poet in the whole range of English poetry during nineteenth century. Optimism is the basic element of Browning’s philosophy. He has also been called an “incorrigible” optimist. Almost all his poems show his optimistic outlook towards life. “The Lost Mistress” is filled with robust optimism. The

love in this poem like the lover of “The Last Ride Together” never loses hope. It is a poem of rejected love yet of boundless optimism. In the beginning the lover says that everything between him and his beloved is over. The love between them has come to an end. He has lost his mistress yet he is not prepared accept the harsh reality of these hopeless situation. He is not feeling bad. His heart is not broken. He never curses his beloved. The lover continues hoping against hope. He tells his beloved that he will be satisfied even if they can remain merely friends. He seeks her permission to hold her hand for some time just as a simple friend. The only thing he wants now is a simple friendship. With his beloved then he start praising his beloved. He says that he will never forget black and bright eyes of his beloved. He praises her sweet voice. He says that he will never forget her sweet voice. He also tells her that he will never forget her and his memory will always remain in his soul. By praising her he just want to show her that how much he loves her. He lay bare his soul to show the intensity and depth of his love for her. He wants to build a new relationship, the relationship; of friendship. He wants to hold her hand just a mere friend for a little time. But in the end his hope grows bigger. He hopes that after some time he will be able to be a little more close than a simple friend. First he wants to hold his beloved’s hand just as a mere friend

but now he wants to hold his hand a little longer than held by a mere friend. The shift from mere to merest shows lover's optimism. The poem like many other love poems ends on note of optimism. The lover in spite of losing her lover does not want to lose hope. He keeps hoping against hope and this is the basic characteristic of Browning's philosophy.

(12)

Robert Bridges

Nightingales

Robert Bridges was born October 23, 1844, in Walmer, Kent. Educated at Eton College from 1854 to 1863, at Corpus Christi College, Oxford, from 1863 to 1867, where he took a B.A., and finally at St. Bartholomew's Hospital, London, where he completed his M.A. in 1874. He served as a physician successively in London at St. Bartholomew's Hospital and the Hospital for Sick Children on Great Ormond Street, and at the Great Northern Hospital, Holloway, before retiring from his medical practice in 1882 to live at Yattendon. Two years later, on September 3, 1884, he married Monica Waterhouse. They had three children, Elizabeth, Margaret, and Edward. Before retirement he had published four books of verse, but afterwards his writing took up much more of his energy. In 1893 he published a study of Milton's prosody. By 1905 a collection of his poetry and verse plays occupied six volumes. He edited the works of poets such as Mary Coleridge and Digby Mackworth Dolben, but he also befriended one of the greatest Victorian poets, then utterly known, Gerard Manley Hopkins, and after his death, edited and published his collected poems in 1918. This act of dedicated friendship alone puts modern English poetry in debt to Bridges. Oxford

University awarded him a D. Litt. In 1912, and a year later he became Poet Laureate and co-founded, with Henry Bradley and Walter Raleigh, the Society for Pure English. Bridges experimented with quantitative hexameters and unrhyming verse late in his life, when he lived near Oxford. His *The Testament of Beauty* (1929), in four cantos, is the pre-eminent long philosophical poem in English before T. S. Eliot's *The Four Quartets*. Bridges died on April 21, 1930, in Chilswell, Oxford.

Summary

Nightingales, written by Robert Bridges, is a remarkable poem. The background of this poem is a great Greek legend. According to the legend, Princess of Athens Philomela was seduced by her brother-in-law. He tried to kill her but benevolent God turned her into a nightingale. From that day nightingales sing song of sadness. The poem is divided into two parts. The whole poem is made of three stanzas. Each stanza consist six lines. The rhyme scheme of the poem is aab, ccb. The first stanza is in the voice of a typical romantic person who believes that nightingales belong to some heavenly place and their song expresses their joy and cheerfulness. But soon his belief shattered. The second part is in the voice of nightingales. They tell the poet the sadness hidden behind their song.

Poet believes that nightingales must come from a place surrounded by beautiful mountains, fertile valleys and streams. He believes that they must have learnt their song from all these beautiful natural objects. They must be living in a forest where stars twinkle all the night. He wants to visit all those places where flowers bloom throughout the years, the living place of nightingales. In the second stanza, nightingales tell the poet the whole truth. They tell the poet that they do not live in a place surrounded by beautiful mountains or streams. They live in a place surrounded by barren mountains and dry streams. Our song expresses our unsatisfied desires and frustrated. But people believe that they sing out of joy. Our unfulfilled dreams fill our heart with terrible pain. Our song mainly arises from our forbidden hopes and unfulfilled dreams our songs are not able to convey the agony of our heart to the world. So our grief is endless. They tell the poet that throughout the night they keep on singing the dark secret of their life. Men feel that they sing out of joy. When the night come to an end and darkness disappears from fragrant meadows, a large number of birds wake up and start twittering. By their sweet sounds birds welcome the day. But at that time nightingales stop singing. Morning is beginning for other birds but it is end for them. They go to sleep and lost in their silent dreams. By their fate they are bound to this condition. What poet is trying to say here is that the art of

nightingales is not able to express their feeling. The total impression the poem is ant-romantic.

Explain with Reference to the Context:

Stanza 1.

Beautiful must be mountains whence ye come,
And bright in the fruitful valleys the streams, wherefrom ye
learn your song
Where are those starry wood? O might I wonder there,
Among the flowers, which in that heavenly air
Bloom the year long!

Reference to Context :-

The lines quoted above have been taken from Robert Bridges' poem, "Nightingales". As the title reveals the poem is about nightingales and the sad reality of their sweet song. Like everyone, the poet believes that the songs of nightingales are expression of their joy and happiness. But soon his belief shattered when nightingales tell him their sad story. Nightingales tell the poet that their song signifies not the happiness of their heart but the agony of their unfulfilled desires and frustrated dreams. The poem is divided into three six lines stanzas rhyming aab. ccb.

Explanation :-

Poet gives their voice to this stanza. Poet hears the sweet songs of nightingales. He enchanted by the sweetness of their

song. Poet believes that nightingales must come from a place surrounded by beautiful mountains, fertile valleys and streams. He believes that they must have learnt their song from all these natural objects. They must be living in a forest where stars twinkle all the night. He wants to visit all those places where flowers bloom throughout the year. The first stanza is in the voice of a typical romantic person who believes that the nightingales belong to a wonderland, the land of happiness and joy.

Stanza 2.

“Nay, barren are those mountains and spent the streams:
Our song is the voice of desire, that hunts our dreams,
A throe of the heart,
Whose pinning vision dim, for bidden hopes profound,
No dying cadence nor long sigh can sound,
For all our art.”

Reference to Context :-

The lines quoted above have been taken from the poem, “Nightingales” written Robert Bridges. As the title indicates the poem is about nightingales and the sad reality of their sweet song. Like everyone, the poet believes that the song of nightingales is filled with joy and happiness. But soon his belief shattered when nightingales tell him their sad reality. Nightingales tell the poet that their song signifies not the

happiness of their heart but the agony of their unfulfilled desires and frustrated dreams.

Explanation :-

In these lines, nightingales give voice to their sad thoughts. They say that on contrary to poet's belief that they live amidst beautiful surroundings, they live in a place surrounded by barren mountains and dry streams. Our song expresses our unsatisfied desires and frustrated dreams. Our unfulfilled dream fills our heart with terrible pain. Our song mainly arises from our forbidden hopes and unfulfilled dreams. Our songs are not able to convey the agony of our heart to the world. So our grief is endless.

Stanza 3.

“Alone, aloud in the ruptured ear of men
We pour our dark nocturnal secret, and then.
As night is withdrawn
From these sweet-springing meads and bursting boughs of
May,
Dream, while the innumerable choir of day
Welcome the dawn”.

Reference to Context :-

The lines quoted above have been taken from Robert Bridges' poem “Nightingales”. As the title indicates the poem is about nightingales and the sad reality of their sweet song. The poem is divided into three stanzas of six lines each rhyming

aab, ccb. Like everyone the poet believes that the song of nightingales is full of joy and happiness. But soon his belief shattered when nightingales tell him their grief hidden behind their song. Nightingales tell him that their song signifies not the happiness of their heart but agony of their unfulfilled desires and frustrated dreams.

Explanation :-

These lines are uttered by nightingales. Nightingales tell the poet dark reality of their pain hidden behind their sweet song. They tell the poet that throughout the night they keep on singing the dark secret of their life. Men feel that they sing out of joy. When the night come to an end and darkness disappears from the fragrant meadows, a large number of birds wake up and start chirping. By their sweet sounds birds welcome the day. But at that time nightingales stop singing. Morning is beginning for other birds but it is end for them. They go to sleep and lost in their dark gloomy dreams. By their fate they are bound to this condition. What poet here trying to say is that the art of nightingales are unable to express their feeling.

Question-Answer (Short type)

Q. Mark the rhyme scheme of the first stanza. Is this pattern followed in the remaining two stanzas? What is the mood of the first stanza?

Ans.:- The rhyme scheme of the first stanza is aab, ccb. The remaining two stanzas will also follow the same pattern. The first stanza is in the voice of a typical romantic person who believes that nightingales belong to a wander land, the land of happiness and contentment. Poet likes the sweet song of the nightingales. He believes that nightingales must come from a place surrounded by bright and fruitful valleys, beautiful mountains and streams. He says that nightingales must learn their sweet songs from all these beautiful natural objects. He wants to visit all those beautiful places in the forest where stars twinkle all the night and flowers bloom the whole year. The mood of the first stanza is of wonder and happiness.

Q.2. :- What is the assumption made in the first stanza about the source of the nightingale's song.

Ans.:- The poet assumes that nightingales come from a place surrounded by beautiful mountains, fertile valleys and streams. Nightingales learn their song from all these charming natural objects. Eh assumes that nightingales must be living at some place in the forest where stars shine for the whole night and flowers bloom for the whole

year. He wants to visit all those places where nightingales live. His assumption makes the living place of nightingales a dreamy other world land where there is no sorrow but happiness.

Q. 3:- What is the nightingales' own account of the mountains and streams in their world?

Ans.:- Poet believes that nightingales must come from a place surrounded by beautiful mountains, fruitful valley's and streams. But nightingales' own account of the mountains and streams are different from poet's belief. Nightingales tell the poet the reality of the place where they live. They tell the poet that they live in a place which is surrounded by barren mountains and dry streams. So there is nothing special about the place in which they live.

Q.4.:- Who form the 'innumerable choir of day'.

Ans.:- As the night withdraw and sun rises, the nightingales, who have been singing all night stop singing. At the dawn of the day thousands of birds of different types wakeup and start chirping. By their sweet sound birds welcome the new day. But for nightingales it is the end of day. They stop singing and go in the lap of their silent dreams. Poet calls the chirping of birds the 'innumerable choir of day'.

Q.5.- Explain the phrases: 'dark nocturnal secret' and 'bursting of May'.

Ans.- The phrases: 'dark nocturnal secret' and 'bursting of May' have been taken from the last stanza of the poem 'Nightingales'. These phrases express the agony of nightingales. 'Dark nocturnal secret' means the deep secret of the nightingales which they sing throughout the night. They utter the secret of their heart but men are unable to understand their pain. For, men, their songs are the songs of happiness. The phrase bursting boughs means the branches of trees in full bloom in the May month. Both these phrases express the idea that the songs of nightingales are not cheerful but sad ones.

Q.6.- Where does the dramatic note in the poem lie?

Ans.- The dramatic note in the poem lies in the fact that the songs of the nightingales are not expression of their joy but of their pain, hidden in their heart. When the poem begins poet believes that nightingales must come from a place which is surrounded by beautiful mountains and fruitful valleys. But soon his belief proves wrong when he meets nightingales. They tell him the truth. They tell him they live in a place which is surrounded by barren mountains and dead streams. They also tell the poet that they sing not out of joy but out of pain. This is the dramatic note in the poem.

Essay type Question

Q.1. :- Trace the analogy between the theme of the poem and the classical legend of the nightingales.

Ans.:- The poem, 'Nightingales' is based on a Greek legend. It is a legend about two sisters named Procne and Philomela. They were the daughters of the king of Athens. Procne was married to Tereus however Tereus was in love with Philomela. Tereus seduced Philomela by lying that Procne is dead. Tereus cuts off Procne's tongue and imprisoned her. But she managed to weave a message into a robe for her sister. Philomela helped her sister to escape from prison. Procne is now filled with a feeling of vengeance. In a fit of rage, she killed her son and cooks it for Tereus to eat. He discovered this truth later he chased the sisters with a axe in his hand but benevolent God turned the three into birds. Tereus became a hawk, Procne a swallow and Philomela a nightingale. Since then nightingales have been singing the songs of pain and sorrow. There is a great analogy between the theme of the poem and the classical legend of the nightingales. The poem nightingales shattered the belief of the poet that nightingale's songs are full of joy and cheerfulness. The poem shatters the belief of the poet that their songs are full of joy and contentment. He believes that nightingales must come from a place which is surrounded by beautiful natural objects like fruitful valleys, beautiful

mountains and streams. They must be living in a forest where stars twinkle all the night. Poet is so much impressed by the life of nightingales that he wants to visit all those places when they live. But soon his belief proves wrong. Nightingales tells the poet that they do not live amidst beautiful surrounding but amidst barren mountains. By singing they try to convey the deep pain hidden in their heart. But men are unable to understand all this. Their songs are unable to express their pain. By their songs they just want to convey the pain of their unfulfilled desires and shattered dreams.

Q.2. What do you think is the desire of which nightingales sing?

Ans.: The poem 'Nightingales' presents anti romantic view of nightingales' song. As the title indicates it is poem about nightingales. Poet talks about the songs sung by nightingales. Like every other person poet believes that they sing the melodious song out of joy. He believes that nightingales must be living among the mountains surrounded by fruitful valleys and beautiful streams. Poet wishes to visit all those places. But poet faces the bitter reality later when he met nightingales. They tell him that they do not sing out of joy but out of pain of their unfulfilled desires and frustrated dreams. To know about nightingales desire of which they sing we have to

go back to the story of the two sisters named Procne and Philomela. They were daughters of the king of Athens. Procne has married to Tereus. However he has in love with Philomela. He seduced her by lying that Procne is dead. He also cut off Procne's tongue and imprisoned her. But she managed to give this message to her sister by wearing it into a robe. Philomela helped her sister to escape from prison. Procne, now want to take revenge. In an angry mood she killed her son and cooked it for her husband. After discovering the reality, he chased both sisters with an axe but benevolent God relents them and changed them all in birds. Tereus become a hawk, Procne a swallow, and Philomela a nightingales. Since then nightingales have been singing songs of sadness. They sing of their shattered dreams and unfulfilled desires. They desired to lead a life of happiness and joy. They desired to punish the guilty person who has done wrong them. But their desire is still unfulfilled.

(13)

Rabindernath Tagore

Leave This Chanting

Greatest writer in modern Indian literature, Bengali poet, novelist, educator, who won the Nobel Prize for Literature in 1913, Tagore was awarded the knighthood in 1915, but he surrendered it in 1919 as a protest against the Massacre of Amritsar, where British troops killed some 400 Indian demonstrators protesting colonial laws. Tagore's reputation in the West as a mystic has perhaps misled his Western readers to ignore his role as a reformer and critic of colonialism. "When one knows thee, then alien there is none, then no door is shut. Oh, grant me my prayer that I may never lose touch of the one in the play of the many." (from Gitanjali)

Rabindranath Tagore was born in Calcutta in a wealthy and prominent Brahman family. His father was Maharishi Debendranath Tagore, a religious reformer and scholar. His mother Sarada Devi, died when he was very young - her body carried through a gate to a place where it was burned and it was the moment when he realized that she will never come back. Tagore's grandfather had established a huge financial empire for himself, and financed public projects, such as Calcutta Medical College. The Tagores were pioneers of Bengal Renaissance and tried to combine traditional Indian culture with and Western ideas. However, in My Reminiscences Tagore

mentions that it was not until the age of ten when he started to use socks and shoes. Servants beat the children regularly. All the children contributed significantly to Bengali literature and culture. Tagore, the youngest, started to compose poems at the age of eight. He received his early education first from tutors and then at a variety of schools. Among them were Bengal Academy where he studied Bengali history and culture, and University College, London, where he studied law but left after a year without completing his studies. Tagore did not like the weather. Once he gave a beggar a gold coin - it was more than the beggar had expected and he returned it. In England Tagore started to compose the poem *Bhagna Hridaj (a broken heart)*.

In 1883 Tagore married Mrinalini Devi Raichaudhuri, with whom he had two sons and three daughters. He moved to East Bengal in 1890. His first book, a collection of poems, appeared when he was 17; it was published by Tagore's friend who wanted to surprise him. In East Bengal (now Bangladesh) he collected local legends and folklore and wrote seven volumes of poetry between 1893 and 1900, including *Sonar Tari (The Golden Boat)*, 1894 and *Khanika*, 1900. This was highly productive period in Tagore's life, and earned him the rather misleading epitaph 'The Bengali Shelley.' More important was that Tagore wrote in the common language of the people and abandoned the ancient for of the Indian language. This also

was something that was hard to accept among his critics and scholars.

In 1901 Tagore founded a school outside Calcutta, Visva-Bharati, which was dedicated to emerging Western and Indian philosophy and education. It became a University in 1921. He produced poems, novels, stories, a history of India, textbooks, and treatises on pedagogy. His wife died in 1902, followed in 1903 by the death of one of his daughters and in 1907 his younger son.

Tagore's reputation as a writer was established in the United States and in England after the publication of *Gitanjali: Song Offerings*, in which Tagore tried to find inner calm and explored the themes of divine and human love. Tagore himself translated the poems into English. His cosmic visions owed much to the lyric tradition of Vaishnava Hinduism and its concepts about the relationship between man and God. The poems appeared in 1912 with an introduction by William Butler Yeats, who wrote "*These lyrics - which are in the original, my Indians tell me, full of subtlety of rhythm, of untranslatable delicacies of colour, of metrical invention - display in their thought a world I have dreamed of all my life long.*" His poems were praised by Ezra Pound, and drew the attention of the Nobel Prize committee. "There is in him the stillness of nature. The poems do not seem to have been produced by storm or by ignition, but seem to show the normal habit of his mind. He is at one with nature, and finds

no contradictions. And this is in sharp contrast with the Western mode, where man must be shown attempting to master nature if we are to have "great drama." (Ezra Pound in *Fortnightly Review*, 1 March 1913) However, Tagore also experimented with poetic forms and these works have lost much in translations into other languages. Especially Tagore's short stories influenced deeply Indian Literature, and he was the first Indian to bring an element of psychological realism to his novels. Tagore wrote his most important works in Bengali, but he translated his poems into English, forming new collections. Many of his poems are actually songs, and inseparable from their music. His written production, still not completely collected, fills 26 substantial volumes. At the age of 70 Tagore took up painting. He was also a composer, settings hundreds of poems to music. Tagore's song *Sonar Bangla Our Golden Bengal* became the national anthem of Bangladesh. He was an early advocate of Independence for India and his influence over Gandhi and the founders of modern India was enormous.

Summary

"Leave This Chanting", a religious poem written by Rabindranath Tagore shows poet's deep love and faith in God. It belongs to the tradition 'Bhakti' type of poetry. Poet gives it a

new treatment by his deep understanding of God. So it is different in manner.

Poet sees a devotee setting in the corner of the temple with all door closed. He is singing song in the praise of God. Poet asks him to leave this chanting, signing and telling of beads. Poet asks him to open his eyes and see there is no God in front of him. God does not reside in temples. If you really want to find God then you have to come outside of temple. You will find him where tiller is tilling the ground. You will find him where the path makes is breaking stones. He is always with these people whether it is sun or shower. Poet says that clothes of God are also covered with dust like these humble hard working people. He asks the seeker of God to put off their holy mantle and like him come down on the dusty earth to work hard with these men. This is the only substantial way to reach to God. Poet further says that stop thinking attain deliverance. Often people think that they can attain deliverance by singing religious songs in praise of God. For them deliverance means freedom from the cycle of birth and death. But to attain deliverance is impossible God, himself is not free from all this. God has taken upon himself the difficult task of creation. God is not only a creator but also take care of everything on this earth. God is bound to his duty forever. There is no other way than hard work to attain God. Poet asks the worshipper to come out from their meditation. He says that God could not be found through medication or through

offering flowers and incense. All these efforts are futile. Poet further says that here is no harm if our clothes gets dirty and stained. If we want to attain God we have to stand by him with all those people who work hard throughout the day to earn their living. The whole idea of the poem is that hard work itself is worship.

Stanza 1.

Leave this Chanting and singing and
Telling of beads! Whom dost thou
Worship in this lonely dark corner of a
Temple with doors all shut? Open
thine eyes and see thy God is not
before thee!

Reference to Context :-

The lines quoted above have been taken from the poem 'Leave This Chanting' written by great Indian poet, Rabindranath Tagore. This poem was originally written in Bengali but later the poet translated it into English. This poem shows poet's faith and deep understanding of God. The poem is written in the manner of traditional 'Bhakti' kind of poetry. The poet handled it with different style. In this poem poet condemns the traditional way of worship. He says that one can find God only by hard work. Because work is worship.

Explanation :-

The poet sees a devotee sitting in the corner of a temple with all doors shut. He was singing in the praise of God. Poet condemns him and asks him leave this chanting and singing. He also asks him to stop telling of beads. He asks him why you are sitting in the dark corner of the temple. Why have you shut all the doors? Poet asks devotee to open his eyes and look, God is not before him. What poet here tries to say is that that all these traditional way of finding God are futile, useless. You cannot get him by this way. God does not reside in temples.

Stanza 2.

He is there where the tiller is tilling
the hard ground where the path
maker is breaking stones. He is with
them in sun and in shower, and his
garment is covered with dust. Put off
they holy mantle and even like him come
down on the dusty soil.

Reference to Context :-

The lines quoted above have been taken from the poem 'Leave This Chanting' written by Rabindranath Tagore, a great Indian poet. This poem was originally written in Bengali. But later the poet translates it into English. This poem shows poet's faith and deep understanding of God's nature. The

poem is written in the manner of traditional 'Bhakti' type of poetry. Poet gives it a new treatment. Throughout the poem, the poet condemns the traditional way of worship. He says that one can find God only hard work. Because work is worship.

Explanation :-

In these lines the poet says that the living place of the God is not temples. You will find him between simple and hard working people. You will find him where the tiller is tilling the ground. You will find him where the path maker is breaking stones. He is always with these people whether it is sun or shower. Poet further says that clothes of God are covered with dust like these humble hard working men. He asks the seeker of God to put off their holy mantle and like him come down on the dusty earth to work hard with these men. This is the only and substantial way to reach to God.

Stanza 3.

Deliverance? Where is the deliverance
to be found? Our master himself
has joyfully taken upon him the bonds
of creation; he is bound with us all for ever

Reference to Context :-

The lines quoted above have been taken from the poem 'Leave This Chanting' written by a great Indian poet, Rabindranath Tagore. This poem was originally written in

Bengali but later the poet himself translated it into English. This poem shows poet's deep faith and understanding of God. But the poem is written in the manner of traditional Bhakti kind of poetry. Poet says that to find God you need not follow the traditional way of worship like repeating 'mantras' and telling of beads. The only way to find God is hard work. For God hard work is the best way of worship.

Explanation :-

In these lines poet addresses all those who are in pursuit of deliverance often people think that they can attain deliverance by singing religious songs in the praise of God. For them deliverance means freedom from the cycle of birth and death and hard work. But to attain deliverance is impossible. God, himself has taken upon his shoulder the hard work of creation. God, not only create but take care of everything. God is bound to us for ever. There is no other way than hard work to attain God.

Stanza 4.

“Come out of thy medications and
leave aside thy flowers and incense!
What harm is there if thy clothes become
Tattered and stained? Meet
him and stand by him in toil and in Sweat of thy brow”

Reference to Context :-

The lines quoted above have taken form the poem 'Leave This Chanting' written by Rabindranath Tagore, a great Indian poet. The poem was originally written in Bengali but later the poet himself translated it into English. This poem shows poets' deep understanding of God. The poem is written in the manner of traditional 'Bhakti' type of poetry but poet handled it with a different style. Poet says that God is all – pervasive. You need not to go to temple and repeat 'mantras' to find him. The only way to find God is by hard work.

Explanation :-

In these lines the poet condemns all those who follow the old way of worship. He asks the worshiper to come out from their mediation. Poet says that one can not find God through mediation. One can not find him by offering flowers and incense. All these efforts are futile. Poet further says that there is no harm if our clothes get dirty and stained. If we want to attain God we have to stand by him with all those people who work hard to earn their living. The whole idea hidden behind these lines is that hard work itself is worship.

Question- Answer (Short type)

Q.1:- How does the poet bring home the philosophy of 'Karma'?

Ans.:- Tagore brings home the philosophy of 'Karma' by saying that this is the only substantial way to find God. The poet

condemns the traditional ways of worship. He says that people follow many stupid ways to attain God like chanting, singing, tilling of beads and mediation. But all these efforts are futile. One can find God among all those people who work hard for whole day to earn their living. Hard work is the only way which leads us to God. 'Karma' which means work, itself is worship. Poet further says that God, himself is engaged in work. He performs the task of creation. So if you want to find God. You have to work hard.

Q. 2. Where is God found according to poet?

Ans.:- Poet says that one cannot find God by sitting in the dark corner of the temples with all door close or by singing songs in the praise of God. All these ways of finding God will be proved useless because God does not lives in the temples. If anyone really want to find God, he or she have to search among the people who work hard. God lives there where tiller is tilling the ground. He lives where path maker is breaking stones. God lives with only those who work hard. God will be found among humble and hard working people.

Q. What does 'deliverance' refer to?

Ans.:- Deliverance means freedom from the cycle of birth and death. Everyone wants to attain deliverance because it will help us to escape from the hard work in life. Poe does

not like the idea of deliverance. For him it is useless because deliverance is not possible. Often people try to attain deliverance by mediation and other traditional way to worship like chanting and singing which is not desirable. Poet says that God is also not free from hard-work. He has taken upon himself the difficult task of creation. God is not only a creator but he takes care of everything. So the idea of deliverance is of no use.

Q. 4. What does the poet ask us to leave in order to realise God?

Ans.:- The poet asks us to leave the traditional modes of worship. He advises the seekers of God to leave chanting and telling of beads in order to please God. He asks the worshipers to come out from their mediation. Poet also advise them to stop presenting the flowers and incense to God. Poet says one cannot find God by following all these traditional ways of worship. We can attain God only by hard work. Hard work itself is the best way of worship.

Questions – Answer (Essay type)

Q.1. Write an essay on Tagore's mysticism.

Ans.:- Rabindranath Tagore was a deeply religious and mystic poet. His mysticism is of different kind (i) 'Leave This Chanting' is a deeply religious poem which shows poet's lover for God. (ii) His mysticism is very easy to

understand. This poem presents a new aspect of God in front of us. Poet believes that God does not live in the heaven. You need not to sing songs of praise in order to please God. According to Tagore God is all pervasive. God is presents in every humble creature created by him. If anyone really wants to find God he or she has to come out of temples. because God does not live in temples. He lives with those people who work hard. He is there where to tiller is tilling the hard ground. He is with path makers who are breaking stones. All the traditional ways are of no use. Poet asks the worshippers to give up all those ways. Poet also condemns the idea of deliverance. Poet says the deliverance is impossible to attain. People follow different ways of worship in pursuit to deliverance because they want to make themselves free form the cycle of birth and death. Poet further argues that God himself is also not free. He has taken upon himself the difficult task of creation. He is not only a creator but also take care of everything present of the earth. So we should not try to free our self from this birth death cycle and hard work. According to poet hard work is the key to reach God. Poet also advises worshippers to come to fro, their mediation. He also advises them to stop presenting flowers and incense to God. If they want to attain God they have to come out from temples to work with those people who work hard. It does not matter whether they

make their clothes dirty and stained. This is the only way to reach God. So we can say that Tagore as a mystic poet is different from other poets. His mysticism is not very difficult to understand.

Q.2. What does the poet castigate?

Ans.:- In this poem, from beginning to end Tagore loudly castigates the traditional forms of worship. Yes he is a religious poet, has deep faith in God. But he is different from other religious poets because he condemns all these useless modes of worship. Some people believe that God lives in temples and heaven. They can attain him by singing songs in the praise of God. But their thinking is wrong. God does not reside inside temples. He could be attained by chanting and telling of beads. To attain God you need not to sit in the dark corner of the temples. If you want to find God you have to come out of temples because he lives outside with humble and hard working people. You will find him with the tiller who is tilling the ground. You will find him with the path maker who is breaking stones.

Tagore castigates idolatry and blind worship. He also castigates the idea of deliverance. He says that to attain deliverance is impossible.

Poet says that our God is also not free he is bound to us. He has taken upon himself the task of creation. So

we have to give up the idea of salvation because it is not possible. Poet asks the worshippers to come out from their mediation. He also advised them to stop presenting flowers and incense in order to please God. If they want to attain God they have to take off their holy mantle and have to come down in the dusty soil to work hard with those hard working people. This is the only way to attain God. Poet further says that there is no harm if your clothes gets dirty and stained. You have to work with those people. You will find God in the sweat of your brow. You can attain God only by hard work. This is the reason why poet castigates idolatry and blind worship.

Q. 3. How can one realise God. Discuss with reference to Tagore's philosophy.

Ans.:- 'Leave This Chanting' shows Tagore's deep love and faith in God. In this poem Tagore says that one can realise God only by following the path given by Tagore. And that path is of hard work. One can realise God only by hard work. Hard work is the key which leads us to God. God is all-pervasive. You need not to go to temples to find him. You need not to sing songs of praise to please him. He is to be found among those farmers who till the hard land throughout the day. He will be found among the path makers who do the hard work of breaking stones. God lives with all these humble hard

working people. So the poet asks the worshippers to take off their holy mantle and come down on the dusty soil to work with these men. Poet also castigates the idea of salvation. For people, deliverance means freedom from the cycle of birth and death. Poet says that the very idea of deliverance is useless. Deliverance is impossible to attain. God, himself is not free. He has taken upon his shoulders the task of creation. He creates everything and takes care of everyone. God is bound with us all for ever. Poet advises the seeker of God to come out of their meditations because this is not the appropriate way to reach God. He also stops them to present flowers and incense to God. God could not be pleased by this way. He could be pleased only by hard work. God is always with those who work hard. Poet says that there is no harm if your clothes get dirty or stained because it is resulted by your hard work. If you really want to meet God you have to work hard because hard work is worship. Poet says, "Meet him and stand by him toil and in sweat of the brow.

(14)
William Butler Yeats
When You Are Old

William Butler Yeats Irish poet, dramatist and prose writer, one of the greatest English-language poets of the 20th century, Yeats received the Nobel Prize for Literature in 1923. Between the Celtic visions of *THE WANDERINGS OF OISIN* (1889) and the intellectual, often obscure poetry of the 1930s, Yeats produced a tremendous amount of works. In his early career Yeats studied William Blake's poems, Emanuel Swedenborg's writings and other visionaries. Later he expressed his disillusionment with the reality of his native country. Central theme in Yeats's poems is Ireland, its bitter history, folklore, and contemporary public life.

Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmith make
Of hammered gold and gold enamelling
To keep a drowsy emperor awake;
Or set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing, or to come.
(from 'Sailing to Byzantium')

William Butler Yeats was born in Dublin into an Irish Protestant family. His father, John Butler Yeats, a clergyman's

son, was a lawyer turned to an Irish Pre-Raphaelite painter. Yeats's mother, Susan Pollexfen, came from a wealthy family - the Pollexfens had a prosperous milling and shipping business. His early years Yeats spent in London and Sligo, a beautiful county on the west coast of Ireland, where his mother had grown and which he later depicted in his poems. In 1881 the family returned to Dublin. While studying at the Metropolitan School of Art, Yeats met there the poet, dramatist, and painter George Russell (1867-1935). He was interested in mysticism, and his search inspired also Yeats. This was a surprise to his father who had tried to raise his son without encouraging him to ponder with such questions. Reincarnation, communication with the dead, mediums, supernatural systems and Oriental mysticism fascinated Yeats through his life. In 1886 Yeats formed the Dublin Lodge of the Hermetic Society and took the magical name *Daemon est Deus Inversus*. The occult order also attracted Aleister Crowley.

As a writer Yeats made his debut in 1885, when he published his first poems in *The Dublin University Review*. In 1887 the family returned to Bedford Park, and Yeats devoted himself to writing. He visited Mme Blavatsky, the famous occultist, and joined the Esoteric Section of the Theosophical Society, but was later asked to resign. In 1889 Yeats met his great love, Maud Gonne (1866-1953), an actress and Irish revolutionary who became a major landmark in the poet's life and imagination. Yeats worshipped Maud, whom he wrote

many poems. She married in 1903 Major John MacBride, and this episode inspired Yeats's poem 'No Second Troy'. "Why, what could she have done being what she is? / Was there another Troy for her to burn." The British later executed MacBride.

Through Maud's influence Yeats joined the revolutionary organization Irish Republican Brotherhood. Maud had devoted herself to political struggle but Yeats viewed with suspicion her world full of intrigues. He was more interested in folktales as a part of an exploration of national heritage and for the revival of Celtic identity. His study with George Russell and Douglas Hyde of Irish legends and tales was published in 1888 under the name *Fairy and Folk Tales of the Irish Peasantry*. Yeats assembled for children a less detailed version, IRIS FAIRY TALES, which appeared in 1892. THE WANDERINGS OF OISIN AND OTHER POEMS (1889), filled with sad longings, took its subject from Irish mythology.

"When you are old and gray and full of sleep,
And nodding by the fire, take down this book
And slowly read and dream of the soft look
In your eyes had once, and of their shadows deep."

(from 'When You Are Old')

In 1896 Yeats returned to live permanently in his home country. He reformed Irish Literary Society, and then the

National Literary Society in Dublin, which aimed to promote the New Irish Library. Lady Gregory first saw W.B. Yeats 1894 - "...looking every inch a poet," she wrote in her diary - and again two years later. Their relationship started in 1897 and led to the founding of the Irish Literary Theatre, which became the Irish National Theatre Society and moved in 1904 into the new Abbey Theatre, named after the Dublin street in which it stood. Yeats worked as a director of the theater, writing several plays for it. Another director was the dramatist John Synge (1871-1909), Yeats's close friend, whose masterpiece *The Playboy of the Western World* (1907) was greeted with riots. Yeats's most famous dramas were CATHLEEN NI HOULIHAN (1902), in which Maud Gonne gained great acclaim in the title role, and THE LAND OF HEART'S DESIRE (1894). Yeats did not have in the beginning much confidence in Lady Gregory's literary skills, but after seeing her translation of the ancient Irish Cuchulain sagas he changed his mind. *Cathleen ni Houlihan* has been credited to Yeats but now it is considered to be written by Lady Gregory - the idea came from Yeats and he wrote the chant of the old woman at the end. An 1899 police report described Yeats as "more or less revolutionary," and in 1916 he published 'Easter 1916' about the Irish nationalist uprising. It referred to the executed leaders of the uprising and stated: "Now and in time to be, / Wherever the green is worn, / All changed, changed utterly: / A terrible beauty is born."

Ezra Pound, whom Yeats met in 1912, became his fencing master and secretary in the winters of 1913 and 1914. Pound introduced Yeats to Japanese Noh drama, which inspired his plays. In early 1917 Yeats bought Thoor Ballylee, a derelict Norman stone tower near Coole Park. After restoring it, the tower became his summer home and central symbol in his later poetry. At the age of 52, in 1917, he married Georgie Hyde-Lee, who was 26. Although Yeats first had his doubts, the marriage was happy and they had a son and a daughter. However, before the marriage Yeats had proposed Maud Gonne, but he was also obsessed with Gonne's daughter Iseult, who turned him down. During their honeymoon Yeats's wife demonstrated her gift for automatic writing. Their collaborative notebooks formed the basis of *A VISION* (1925), a book of marriage therapy spiced with occultism.

The change from suggestive, beautiful lyricism toward the spare and tragic bitterness was marked in Yeats poem 'September 1913' in which he stated: "Romantic Ireland's dead and gone." During the civil war Irish Free State soldiers burned many of Yeats's letters to Maud Gonne when they raided her house. At the start of the war Yeats went to Oxford, but then returned to Dublin, becoming a Senator in the same year. As a politician Yeats defended Protestant interests and took pro-Treaty stance against Republicans. Maud Gonne's son, Sean MacBride, was imprisoned without trial under emergency legislation that Yeats had voted for.

THE WILD SWANS AT COOLE (1917) was set on the Coole Park, the estate of Yeats's friend and patron Lady Augusta Gregory. Yeats registers the death of Robert Gregory, Lady Gregory's son, and Mabel Beardley, sister of the English artist Aubrey Beardsley. The tone of the work is reflective, almost conversational, and occasionally the poet lets loose his bitterness and grief of the past. Yeats also returns to his relationship with Maud Gonne, who rejected his love.

In 1932 Yeats founded the Irish Academy of Letters and in 1933 he was briefly involved with the fascist Blueshirts in Dublin. While in Mallorca Yeats became seriously ill. He tried to meet Robert Graves who refused to see him. In his final years Yeats worked on the last version of A VISION, which attempted to present a theory of the variation of human personality, and published THE OXFORD BOOK OF VERSE (1936) and NEW POEMS (1938). Yeats died in 1939 at the Hôtel Idéal Séjour, in Menton, France. In 'Under Ben Bulbin,' one of his last poems, he had written: " No marble, no conventional phrase; On limestone quarried near the spot / By his command these words are cut: *Cast a cold eye / On life, on death. / Horseman; pass by!*" Yeats's coffin was taken in 1948 to Druncliff in Sligo.

About The Poem 'When you are old...' by William Butler Yeats, is rich with mythical imagery. The ambiguity of certain images is found within its transitions. For instance, as the

first line turns into the second a general meaning is transformed into something more particular; the sleep of impending death becomes the weariness of one "nodding by the fire." Throughout the poem these kinds of transitions of meaning continue, lending a sort of hypnotic quality to the imagery that entrances the reader. The notion of the sleep of death packed into a certain moment wherein one is nodding by the fire is a hook promising deeper levels of meaning. Once brought into the movement of the poem, its content also appeals to me emotionally; the journey from youth to old age is briefly traced in a few tightly-packed phrases, suggesting the reality of sorrow and wasted time and the regret of forsaking the opportunity for Love.

The images are stark but flowing. The first two lines suggest comfort in old age. Death is not a violent end but something one "falls into" as easily as sleep. There is ambiguity here -- to sleep next to a cozy fire may be an attractive proposition, yet given the age and the connotation of the sleep from which one does not awaken in this world, she who is "nodding by the fire" may also be "dying by the fire," expiring as a fire is also extinguished.

On the other hand, the broad notion of nearness to death and the subversive fears and sadnesses it connotes is quickly brought into focus with a contrasting concrete image: an elderly somebody nodding by a fire. She who is "old and grey

and full of sleep" begins to read. The phrase "full of sleep" both carries the broad connotation of death, and describes the sleeping that leads to dreaming. Reading, then, these words, she begins to dream about the past and her own youth in a self-reflective way.

The second stanza is descriptive of her dream of the past. As a transition from the first stanza into the second, she remembers her own "soft look," her eyes and "their shadows deep." From this image of her youthful gaze we are brought back to a more general view again; she is reminded of those who loved her "moments of glad grace" and her "beauty with love false or true." Both "grace" and "beauty" are vague and nondescript, yet these lines work to contrast those who loved these general aspects of her with the "one man" who loved her pilgrim soul. This seems to suggest a love willing to journey into age as a companion with her, still loving the "sorrows" of her "changing face" as she shifts through the years.

The deep shadows of her eyes, the vague "soft look" becomes more concrete as one imagines her "changing face" and the sorrows that come through experience. Yet, the one man who foresees in her pilgrim soul the inevitability of growing old, and is still willing to love her, is apparently rejected by her, possibly in favor of those who temporarily love her "grace" and "beauty." From this is implied regret, the sadness of missed opportunity in years that have slipped away.

The dream continues as she bends "down beside the glowing bars" of the fire, perhaps seeking warmth or comfort -- suggesting the desire and need for the fiery love she once rejected. She murmurs, as those who are alone might instead of speaking aloud, testifying to her isolation, "a little sadly." From this concrete image the dream again expands, and we see Love, capitalized as an absolute, fleeing, effortlessly into mountainous distances. His face hid "amid a crowd of stars," an abstract image issuing from a more concrete description of loneliness and regret, speaks to that which is beyond her reach; it is a love that has become perfect and absolute in itself, which makes her feeling of sad regret all the more stark. The poem begins "When you are old..." rather than "Now that you are old..." which suggests that it is a warning, or a judgment upon an unrequited subject of love.

Summary

'When You Are Old' is an exquisite love lyric written by W. B. Yeats. It is addressed to the poet's beloved Maud Gonne. She did not respond to poet's love. Through this poem he shows his beloved the true nature of his love. Yeats believed that the love that is based on physical charm is superficial but the love that is based on soul is permanent.

Poet tells his beloved that there comes a day when she will grow old. Her hairs will turn grey. She will feel sleepy

all the time. She will sit by the fire and nod drowsily all the time. Then she should pick up this book, which contains the present love lyric and read it slowly. He tells her that after reading this book you will come to know the real worth of my love. In your old you should recall the days of youth when you had sweet and gentle looks. Your eyes had dark and the deep look which made the hearts of your lovers beat with joy. There were many lovers who loved your youth and beauty. Some of them were true but most of them were false. But there was one man who loved the pilgrim soul in you and that is poet himself. Poet means to say that he does not love her outward beauty but inward soul. His love is spiritual. He says that he not only loved the beauty of her youth but the sorrows of her changing face. His love is forever. He will love her till the end of day. It does not change with the time or changing of beauty. In her old age her body will band down beside the bars of fire place. In a melancholic mood standing there she recall that how her lovers had flew away with time except one. Their love had also disappeared into 'over head' mountains and amid a crowd of stars. All his lovers left her because she had lost her beauty with time the minds of lovers have also changed. Only then she will realise the permanence of poet's love.

Explain with Reference to the Context:

Stanza – 1.

“When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep”

Reference to Context:-

The lines quoted above have been taken from the poem “When You Are Old”, written by a great modern Irish poet named W. B. Yeats. The poem is a love lyric expressive of Yeat’s conception of love. It consist three quatrains rhyming abba, cddc, effe. It is addressed to poet’s beloved. Poet tells his beloved that his love for her is spiritual not physical. His love is different from those lovers who loved your outward charms. They will stop loving you when you grow old. But his love will never end because it is spiritual. You will come to know the real worth of my love when you grow old.

Explanation :-

In these lines poet tells his beloved that one day she will become old. Her hairs will turn grey. She will feel sleepy all the time. She will sit by the fire and nod drowsily. Then she should pick up this book, the book which contents present love lyric and read it slowly. This book will tell you the real worth of my love. In your old age you should recall the days of youth when you had sweet and gentle looks. Your eyes at

dark and deep look that made the hearts of your lovers beat with joy. These lines present a sharp contrast between the beloved's old days and the days of youth when she had a eye catching beauty.

Stanza 2.

“How many loved your moments of glad grace,
And loved your beauty with the love false or true,
but one man love the pilgrim soul in you,
And love the sorrows of your changing face;”

Reference to Context :-

The lines quoted above have been taken from the poem “When You Are Old”, written by a great modern Irish poet named W. B. Yeats. The poem is a love lyric expressive of Yeat's conception of love. It consist three stanzas of four lines each rhyming abba, cddc, effe. It is addressed to poet's beloved. Poet tells his beloved that his love is spiritual. His love is the ‘pilgrim soul’ in her. His love is different from those lovers of you who love your physical beauty. They will stop loving you when you grow old. But his love will never end because it is spiritual. You will come to know the real worth of my love when you grow old.

Explanation :-

Poet tells his beloved that when you grow old you should recall the old days of youth. There were many lovers who loved you when you looked beautiful. In your old age you will

come to know the real worth of my love. In your young age you had many lovers some of them were true but most of them were false. But there was one man, poet himself who loved the pilgrim soul in you. Poet means to say that he does not love her outward beauty but inward soul. He not only loved the youthful beauty of her but the sorrows of her changing face. He will love her till the end of her day. It does not change with the time or changing of beauty because it is spiritual.

Stanza 3.

“And bending down beside the glowing bars
Murmur, a little sadly, how love fled
And paced upon the mountains overhead
And hid his face amid a crowd of stars.”

Reference to Context :-

The lines quoted above have been taken from the poem ‘Leisure’ written by W.H. Davis. It is a love lyric expressive of Yeat’s conception of love. It consists of three quatrains rhyming abba, cddc, effe. It is addressed to poets beloved. Poet tells his beloved that his love for her is spiritual not physical. His love is different from those lovers of you who loved your outward charms. They will stop loving you when you grow old. But his love ends because it is spiritual. You will come to know the real worth of my love when you grow old.

Explanation :-

In these lines poet visualise a time when his beloved will grow old. Her body will band down beside the bars of fire place. In a melancholic mood she recall that how lover have flew away with the time except one their love has also disappeared into 'overhead' mountains and amid a crowd of stars. All his lovers left her because her physical beauty is gone. She is no more beautiful with the changing of time and beauty the mind of her lovers also changed. But poet's love is permanent. It will never change.

Question-Answer (Essay Type)

Q.1. Write a detail note on Yeats' view on love as recalled in the poem.

Ans.: Yeats is a poet who believed in spiritual love. This nature of love is expressed in most of his love poems. In this poem also he sings about the love of soul. He says that the love based on physical beauty is superficial and transient but the love which is based on soul is deep and never ending. Yeats was in love with a woman named Maud Gonne But she never agreed to marry him. Yeats pined for Maud all the life and this feeling of unfulfillment in love is expressed in most of his poem. Through this poem he tells his beloved the true nature of his love which she rejected. This poem of Yeats presents

a sharp contrast between physical and spiritual love. Poet as he is beloved that there comes a time when she will grow old. She will lose all her physical charm her hairs will turn grey. She will feel sleepy and tired all the time. She always sit by the fire at that time. She should pick up the books of his love lyric by reading this book she will realise the intensity and true nature of his love. She will recall that there were many lovers loved her 'moment of glad grace. Most of them were false except one the poet himself because he not loved her good time but her bad time also. He loved the sorrows of her changing face. His love is never ending. Poet further says that in her old age she, standing beside the glowing bars she sadly recall that how hard lovers left her. They turned their face towards her because she had lost her beauty. Poet says the he is the only true lover of her. Just as the time will steal away all the beauty of her body in the same way it will steal away the love of her lovers. Because their love is based on false values. They loved only her body not her soul. But he, the poet loved her soul. And the love which is based on the soul is never ending. It is spiritual love which is most valuable. Thus poet presents a sharp contrast between two type of love, the love that is based on physical and the love which is based on soul. Poet glorifies the spiritual love.

Q.2.

Ans.: 'When You Are Old' is entirely a personal love poem written by W. B. Yeats. it is addressed to poet's beloved. Yeats was in love with a women but she did not accept his love. This poem expresses the intensity and nature of poet's love to his beloved. Through the medium of this poem poet tells his beloved that his love is true and never ending because it is spiritual. In this poem Yeats' fantasized about his beloved. He says that one day she will grow old. She will lose all her physical charm. Her shining, dark hairs will turn grey. She will feel sleepy and tired all the time. Sitting by the fire and nodding drowsily. She should take this lyric poem written by him. This poem will tell her the real nature of his love. She will realise the real worth of his love in her old age. In her old age she should recall the time when she has many lovers. They loved only the moment of her glad grace. Some of them were true but most of them were false. They loved her physical beauty. But in them there was only one lover who loves her truly, the poet himself. He loved the pilgrim soul in her not outward charm. He loved the sorrows of her changing face. His love is forever because it is spiritual. In her old age bending behind the glowing bars, a little sadly she realise that how all his lovers left her. Their love had fled away behind mountains and hid his face amid a crowd of stars. What

poet here try to say is that the love of most of his lovers are false because it is physical. It ended with the end of her physical charm. But his love is permanent because it is spiritual. His love is forever. It will not change with the time. He writes about himself that there was one when that 'loved the pilgrim soul in you. Thus we can say that poem is a personal love poem. The personal love feeling of poet is expressed in each and every line of the poem.

Question-Answer (Short Type)

Q.1. Who is the speaker in the poem "When You Are Old"?

Ans.: The speaker in the poem "When You Are Old" is the poet himself. The poem is addressed to poet's beloved who rejected his love. Through his poem poet tried to show his beloved the nature of his love. He says that his love is spiritual not physical. He will love her even then she loses her outward charm. Time will steal away all his beauty and with this all his lovers will also leave her because they are the lover of just her beauty. But poet is the lover of soul so he will not leave her. In the whole poem, it is the poet who speaks through the voice of a lover who is trying to show the real nature of his love to his beloved.

Q.2. Comment on the role of time in the poem.

Ans.: The central idea of the poem is that time plays a great role in human life. With time everything changes. Poet tells his beloved that when she will grow old most of his lovers will leave him. They only loved her physical beauty. With the changing of time you are black and beautiful hairs will turn grey. They will lose their gaudy look. You will feel sleepy and all the time and sit by the fire. Time will steal away all the charm of your body. And all your lovers fled away except one that is poet. There love was based on physical beauty that changes with time but poet loves the 'pilgrim soul' in her. Time cannot change the spiritual love.

Q.3. Write a note on the rhyme scheme of the poem.

Ans.: The poem, "When You Are Old" is a very short love lyric of twelve lines. It consists the three stanzas of four lines each. The rhyme scheme of the poem is abba, cddc, effe.

Q.4. Locate the personification used in the poem.

Ans.: in the end of the poem, poet's personifies love. He says that in her old age his beloved realise that the love of her false lovers had fled away and disappeared into 'over head' mountains. It hid itself among a crowd of stars.

Q.5. How Yeats describes the false loves?

Ans.: poet says that the love which is based on the physical beauty is false. Those lovers who loved only the outward beauty of his beloved are false lovers. Poet addresses his beloved and says that in her old age she will realise the true identity of her lovers. Most of them love her outward beauty. In her old age she will lose her physical beauty. And with this all his lovers will also leave her because they loved only her physical charm. A true lover is the one who loves soul in the person not outward charms. Poet says that he is a true lover of her because his love is not based on her physical beauty but on soul. He will not stop loving her like those false lovers.

Q.6. how does Yeats describe the false lovers ?

Ans. : The phrase 'moment of glad grace' means the time of young age of poet's beloved. In her young age she looked beautiful and graceful. Those were her most precious moments. Those were the moment of her glad grace. The phrase 'pilgrim soul' means the soul of a person which resides within human body. Poet says that he loves her beloved's pilgrim soul. The phrase 'sorrows of your changing face' means that poet's beloved in old age will lose her beauty. This phrase signifies all those sorrows which accompany her in her old age. Poet says that he will love the sorrows of her changing face.

(15)

W.H.Davis

Leisure

William Henry Davies was born in lowly circumstances in Portland Street in the Pill district of Newport, the son of an iron-moulder who died when he was two years old. His mother remarried and left her three children to be adopted by their grandparents, who ran the nearby Church House Inn. Badly behaved as a teenager, Davies joined a shoplifting gang and was given the birch for stealing two bottles of perfume. On leaving school he began work as an ironmonger before signing up as apprentice to a picture frame maker. But Davies was dissatisfied with life in Newport, leaving first for London, then Bristol, and eventually the USA in 1893. He spent the next six years intermittently working and begging his way across North America, occasionally working his passage back to the UK as a sailor on cattle ships. Being jailed for vagrancy was an occupational hazard, which at least offered a few days' shelter. Davies documented this period of his life in his acclaimed memoir *Autobiography of a Super-Tramp* although the book may be short on facts and long on embellishment. The turning point in his life was the loss of a leg after he was dragged under the wheels of an express train he'd tried to jump onto at Renfrew, Ontario. Unfit for manual labour or life on the road,

Davies turned to writing and returned to London where working-class poetry was all the rage and his memorable, accessible verse found favour. But the bohemian boy from Pill felt out of place in Edwardian London's literary circles. At the age of fifty he married Helen Payne, a prostitute thirty years his junior, leaving the city to move first to Sussex and later Gloucestershire.

Davies continued writing and an account of his marriage was eventually published in 1980 as *Young Emma*. He returned to his native Newport in September 1938 for the unveiling of a plaque in his honour at the Church House Inn with an address given by the Poet Laureate John Masefield. But Davies was unwell, and this proved to be his last public appearance. His health deteriorated, not helped by the weight of his wooden leg, and he died in September 1940 at the age of 69.

Summary

'Leisure' is one the best known of Davies' short lyrics. The poem presents the demerits of busy modern world. Poet expresses his dissatisfaction over modern man's inability and indifference in responding to the beauties of nature. Nature is perhaps the most beautiful gift given by God to use. But modern man, busy with his work and caught in worries, has

not time to enjoy these little but precious joys provided by nature.

Poet says that our life is useless if it is full of worry and if we have no time to stand and look at charming scenes of nature. Poet says that we are so busy that we have not time stand for some time under the dark, deep shadow of trees in the forest. We pass by the jungle without looking at all these natural objects. The life of animals like cows and sheep is better than us. They have a lot of time to spend in the company of nature. We have no time to see how squirrels hide their nuts in the grass. To feel all these joys we need time. But we suffer with the problem of lack of time. We have no time to look at the fresh and clear waters of streams in the day light when the rays of sun fall on the waves of water in streams. The movement haves break this light into starry pattern. It looks just as the stars are twinkling in the sky. He has no time to look at the beauty of a woman. He personifies beauty as dancing girl with a smile. He has no time to watch her feet and note the moment of her dancing. He has time to look at her smile and appreciate it. Poet brings out the quality of girl's smile. He says that her smile is moving slowly. It begins with eyes. Moving slowly it reaches to her lips. This movement make her smile more charming. But we need time to note the moments and charms of her smile and we have not time to do so. By firing all these examples he shows his disgust over man's way of living in which he has not time. In the end of the

poem poet repeats the beginning lines to give more stress to his idea. He says:

“A poor life this if, full of care
We have no time to stand and stare.”

Explain with Reference to the Context:

Stanza – I

“What is this life if, full of car
We have not time to stand and stare?
No time to stand beneath the boughs
And stare as long as sheep or cows

Reference to Context:-

The lines quoted above have been taken from the poem ‘Leisure’ written by W. H. Davis. The poet in this poem expresses his deep sense of pain over modern man’s inability and indifference in responding to the beauties of nature because of lack of time. Poet says that the life of modern man is full of hurries and worries. Modern man is so much after material things that he has no time left for himself. Poet says that our life is useless if we have no time to look at the quiet charms of nature.

Explanation :-

Poet says that our life is useless if it is full of hurries and worries. It is useless if we have no time to stand and look at the beautiful things of nature. Nature is perhaps the most

beautiful and precious gift of God given to man but modern man has no time to enjoy it. Modern man wasted all his time in pursuit of material objects. He is so busy that he has no time to stand under the deep shade of tree and feel its coolness. Poet says that life of animals is better than man because they can stand under the shade of tree and enjoy the beauties of nature. But the life of modern man is totally useless.

Stanza 2.

“No time to see, when woods we pass
Where squirrels hide their nuts in grass
No time to see, in broad day light
Streams full of stars, like at night:”

Reference to Context :-

The lines quoted above have been taken from the poem ‘Leisure’ written by W. H. Davis. The poet in this poem express his deep sense of pain over modern man’s inability and indifference in responding to the beauties of nature because of lack of time. Poet says that the life of modern man is full of hurries and worries. Modern man runs after material things all the time. He has no time to spend in the company of nature. Poet says that our life is totally useless if we have no time to enjoy and feel the quiet charms of nature.

Explanation :-

Poem expresses his discontentment with the life style of modern man. Modern man suffers with the problem of lack of time. Poet says that when he passes through dark, deep and lovely forest, he has no time to look at it. He has no time to look at how squirrels hide their nuts in grass. The streams look very beautiful in the daylight. The movement of waves break the rays of sun into starry pattern as it fall on the waves of fresh water in stream. This scene looks just as the stars are shining in the sky. But we have no time to look at all this. We miss the little joys which nature provide us.

Stanza 3.

No time to turn at Beauty's glance
And watch her feet, how they can dance:
No time to wait till her mouth can
Enrich that smile her eys begain?

Reference to Context :-

The lines quoted above have been taken from the poem 'Leisure' written by W.H. Davis. The poet in this poem expresses his deep sense of pain over the modern man's inability and indifference in responding to the beauties of nature because of lack of time. Poet says that the life of modern man is full of hurries and worries. Modern man is so much after material thing that he has no time left for himself

useless if we have no time to look at the quiet charms of nature.

Explanation :-

Modern man has no time to enjoy life, to enjoy nature. He has no time to look at the beautiful woman and appreciate her beauty. In these lines the poet personifies beauty as a dancing girl with smiling eyes. He has not time to watch her feet and note the moment of her dance. He has no time to see how her smile starting with the eyes spread to her lips. In the end poet repeats the opening lines to stress the central idea of the poem. Poet says that our life is useless if it is full of worries. It is worthless if we have no time to enjoy the beauties of nature.

Question-Answer (Short Type)

Q.1. What is the impact of worry on our life?

Ans.: The impact of worry on our life is very bad. Poet says that the life full of worry is of no use. It is totally worthless. Worry makes us hold on within. Worry steals away all our joys of life. A worried person can never enjoy life full. Worries are very harmful for health. A worried person looks tired and sick all the time. Worry is just like a slow poison which slowly leads us to sickness and then to death. Poet says that our life is useless if it is full of worry and we have no time to stand and look at the beauties of nature.

Q.2. How can we see stars in the daylight.

Ans. We can see the stars in the daylight by looking into the waters of the clear streams. It is the nature of water that it reflect light the sun rays are also reflected when it falls on the waves of water in streams. The movement of waves break the rays of sun into starry pattern as it fall on the waves of fresh water. This lively scene, of falling of light on the waves of water and reflection of sun rays, look just as the stars are twinkling in the sky. Thus we can see the stars in the daylight by spending some time in the company of nature.

Q. Describe the smile of the dancing girl.

Ans.: With the description of the beauty of dancing girl poet also describes the quality of her smile. Poet says that the movement in the smile of the dancing girls are very slow. It starts with her beautiful eyes. From eyes it spreads slowly to her lips. This slow moment of the smile makes it more expressive and charming and also enhances the face value of the dancing girl.

Q.4. What exactly does the phrase 'No time to stand and stare' mean?

Ans.: Poet says that modern life is full of hurries and worries. Modern man has no leisure. He has no time to stand and look at the beauties of nature. Modern man runs after material things. In pursuit of material things he is ready

to sacrifice the little joys of life. He is so busy that he has no time left for himself. He misses all the beautiful objects of nature like streams, forest, shining stars and smiling faces. Poet says that the life, in which we have no time to enjoy looking at all these beautiful natural objects, is useless.

Question-Answer (Essay Type)

Q.1. Sum up in your own words the philosophy of life outlined in the poem 'Leisure'.

Ans.: 'Leisure' is a highly philosophical poem written by W.H. Davies. Poet has given his poem the title 'Leisure' which means a time of rest, a time in which we are free from any kind of hurry and worry. The title itself indicated the philosophy of life summed up in the poem. Poet condemns the modern way of living. He says that modern man is busy all the time. In the pursuit of material things he forgets every other thing. Poet says that modern life is worthless. It is of no use because it is full of hurry and worry. Nature is a beautiful gift of God to sue. But modern man busy all the time has not time left to enjoy and appreciate the beauties of nature. Poet says that modern man looks worried all the time. Worry is just like a worm that keeps gnawing the spirit of a person which won't allow a person to enjoy life. Our life is useless if we

have no time if it is full of worry and we have no time to stand and look at nature. Poet says that modern man has become too materialistic. He runs all the time after material things. Poet says that life of animals is better than human being. They have time to enjoy to company of nature. But modern man misses all these little joys. He has no time to stand under the deep shadow of trees. He has no time to look at how squirrels hide their nuts in grass. He has no time to look at streams in the broad daylight. He has no time to look at beautiful girl and her smile. Poet stresses the central idea of the poem by repeating the opening lines. He says that our life is meaningless if we have lost our sense of beauty of nature and joy which are preserved only through 'Leisure'.

Q.2. What kind of beauty of nature is described in the poem?

Ans.: By beauty of nature poet means the beauty of natural objects. In this poem poet gives a detail description of beautiful natural objects. Poet says that nature is a gift of God to use. We should feel and appreciate the beauty of nature. Poet says that it is a poor life if it is full worry and if we have not time to stand and look at the beauties of natural objects. Poet describes in detail at beautiful natural objects. He says that the trees in the forest are very beautiful. Their shade is cool and deep but we have not time to stand under the shadow of trees. Poet further

says that animals have a lot of time to enjoy the company of nature. Poet tells us about dark and lovely woods. He talks of squirrels hiding their nuts in the grass. Poet says that streams look very beautiful in the daylight. Poet says that if we want to see stars in the daylight we can see them by looking at the clear waters of the streams. As the sun rays fall on the waves of water in the streams, the movement of waves break this light into starry patterns. This scene looks just as stars are twinkling in the sky. Poet personifies beauty as a dancing girl with smiling eyes. He asks us to watch her feet and see how they can dance. He also tells us about the quality of her smile. He says that the movements of her smile are very slow and beautiful. He says that the smile of dancing girl starts with her bright eyes and spread slowly to her lips. This slow movement makes her smile more expressive and charming. All these are the beauties of nature but modern man has no time to enjoy all these joys. Poet expresses his deep dissatisfaction over modern man's indifference and insensitiveness in responding to the beauties of nature. Poet says that our life is meaningless if we have lost our sense of beauty of nature.

(16)

Robert Frost

Mending Wall

Robert Lee Frost, born at San Francisco, Mar. 26, 1874, died Boston, Jan. 29, 1963, was one of America's leading 20th-century poets and a four-time winner of the Pulitzer Prize. An essentially pastoral poet often associated with rural New England, Frost wrote poems whose philosophical dimensions transcend any region. Although his verse forms are traditional--he often said, in a dig at archrival Carl Sandburg that he would as soon play tennis without a net as write free verse--he was a pioneer in the interplay of rhythm and meter and in the poetic use of the vocabulary and inflections of everyday speech. His poetry is thus traditional and experimental, regional and universal.

After his father's death in 1885, when young Frost was 11, the family left California and settled in Massachusetts. Frost attended high school in that state, entered Dartmouth College, but remained less than one semester. Returning to Massachusetts, he taught at school and worked in a mill and as a newspaper reporter. In 1894 he sold "My Butterfly: An Elegy" to *The Independent*, a New York literary journal. A year later he married Elinor White, with whom he had shared valedictorian honors at Lawrence (Mass.) High School. From

1897 to 1899 he attended Harvard College as a special student but left without a degree. Over the next ten years he wrote (but rarely published) poems, operated a farm in Derry, New Hampshire (purchased for him by his paternal grandfather), and supplemented his income by teaching at Derry's Pinkerton Academy.

Frost is a poet who often seems liked for the wrong reasons--a poet who is read much but often not very carefully. The subtle wit of his language, his broad humour, and his frequent despair are too often overlooked for his regional-ness, his folksiness, and his public persona. The neglect of his true talents was compounded by the fact that serious criticism for so long did its best to ignore him. However, regardless of who reads him and for what reasons, what really matters are the poems; they stand alone by virtue of their own strength, independent of the associations surrounding them: Though perhaps influenced by, or in agreement with, statements by Imagists, Frost nonetheless belonged to no school; he worked outside of movements and manifestos to create his own sizeable niche in English literature.

Robert Frost is considered the quintessential New England poet, but he spent the first eleven years of his life in San Francisco. Only upon the death of Frost's father did the family go to live with relatives in Lawrence, Massachusetts. There, Frost excelled in high school and fell in love with his co-

valedictorian at Lawrence High, Elinor White. They became engaged; Elinor went off to college at St. Lawrence in upstate New York while Frost entered Dartmouth. He was not happy there, however, and left after one semester. Back home, Frost worked as a reporter on a local newspaper and taught school (in part, to help his mother, a teacher with poor control over her students). Frost and Elinor married in 1896, the same year their son Elliott was born. In 1897, Frost matriculated at Harvard University, where he excelled in the Classics. However, the financial and emotional pressures of having a wife, infant, and another child on the way, forced Frost to withdraw after three semesters.

The Frosts moved to a rented farm near Methuen, Massachusetts, and began raising poultry. Tragedy struck in 1900 when three-year-old Elliott died. The family bought a farm in Derry, not far from Lawrence, and Frost settled in to farm, read, write, and raise a family. Three more children were born healthy before the Frosts lost another child in infancy in 1907. In 1906, Frost began teaching at the nearby Pinkerton Academy, where he proved an unconventional and popular instructor. In 1912, frustrated at his lack of success in the American poetry world, Frost moved his family to England. They remained there through 1915. In that time he met and befriended many of his British contemporaries, both of major and minor reputation, as well as the American ex-patriot *wunderkind* Ezra Pound. In 1913, Frost found a London

publisher for his *A Boy's Will*, and *North of Boston* appeared in 1914. When the Frosts returned to New England in 1915, both books appeared in the United States--*North of Boston* to much acclaim. The move to England had proved successful. Frost was suddenly well known in American poetry circles. He would soon be well known everywhere.

Mountain Interval appeared in 1916. Frost began teaching at Amherst College in 1917, then served as Poet-in-Residence at the University of Michigan. He would later return to Amherst, then to Michigan, then again to Amherst. He also taught at Harvard and Dartmouth but maintained the longest associations with Amherst and the Bread Loaf Writer's Conference at Middlebury College. His *Selected Poems* and *New Hampshire* were published in 1923. *New Hampshire* garnered Frost the first of his unmatched four Pulitzer Prizes for poetry. *West-Running Brook* was published in 1928, followed by Frost's *Collected Poems* in 1930 (Pulitzer #2), *A Further Range* in 1936 (Pulitzer #3), *A Witness Tree* in 1942 (Pulitzer #4), *A Masque of Reason* in 1945, *Steeple Bush* and *A Masque of Mercy* in 1947, another *Complete Poems* in 1949, and *In the Clearing* in 1962.

Frost's crowning public moment was his recitation of "The Gift Outright" at John F. Kennedy's inauguration in January of 1960. He died on January 29, 1963.

About the Poem The image at the heart of "Mending Wall" is arresting: two men meeting on terms of civility and neighborliness to build a barrier between them. They do so out of tradition, out of habit. Yet the very earth conspires against them and makes their task Sisyphean. Sisyphus, you may recall, is the figure in Greek mythology condemned perpetually to push a boulder up a hill, only to have the boulder roll down again. These men push boulders back on top of the wall; yet just as inevitably, whether at the hand of hunters or sprites, or the frost and thaw of nature's invisible hand, the boulders tumble down again. Still, the neighbours persist. The poem, thus, seems to meditate conventionally on three grand themes: barrier-building (segregation, in the broadest sense of the word), the doomed nature of this enterprise, and our persistence in this activity regardless.

But, as we so often see when we look closely at Frost's best poems, what begins in folksy straightforwardness ends in complex ambiguity. The speaker would have us believe that there are two types of people: those who stubbornly insist on building superfluous walls (with clichés as their justification) and those who would dispense with this practice--wall-builders and wall-breakers. But are these impulses so easily separable? And what does the poem really say about the necessity of boundaries? The speaker may scorn his neighbor's obstinate wall-building, may observe the activity with humorous detachment, but he himself goes to the wall at

all times of the year to mend the damage done by hunters; it is the speaker who contacts the neighbour at wall-mending time to set the annual appointment. Which person, then, is the real wall-builder? The speaker says he sees no need for a wall here, but this implies that there may be a need for a wall elsewhere-- "where there are cows," for example. Yet the speaker must derive *something*, some use, some satisfaction, out of the exercise of wall-building, or why would he initiate it here? There is something in him that does love a wall, or at least the act of making a wall.

This wall-building act seems ancient, for it is described in ritual terms. It involves "spells" to counteract the "elves," and the neighbor appears a Stone-Age savage while he hoists and transports a boulder. Well, wall-building is ancient and enduring--the building of the first walls, both literal and figurative, marked the very foundation of society. Unless you are an absolute anarchist and do not mind livestock munching your lettuce, you probably recognize the need for literal boundaries. Figuratively, rules and laws are walls; justice is the process of wall-mending. The ritual of wall maintenance highlights the dual and complementary nature of human society: The rights of the individual (property boundaries, proper boundaries) are affirmed through the affirmation of other individuals' rights. And it demonstrates another benefit of community; for this communal act, this civic "game," offers a good excuse for the speaker to interact with his neighbour.

Wall-building is social, both in the sense of "societal" and "sociable." What seems an act of anti-social self-confinement can, thus, ironically, be interpreted as a great social gesture. Perhaps the speaker *does* believe that good fences make good neighbours-- for again, it is *he* who initiates the wall-mending.

Of course, a little bit of mutual trust, communication, and goodwill would seem to achieve the same purpose between well-disposed neighbours--at least where there are no cows. And the poem says it twice: "something there is that does not love a wall." There is some intent and value in wall-breaking, and there is some powerful tendency toward this destruction. Can it be simply that wall-breaking creates the conditions that facilitate wall-building? Are the groundswells a call to community- building--nature's nudge toward concerted action? Or are they benevolent forces urging the demolition of traditional, small-minded boundaries? The poem does not resolve this question, and the narrator, who speaks for the groundswells but acts as a fence-builder, remains a contradiction.

Many of Frost's poems can be reasonably interpreted as commenting on the creative process; "Mending Wall" is no exception. On the basic level, we can find here a discussion of the construction-disruption duality of creativity. Creation is a positive act--mending or a building. Even the most destructive-seeming creativity results in a change, the building

of some new state of being: If you tear down an edifice, you create a new view for the folks living in the house across the way. Yet creation is also disruptive: If nothing else, it disrupts the status quo. Stated another way, disruption is creative: It is the impetus that leads directly, mysteriously (as with the groundswells), to creation. Does the stone wall embody this duality? In any case, there is something about "walking the line"--and building it, mending it, balancing each stone with equal parts skill and spell--that evokes the mysterious and laborious act of making poetry. On a level more specific to the author, the question of boundaries and their worth is directly applicable to Frost's poetry. Barriers confine, but for some people they also encourage freedom and productivity by offering challenging frameworks within which to work. On principle, Frost did not write free verse. His creative process involved engaging poetic form (the rules, tradition, and boundaries--the walls--of the poetic world) and making it distinctly his own. By maintaining the tradition of formal poetry in unique ways, he was simultaneously a mender and breaker of walls.

Blank verse is the baseline meter of this poem, but few of the lines march along in blank verse's characteristic lock-step iambs, five abreast. Frost maintains five stressed syllables per line, but he varies the feet extensively to sustain the natural speech-like quality of the verse. There are no stanza breaks, obvious end-rhymes, or rhyming patterns, but many of the

end-words share an assonance (e.g., *wall, hill, balls, wall,* and *well; sun, thing, stone, mean, line,* and *again;* or *game, them,* and *him* twice). Internal rhymes, too, are subtle, slanted, and conceivably coincidental. The vocabulary is all of a piece--no fancy words, all short (only one word, *another,* is of three syllables), all conversational--and this is perhaps why the words resonate so consummately with each other in sound and feel.

Summary

'Mending Wall' is perhaps one of the most widely quoted poems of Frost. It is, like most of Frost's poem is an incident poem- A poem with a theme emerging from an anecdote. The poem narrates his annual experience with his neighbour whose farm of pine trees adjoins the poet's apple orchard. These two farms were divided by a wall. Every year portions of wall fall. Poet feels that there is something perhaps some mysterious power in nature that does not like a wall. This power makes the frozen ground swell under the wall. Due to this some upper stones of the walls fall on the ground and create a large gap between walls through which two persons can pass. Poet says that sometimes the cause of falling wall is known for example hunters chasing a rabbit; create a wide gap by demolishing a part of the wall to let their dogs go in pursuit of rabbits. No one has seen those gaps being made. But at the onset of spring when we come here to mend the wall we found

them. Poet says that he informed about these gaps to his neighbour. They fixed a day to repair it. At to fixed time they meet and both of them pick up the stones fallen to their sides. Poet says that it is very difficult to balance the stones on the other because they are of raised shapes. Poet says that they make their fingers rough when they pick up stones. Poet says that this process of mending wall is repeated in a never ending manner. Poet says that this process of mending wall is just like a outdoor game. The only difference is that there is only one player on each side. Poet says that there is no need of wall between his farm and that of his neighbour. The one has pines growing on his side and other has apple orchard. Trees can not intrude. Poet says my apple trees will never get across and eat the cones under his pines. At this neighbour said only this line 'Good fences make good neighbours". Poet says that spring bring mischief in his mind. He does not know whether he could be able to make him understand his point of view. He wants to ask him why good fences make good neighbour. Fences are necessary where there are cows but both of them had no cows. Before building a wall poet wants to ask his neighbour what they are protecting by building a wall. And no one will be offended if they do not build a wall. Poet thinks that it is perhaps elves but exactly it is not elves. Poet wishes that his neighbour could say all these things himself. At then he saw his neighbours grasping a stone firmly by the top. He looks like a savage of Stone Age. Poet's neighbour believes in

raising a wall. His darkness is not of woods and shades of trees. It is the darkness of heart. He does not go behind the saying of his father. He thinks that he had thought over this topic in a proper way. In the end repeats that good fences makes good neighbours.

Explain with Reference to the Context:

Stanza – I

Something there is that does not love a wall
That sends the brozen ground swell under it,
And spills the upper boulders in the sun;
And make gaps even two can pass abreast

Reference to Context:-

The lines quoted above have been taken from Fort's poem 'Mending Wall'. It is a dramatic lyric or a monologue. This poem presents sharp contrasts between two views, the one which advocates the idea of raising wall and the other which make a protest against this idea. Finally poem brings the idea that walls are unnecessary and we should demolish all kinds of walls whether it is social, political, ideological, religious or national walls are a symbol of savage thinking and spiritual darkness.

Explanation :-

Poet does not like the idea of raising a wall. He says that there is something perhaps some mysterious power that does not love a wall. This mysterious power makes the ground swell

under it. As a result of it the stones placed on the upper side of wall fall on ground and make a large gap between walls. Between this gap two men can pass at the same time. What poet tries to say is that it is not only the poet who does not like a wall but also some mysterious force.

Stanza – 2.

“The work of hunters is another thing
I have come after them and made repair
Where they have left not one stone on a stone
But they would have the rabbit out of hiding
To please the yelping dogs”.

Reference to Context:-

The lines quoted above have been taken from Frost’s poem ‘Mending Wall’. It is a dramatic lyric or a monologue. Poem gives the idea that walls are unnecessary and when should demolish all kinds of walls whether it is social, political, ideological, religious or national. Walls are a symbol of savage thinking and spiritual darkness.

Explanation :-

Poet says that there is something perhaps some natural forces that do not love a wall. The other things are hunter. The hunters also make the wall fall. Hunters chasing rabbits demolish a part of wall to satisfy their dogs that want to get at the rabbit that burrowed its way under the wall in order to

escape from dogs. In this process they do not left even a single stone and the poet has to mend the entire wall.

Stanza – 3.

“The gaps I mean

No one has seen them made or heard them made,

But at spring mending time we find them there.

I let my neighbor know beyond the hill

And on a day we meet to walk the line.

And set the wall between us once again

We keep the wall between us as we go”

Reference to Context:-

The lines quoted above have been taken from Frost’s poem ‘Mending Wall’. It is a dramatic lyric or a monologue. This poem presents a sharp contrast between two views, the one which advocates the idea of raising wall and other which make a protest against this idea. The central idea of the poem is that walls are unnecessary. Walls are a symbol of savage thinking and we should demolish all kinds of wall whether it is political, religious, ideological or national.

Explanation :-

Poet says that every year some portion of the wall falls down that create a gap between it. But no one has seen or heard the gaps being made. Onset of spring is the mending time of wall. When I went there in the spring I found the gap in the wall. It tell my neighbour about all this who live beyond

the hill. They fixed a day to mend the wall each keeps to his own side of wall. They walk along the lines of wall while mending it. Poet says that there is a wall between man and man and it is the man who made in.

Stanza – 4.

“To each the boulders that have fallen to each
And some are loaves and some so nearly balls
We have to use a spell to make them balance
‘Stay where you are until our backs are turned!’
We wear our fingers rough with handling them
Oh, just another kind of outdoor game
One on a side. It comes to little more:”

Reference to Context:-

The lines quoted above have been taken from Frost’s poem ‘Mending Wall’. It is a dramatic lyric or a monologue. This poem presents a sharp contrast between two views, the one which advocates the idea of raising wall and other which make a protest against this idea of raising wall. The final view emerging out of the poem is that walls are unnecessary. Walls are a symbol of savage thinking and darkness of heart. We should demolish all kinds of wall whether it is political, religious, ideological or national.

Explanation :-

Poet and his neighbour prepare to the men the wall that is between their farms. They decide to set those stones that

have fallen to each other's side. Poet says that the stones are of different size. Some of them are flat like loaves of bread and some of them are round like balls. It is difficult to balance these stones. Poet says mockingly that they have to use magic to balance them. After placing the stone in its position they ask the stones to stay there until the backs of both are turned. Poet says that they make their fingers rough with handling stones. Poet says that this mending wall is just like a outdoor game. The only difference is that there is only one player on each side.

Stanza – 5.

“There where it is we do not need the wall
He is all pine and I am apple orchard
My apple trees will never get across
and eat the cones under his pine I tell him
he only says, ‘Good fences make good neighbours ’”

Reference to Context:-

The lines quoted above have been taken from Frost's poem 'Mending Wall'. It is a dramatic lyric or a monologue. This poem presents a sharp contrast between two views, the one which advocates the idea of raising wall and other which make a protest against this idea. The final view emerging out of the poem is that walls are unnecessary. Walls are a symbol of savage thinking and darkness of heart. We should demolish

all kinds of wall whether it is political, religious, ideological or national.

Explanation :-

Poet says that there is no need of a wall between his farm and that of his fathers. He grows apples in his orchard and his neighbours have pine trees. The poet humorously says to his neighbour that his apple trees will never get across to eat cones under his pine. At this poet's neighbour repeats his old saying that good fences make good neighbour. It suggests how human behaviour is mechanical, conventional, parrot like, it is a stereotyped response.

Stanza – 6.

“spring is the mischief in me and I wonder
If I could put a nation in his head:
Why do they make good neighbours? Is n't it
Where thee are cows? But here there are no cows.
Before I built a wall I'd ask to know
What I was hallign in or walling out.
And to whom I was like to give offence.

Reference to Context:-

The lines quoted above have been taken from Robert Frost's poem 'Mending Wall'. It is a dramatic lyric or a monologue based on a small incident. The poem presents a sharp contrast between two views, the one which advocates the idea of raising walls and other which make a protest

against this idea. The final view emerging out of the poem is that walls are unnecessary. Walls are a symbol of savage thinking and darkness of heart. We should demolish all kinds of walls.

Explanation :-

Poet says that spring made him a little mysterious. Poet wonders how he could be able to make him understand his point of view. He wants to ask his neighbour why good fences make good neighbour. Wall is needed where there are cows (i) But neither you nor me has cows. Go there is no need of wall between our farms. Poet wanted to know why was should be maintained. Before building a wall he wants to ask a question that what he was walling in or walling out. Who will be offended if they do not have a wall? What poet here tries to say is that Wall is a unnecessary thing.

Stanza – 7.

“Something there is that doesn’t love a wall,
That’s wants it down” I could say “Elves” to him,
But it’s not elves exactly and I’d rather
He said it for himself. I see him there
Brining a stone grasped firmly by the top
In each hand, like an old-stone strange armed.”

Reference to Context:-

The lines quoted above have been taken from Frost’s poem ‘Mending Wall’. It is a dramatic lyric or a monologue.

This poem presents a sharp contrast between two views, the one which advocates the idea of raising wall and other of poet himself which make a protest against this idea. The final view emerging out of the poem is that walls are unnecessary. Walls are a symbol of savage thinking and darkness of heart. We should demolish all kinds of walls. The poem is a crusade against everything that makes us forget our common bond of humanity.

Explanation :-

Poet says that there is something in nature that does not love a wall. That want it fall down. Then he imagines what it could be. He thinks it is perhaps elves. But it could not be elves exactly. He wants that his neighbour could say such thing to himself. Like poet himself he also has no love for walls. He should also give up the idea of raising a wall. Then poet saw his neighbour brining a stone grasped firmly by the top in each hand. Poet ironically comments that he is looking like a old stone savage. These lines bring out the idea that man is often a prisoner of tradition. He follows old concept without adjusting them to grand realities.

Stanza – 8.

He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father saying,
And he likes having thought of it so well

He says again, “Good fences make good neighbour”.

Reference to Context:-

The lines quoted above have been taken from Frost’s poem ‘Mending Wall’. It is a dramatic lyric or a monologue. This poem presents a sharp contrast between two views, the one which advocates the idea of mending walls and other which condemns this idea. The final view emerging out of the poem is that walls are unnecessary. They are barrier between man and man. They are a symbol of savage thinking so we should demolish all kinds of walls. The poem is a crusade against everything that makes us forget our common bond of humanity.

Explanation :-

Poet says that his neighbour is not like him. He believes in the idea of raising a wall between man and man. Poet says that his neighbour is mooring in darkness. But is not the darkness of woods or of the shade of trees, it is the darkness of heart and mind. His neighbour still stick to traditional concepts. He does not want to go behind the saying of his father. He thinks that the idea of his ancestor was very good. He says again that good fences make good neighbour. This repetition of line by the neighbour again and again shows that how human behaviour is parrot like. It is a blind senseless observation of old concepts. This repetition of line again stresses the central idea of the poem that all walls are unnecessary

Question-Answer (Essay Type)

Q.1. According to the speaker there is no real for a wall between the two farms. Why?

Ans.: 'Mending Wall' is a poem based on a small incident. The poet narrates poet annual experience with his neighbour whose farm of pine trees adjoins poet's apple orchard. Poet says that every year some portion of the wall fall down. Some times the cause is known and sometime not known. Poet and his neighbour meet every year and repair the wall. This process is repeated in a never ending process. The opening line of the poem brings out the idea that that all walls are unnatural as they divide. Poet says that it is not one he who does not love a wall but perhaps some mysterious force that also does not like the idea of raising a wall. The force makes the ground swell under the wall. As a result of it every year a portion of wall falls down. Poet says that there is no need of walls between two farms. He stresses this idea by arguing that he grows apple in his orchard and his neighbour has all pine trees. Trees can not intrude, trespass as cow can. He says that his apple trees will never move over the farm in order to eat the cones under his pines. Poet says that there is a need of walls if any of us have cows. Cows could go into other man's field and can spoil his crops. But both of them have no cows so there is no need of wall between

both farms. But poet's neighbours do not agree with his idea. He says only one thing that good fences makes good neighbour. It is a stereotyped response. It shows how much human behaviour is mechanical. The neighbour refuses to examine the true purpose of his father's saying. He is convention bond. He does not want to listen why there is no need of wall. He just wants to stick to old convention. Poet wants the wall to be demolished. Wall is a symbol of every kind of barrier that man has made between each other. Poem brings out the idea that all walls are unnecessary and we should demolish them.

Q. Explain 'Good fences make good neighbours' and something there is that does not love a wall'.

Ans.: The poem 'Mending Wall' presents a clash between two view points. The one is that 'good fences makes good neighbour' and the other is something there is that does not love a wall'. The first view is expressed by the poet's neighbour. Poet has an orchard of apples. His neighbour has a farms pine. There is a wall between them. But every year some portion of the wall fall. Every year in the spring season they meet and mend the wall. But poet says that there is no need of wall between two farms. But both grow plants in their farms. Poet grows apples and his neighbour has all pine. Trees cannot intrude, trees pass as animal can. He says that there is a need of wall if

both had cows or other animals. But neither he nor his neighbour had cows. So there is no need of wall between their farms. Poet wants his neighbours to understand his point of view but he repeats again and again his father's saying 'Good fences make good neighbour'. He does not want to go behind his father's saying. His behaviour is to some extent parrot like. He does not want to understand what poet is saying. His repetition of the same line shows that man is often a prisoner of tradition.

The other view point is held by the poet he says that not only he but there is something in the nature that does not love a wall. It is some mysterious power perhaps God that makes the wall fall every year. This mysterious power makes the frozen ground swell under it and makes it fall. The idea hidden behind these lines is that there is no need of wall between both farms. All these walls are man made not made by God. All these are unnatural because they divide. This poem makes a plea to demolish all kinds of wall whether it is religious, racial, political or national. Thus poem presents a sharp contrast between two view points.

Question-Answer (Short Type)

Q.1. What are the two neighbours in the poem.

Ans.: The two neighbours in the poem are two farmers. One among them is the poet himself. He grows apple in his

orchard and his neighbour grows pine. There e is a wall that divided these two farms. These two neighbours present a sharp contrast between two points of view. One view is of poet who wants to demolish the wall. He does not want to mend the wall because he thinks that wall is a symbol of discrimination because it divides. But his neighbour advocates the idea of raising wall. He says that good fences make good neighbour. Thus by giving the example of two neighbour's poet brings out the difference between the nature of one man and other.

Q.2. What is the 'Mending time'. For dislodged wall as described by the poet.

Ans.: The one set of spring is the mending time described by the poet for dislodged walls. In I on the onset of spring, every farmer of England mend their demolished walls. Poet himself fixed a date in the spring season to mend wall. On the fixed date they mend the wall. He says that spring season fills him with mischief. He feels that there is no need of wall between them.

Q.3. What is the signs in the poem which show that nature does not love a well?

Ans.: Poet begins the poem with the line "Something there is that doesn't love a wall". What poet means to say is that there is some mysterious power in nature that does not like raising walls between neighbours. This power makes

the ground swell under it. As a result of it some upper boulders of the wall fall on the ground that create a wide gap between wall. Two men can pass through this gap at the same time. Sometime the cause of wall fall is known. It is done by hunters who are after rabbits. But sometimes it is unknown. Some supernatural force creates a gap between them. No one has ever seen them made or heard them made. But with the outset of spring when we meet to mend the wall we notice these gaps. All these things show that nature doesn't love a wall.

Q.4. Which simile is used in the poem for the tasks of mending the wall.

Ans.: Poet says that the task of mending a wall is same as that of an outdoor game that there are only two players on each side. By using this simile he brings out the idea that there is no need of wall between two farms. This process is nothing more than a game especially at a place where wall is useless.

Q.5. What impression do you form of the speaker and why?

Ans.: The speaker is a person who is a lover of humanity. He makes a plea to demolish all kind of barriers. In his view all walls that divide are unnecessary. Speaker says that these walls are not made by God but by man. Walls are barrier between man and man. They are a symbol of savage thinking and darkness of heart. The speaker

advises us to demolish all kind of walls. By examining his points of we can say that the poet is great lover of humanity.

Q.6. Explain the line 'He is all pine and I am apple orchard'.

Ans.: Poet says that he has an orchard of apple. His neighbour has a farm of pine trees. There is a wall that divides both these farms. Poet says that there is no need of wall between farms. The one has pine growing on his side and other has an apple orchard. Trees cannot go to other man's farm. He says my apple tree will not get across into his farms to eat the cones under his pines. Trees cannot intrude as cows can so there is no need of wall.

Q.7. Give examples of the speaker's sense of humour.

Ans.: Speaker's of the poem has a very good sense of humour. In a humorous manner he tells his apple trees will not get across into the farm of his pine tree to eat the cones under his pine trees. He also gives a humours description of stones he says that some stones are flat like breads and some are round like balls. He makes fun of his neighbour saying that he looks like an old-stone savage while carrying a big stone.

(17)

John Masefield

Laugh And Be Merry

John Masefield was born on June 1st 1878 in a house, 'The Knapp', which means a little hill dwarfed by higher ground. It had recently been built on the northern edge of Ledbury near to the Hereford and Gloucester Canal which was operational until rendered obsolete with the opening of the railway in the early 1880's. He was to be the third of six children to Edward Masefield a solicitor working in the family firm in Ledbury. John's grandfather had come to Ledbury from Newport in Shropshire as it was the home of his in-laws, the Holbrooks. He worked hard and built up a successful business as an attorney, which became Masefield & Sons. He spent fifty years as clerk to the magistrates. He also was an avid reader of history and a collector of books John's maternal grandparents were from Great Comberton near to Bredon Hill and the Avon in Worcestershire where his grandfather, Revd Charles Hubert Parker, was rector. Grandpa Parker had shown a talent for pen-and-ink drawings of churches during his youth as an Oxford undergraduate. He devoted himself to his parish for fifty-seven years where he helped to restore the church, putting up new cottages, and keeping up the schoolhouse. He

had a great influence on John, manifesting itself in the biblical language and allusions that were to enter his writings later on.

John's mother joined her children after tea playing piano and singing for them. She invented stories to tell them. She loved reciting poetry to her children too, and John later reminisced that the first two poems that had ever moved him he had learned off by heart from his mother. These were 'The dying swan' by Tennyson & Thomas Hood's 'I remember, I remember' John maintained throughout his life that as a child he had lived in paradise. He often described places, people and events that filled his memory amongst the meadows, orchards, woodlands and hoplands of Herefordshire. The canal fascinated John with its barges 'that were sailing from Paradise to Heaven carrying hearts of gold and cargos of wonder, and always, always returning a salute even at a distance'. Every summer their father took John and his elder siblings Harry and Ethel to Malvern to ride on the donkeys, passing along two long railway tunnels where father always lit matches to render the darkness less scary for them.

However, the experiences of nature that were most intense to John were when he wandered off alone to feel the beauty of nature which he came to regard as the shadow of something much more beautiful. This marked the start of his creative imagination.

When John was around the age of seven certain disasters struck the Masefields. On January 20th 1885 his mother, Carrie, died a few weeks after giving birth to Norah. Then their nurse Mary Hopkins (Maymie) had to go and look after her own mother. A new governess, Mrs Broers, was put in charge of things, whom the children couldn't stand. She later became the model for the obnoxious governess in John's *The Midnight Folk* (1927). The Masefield children were quite nasty to her too, and John once stabbed her in the arm. Like many an imaginative child, John liked to have a secret hiding place. For him it was under the bed in a spare room that was hardly ever used where he would read the exciting serial stories that he came across in grandfather's library, especially the fiction of Red Indians by Thomas Mayne Reid. Importantly he discovered that he could catch the interest of his two younger brothers by recounting the tales that he had read.

The first poems written by John (He had composed ones earlier without putting them on paper) were composed when he was about ten. The one was about a pony called *Gypsy*, the other on a Native American. That same year he started school in Warwick. At first he felt very unhappy. He even tried to take his own life after it was discovered he wrote poetry. His chosen method was eating laurel leaves, though this just left him with a headache. However when in 1889 the school opened a Junior House where the smaller lads could be under a more clement regime, he started to enjoy it. He made friends and loved the

sports. Leaving at the age of 12, he was to remember it as a 'good school, the masters were a fine lot, and the place had a fine tone' Back home on holiday at the Priory he composed several more poems, though unfortunately, none of these have survived. One of these was in imitation of Sir Walter Scott, another a birthday message to a brother, about a horse, and one sending up a vicar.

John wrote a record of the Masefield children's 'society'; the Guinea Pig Association. John made a detailed account of the pets' names, markings, appearance, and when they were born or sold, and importantly how they fared in the annual 'guinea-pig races'. He even produced a spoof periodical, The Guinea Pig Free Press, taking the mick out of the Ledbury Free Press. He went on to serve an apprenticeship on a type of ship called a windjammer which made voyages around Cape Horn, the tip of South America. The sea inspired him to poetry, and in 1902 his *Salt Water Ballads* appeared, including such poems as "Sea Fever" and "Cargoes".

Returning to England, he took up a job as a journalist for the Guardian, and set up home in London, first at 30 Maida Avenue, then climbing to Well Walk, Hampstead. In 1930 John was made poet laureate, and was consequently given the Freedom of the City of Hereford. He received the Order of Merit five years later. His ashes are to be found buried in Westminster Abbey 's Poets' Corner.

Summary

'Laugh And Be Merry is a highly optimistic poem written by John Masefield. This poem makes a passionate plea to enjoy the life to maximum. Poet says that sufferings are a part of our life but we can come over them with a smile on our face. Poet says that laugh and be merry should be the motto of our life. Poet says that we can make the world better to live in by our joyous laughter. We can defend ourselves against pain of life by giving a blow in their face. Poet says that life is very short so we should enjoy each and every moment of it. Man is the loftiest creation of God. We should feel proud that we belong to this race. Poet says that God also created this world for our enjoyment. He says world is like a vessel. God filled this vessel with strong and red wine of happiness and joy. God also created the sky and earth for our enjoyment. So we should feel and enjoy the beauty of all these beautiful natural objects. He was created sky for us. The sky is like a cup. He filled this cup with the wine of happiness and delight. We must drink from this cup i.e. we must enjoy the beauty of twinkling stars and moonlit sky. We must enjoy the beautiful procession of stars moving across the sky. Poet further advises us to fight the battle of life with a smile on our face. Poet says that everything we see on this green earth is made by God for the enjoyment of mankind. Poet says that God created us all so we are like brothers. Poet says that this world is like

beautiful inn. We, all are guest in the room of inn for sometime this means life is short. Like a stay in inn. So we should sing and dance and enjoy life. Life is like a game and we should play it happily till end. We should enjoy our life till the day of doom.

Explain with Reference to the Context:

Stanza 1.

Laugh and be merry, remember, better the world with a song
better the world with a blow in the teeth of a wrong
laugh, for the time is breaif, a thread the length of a span
laugh, and the proud to belong to the old proud pageant of
man.”

Reference to Context :-

The lines quoted above have been taken from the poem ‘Laugh And Be Merry’ written by John Masefield. The title itself indicates the central theme of the poem. Poet says that life is short so the principle of our life should be laugh and make merry. Sufferings are a part of our life but we can subdue them by a smile on our lips. This poem makes a passionate plea to enjoy the life to the maximum.

Explanation :-

In these lines poet says that we should lead a cheerful and carefree life. Laugh and be merry should be the motto of our life. We can make the world better to live in by our joyous laughter. We can define ourselves from pains of life by giving a

blow in their face. Poet says that life is very short. So we should enjoy each and every minute of it. Man is the loftiest creation of God. We should feel proud that belong to this race.

Stanza 2.

Laugh and be merry, remember, in olden time,
God make heaven and earth for joy he took in a rhyme
made them, and fill them full with the strong and red wine of
his mirth
the splendid joys of the stars : the joys of earth

Reference to Context :-

The lines quoted above have been taken from John Masefield's poem 'Laugh And Be Merry'. The title itself indicates the central theme of the poem. Poet says that life is short so we should enjoy each and is a minute of it to. The principle of our life should be laugh and make merry. Sufferings are a part of our life but we can subdue them by a smile on our face. This poem makes a passionate plea to enjoy the life to the maximum.

Explanation :-

Poet says that God created us. He also created this world for our enjoyment like the enjoyment of listening to a song. World is like a vessel. And God filled this vessel with strong and red wine of happiness and joy. God also created sky and earth for our enjoyment. So we should feel and enjoy the beauty of all these beautiful natural objects.

Stanza 3.

“So we must laugh and drink from the deep blue cup of the
sky,

Join the jubilant the sound of the great stars sweeping by
Laugh and battle, and work, and drink of the wine outpoured
In the dear green earth, the sign of the joys of the lord.”

Reference to Context :-

The lines quoted above have been taken from John Masefield's poem 'Laugh And Be Merry'. The title itself indicates the central theme of the poem. Poet says that life is short so we should enjoy each and every moment of it. Laugh and be merry should be the motto of our life. Sufferings are a part of our life but we can subdue them by a smile on our face. This poem makes a passionate plea to enjoy the life to the maximum.

Explanation :-

In these lines poet says that God created this world for our enjoyment. He says that sky is like a cup. He filled this cup with the wine of happiness and delight. We must drink from this cup i.e. we must enjoy the beauty of the twinkling stars and moonlit sky. We must enjoy the beautiful procession of stars moving across the sky. We should fight the battle of life with a smile on our face. Everything that we see on this green earth is made by God for the joy of mankind.

Stanza 3.

“Laugh and be merry together, like brothers akin,
Gusting awhile in the rooms of a beautiful inn,
Glad till the dancing stops, and the lilt of the music ends.
Laugh till the game is played, and be you merry my friend”.

Reference to Context :-

The lines quoted above have been taken from John Masefield's poem 'Laugh And Be Merry'. The title itself indicates the central theme of the poem. Poet says that laugh and be merry should be the principle of our life. Life is very short so we should enjoy each and every moment of it. Poet says that Sufferings are a part of our life but we can subdue them by a smile on our face. This poem makes a passionate plea to enjoy the life to the maximum.

Explanation :-

Poet says that God created us all so we are like brothers. So we should laugh and make merry together like brothers. Poet says that this world is like a beautiful inn. We all are guest in the room of inn for sometime. This means life is short-lived, like the stay in inn. So we should sing and dance and enjoy the every minute of this short life. Life is a kind of game. We should it play happily till end. It means we should enjoy our life till our death.

Question-Answer (Short Type)

Q.1. How, according to the poet, can we make the world better?

Ans.: Poet says that we can make the world better with our joys and laughter. Sufferings are a part of our life. We should face them bravely. We can subdue our pains with a smile on our face. Laugh and be merry should be the principle of our life. God created this world for the enjoyment of mankind. So we must enjoy the beauties of the world. World looks better with a smile on our face. It is also said that smile and the whole world smiles with you.

Q. 2. Why did God create earth and heaven?

Ans.: God create earth and heaven for the enjoyment of mankind.

Q. 3. What is meant by 'Old proud parent of man'?

Ans.: Poet says that man is the loftiest creation of God on this earth. He made the world only for the enjoyment of mankind. The so we should feel proud that we belong this home and race.

Q. 4. What is the sign of joy of the lord?

Ans.: This beautiful green earth is a sign of the joy of God. He filled this earth with many beautiful objects before the enjoyment of us.

Q. 5. Why is this life compare to an inn?

Ans.: Poet says that the world is like a beautiful inn which God created. We all are guests in the room of inn for sometime. Our stay in the inn is very short after a short stay. We more to some outer play. What poet means is to say is that life is very short like a stay in the inn. We all have to meet death one day so we should enjoy each and every moment of us.

Q. 2. Identify the words and phrases which indicate happiness?

Ans.: These are many words and phrases in the point which indicate happiness. These words and phrases are: 'Laugh and be merry', 'song', 'rhyme', 'mirth', 'pageant of man', 'dancing', 'old proud pageant'. All these words indicate the central theme of the poem. According to poet laugh and be merry should be the motto of our life. We should face the sufferings of our life with a smile on our face.

Question-Answer (Essay Type)

Q.1. Described the philosophy of life outlined in the poem.

Ans.: 'Laugh and be merry' is a highly philosophical poem. The philosophy of life propounded by the poem is that of cheerfulness and having a brave attitude against the wrongs done to us. This poem teaches us that we should fight the wrong done to us bravely. Poet says that life is

very short so we should enjoy each and every moment of it. We can make this world a better place to live in with our joyous laythen. Poet says that sufferings are a part of life but we should face them with a smile on our face. Our smiles are a kind of blow on the face of pains. Poet says that man is the loftier creation of God in this world. So we should feel proud that we belong to this race of man. Poet further says that God had created this world only for the enjoyment of man. He also created many other things like green earth, beautiful sky for us. All these beautiful natural objects are a gift of a God to us. Poet says that world is like a vessel. God filled this vessel with the wine of joy and delight. We must drink this wine i.e. we should enjoy the beauties of world. Poet further says that this world is like inn. We all are guests in this inn. Our stay in this inn is very short. After sometime we have to move some other place. We, guests of inn are like brothers. We must sing, dance and enjoy the life together. The simple meaning of this is that life is shore. We should enjoy the life to maximum. Thus the philosophy of life outlined in the poem is of happiness and to be brave in the face of wrong.

Q. 2. Why is poor retail attitude to life important? How does this poem help acquire positive attitude to life.

Ans.: The poem 'Laugh And Be Merry' teaches us to adopt a positive attitude to life. Positive thinking is very

important. A person with a positive thinking can face all the troubles of life with a smile on his face. With a smile he can subdue all his sufferings and pains. This poem helps us to acquire positive attitude to life. It makes a plea to enjoy the life to the maximum. It teaches us that laugh and be merry should be the motto of our life. We can make this world a better place to live in by spreading the happiness. Life is very short so we should not waste in worry. We should feel proud that we are human being because man is the loftiest creation of God. This world is created by a God only four-hour enjoyment. God is also created many other things like green earth and beautiful blue sky. All these things are only for us. So we should not neglect the gift of God. We must take interest in these beautiful things and be cheerful. The poet says that this world is like a inn. We all are guests in the room of inn for sometime. So we should laugh and make merry together like brothers. Life is very short to just like stay in the inn. So we should sing, dance and enjoy each and every minute of it. Poet says that this life is like a game. We should play a happily till end. It means we should enjoy our life till the day of our doom. Thus poem so is that to lead a happy life be need to acquire positive attitude of life.

(18)

Sarojini Naidu

The Flute Player Of Brindaban

Sarojini Naidu, the eldest daughter of scientist-philosopher, Aghornath Chattopadhyaya, and Barada Sundari Devi, a poetess was born on 13 February 1879 in Hyderabad. Her father was also a linguist, a crusader, who established the Nizam's College in Hyderabad in 1878, pioneering English and women's education.

Known as cuckoo of India, Sarojini Devi was a distinguished poet, renowned freedom fighter and one of the great orators of her time. Her father Aghoranath Chattopadhyaya was a good scholar of Sanskrit, Greek, Hebrew, Persian and English. He was principal of Nizam's college at Hyderabad, now capital of Andhra Pradesh. Sarojini's mother Varadasundari Devi wrote poetry in Bengali and knew Sanskrit. Sarojini was the eldest among their eight children. All the children grew learning and speaking besides Bengali, their mother-tongue, Urdu, Telugu and English. One of her brothers Birendranath was a revolutionary and spent his life outside India all the time for fear of getting extradited for sedition and black waters. Other brother Harindranath was a poet; dramatist and actor. Nizam's Hyderabad at that time had made no progress in women's education. Hence Sarojini was sent to Madras for schooling.

She topped the matriculation examination at the age of twelve, raising innumerable eyebrows. Women's college eagerly waited for her entry but she returned to Hyderabad due to frail health.

She had started writing poetry in English by then, and the Nizam, very much impressed by her brilliance offered her a scholarship to study in England. She did not appreciate the stiff and mechanical life in the British university (Cambridge). Her health was also delicate and had to bid goodbye to higher education. But she undertook journey through entire Europe, read art books and continued writing poetry. She met English authors Arthur Simon and Edmond Gausse. It was Gausse who convinced Sarojini to stick to Indian themes--India's great mountains, rivers, temples, social milieu, to express her poetry. "To be a genuine Indian poet of Deccan, not a clever machine-made imitator of the English classics" as was the trend. He helped to bloom her poetic talent. "The golden threshold (1905)", "The bird of time (1912)", and "The broken wing (1912)" were the collections which attracted huge Indian and English readership.

She depicted contemporary Indian life and events - Snake charmers, beggars, fishermen, widows, bangle sellers, milkmaids, palanquin bearers, etc., which became immensely popular.

A *brahmin*, she married Govindarajulu Naidu, a non-brahmin, and a doctor by profession, with the concurrence of her parents--a revolutionary step in that conservative age. They had a happy married life and four children. Freedom struggle was in full force and she came under the influence of Gopalakrishna Gokhale and Gandhi Gokhale advised her to spare all her energy and talents for nation's cause. She gave up writing poetry and fully devoted herself to emancipation of women, education, Hindu-Muslim unity etc. She became a follower of Gandhiji and accompanied him to England. Whenever in England, she openly criticized British rule in India, which caught the attention of scholars and intellectuals.

Towards Gandhi, Sarojini had both respect and mischief. She was famous for wit and humor, and called Gandhi "Mickey Mouse." because of his frail structure. She has an amusing narration of her first meeting with Gandhiji in England. "A little man with a shaven head ...eating a messy meal of squashed tomatoes and olive oil out of a wooden bowl" she burst instinctively into happy laughter. Gaadhi lifted his eyes. "Ah! You must be Mrs. Naidu! Who else dare be so irreverent? Come and share my meal!" he is reported to have said. Her joke "It costs a lot to keep Gandhi poor!" is well-known.

She presided over the annual session of Indian National Congress at Kanpur (1925). It was a great honor. The president was all powerful and had to work out many

constructive projects for the entire country for full one year. She earned a name as a remarkable organizer with originality and dash. She had a leading role in Salt Satyagraha and consecutive struggles. She was jailed with Gandhiji and other leaders. She was President of National Women's' Conference for many years and could train many volunteers who took up women's cause. She was appointed Governor of Uttara Pradesh, a large province of India, as soon as India became independent. "I am a Governess!" she used to joke. Sarojini had very fine aesthetic sense and was known for selection of exquisite silks and jewelry. But she gave up everything for the sake of national struggle and began to wear coarse Khadi.

Summary

“The Flute Player of Brindaban” is a fine short love lyric by Sarojini Naidu. It is about devotional love. Poetess is madly in love with her divine lover Lord Krishna. She seeks a spiritual union with her divine lover Lord Krishna. She is so much fascinated by the sweet music of Krishna’s flute that in order to listen it she is prepared to follow him wherever he goes. She is ready to face any danger comes in her way.

The poetess says that Lord Krishna played his flute under the tree of Kadamba. The music of his flute is deeply moving. She says that her heart was full of idle thoughts but the music of flute fills it with extreme happiness and joy. Now she cannot live without this music. She says she goes

wherever her divine lover goes. Poetess says that she feels as if she is like a homeless bird wandering here and there. She has abandoned everything for the sake of music of Krishna's flute. She has forsaken all earthly relationship of love and worldly allurements. Now the only this she wants is to follow the call of Krishna's magical flute and goes wherever this music leads her. Her love for the music of Krishna's flute is deep to the extent of madness. In order to listen it she is prepared to go to the grove of Lord Indra a place where beautiful flowers bloom throughout the year and immortal streams flow. She is also prepared to go to the empire of Yama, the lord of death. The place of Yama's is engulfed with the darkness of sadness. She will go wherever she hears the melodious, enchanting music of her divine lover's flute. She says that she is unable to stop herself to follow Lord Krishna. She says no danger whether it is of height or of depth can stop her. She will follow him at those dangerous places where reached. She says that all these dangers cannot terrify her heart which is dying to listen the sweet music of flute. This poem shows that the poetess is a true devotee of Lord Krishna. It also shows poetess fascination for the music of Lord Krishna's flute

Explain with Reference to the Context:

Stanza 1.

“Why didst thou play thy matchless flute
Neath the Kadamba tree,

And wound my idly dreaming heart
With poignant melody
So where thou goest I must go,
My flute-player, with thee?;

Reference to Context :-

The lines quoted above have been taken from Sarojini Naidu's fine short love lyric named "The Flute Player of Brindaban". The speaker in the poem is the poetess herself who is madly in love with Lord Krishna, and seeks spiritual union with her divine lover. She is so much enchanted by the divine music of Krishna's flute that in order to listen it she is prepared to follow him anywhere.

Explanation :-

In these lines poetess says that Lord Krishna played his flute under the tree of Kadamba. The music of the flute is deeply moving. She says that her heart was full of idle thought but the melodious music of the flute fills it with extreme happiness and joy. Now she cannot live without this music. She is so much enchanted by the music of Krishna's flute that she is ready to follow him wherever he goes. These lines show poetess love for the music of Lord Krishna's flute.

Stanza 2.

"Still must I like a homeless bird
Wander, for saking all,
The earthly loves and worldly lures

That held my life in thrall,
And fellow, fellow, answering
They magical flute-call”

Reference to Context :-

The lines quoted above have been taken from Sarojini Naidu’s fine short love lyric named “The Flute Player of Brindaban”. The speaker in the poem is the poetess herself who is madly in love with Lord Krishna, and seeks spiritual union with her divine lover. She is so much enchanted by the melodious, divine music of Krishna’s flute that in order to listen it she is prepared to follow him anywhere.

Explanation :-

The devotee poetess says that now she is wandering here and there like a homeless bird. She has abandoned everything for the sake of the music of Krishna flute. She has forsaken all earthly relationship of love and worldly allurements. Now she will follow the call of Krishna’s magical flute and goes wherever this music leads her. These lines show poetess spiritual love for her lover to the extent of madness. She is a true devotee of Lord Krishna.

Stanza 3.

“To Indra’s golden-flowering groves
Where streams immortal flow,
Or to sad Yama’s silent Courts
Engulfed in lampless woe,

Where're thy subtle flute I hear
Beloved I must go!"

Reference to Context :-

The lines quoted above have been taken from Sarojini Naidu's fine short love lyric named "The Flute Player of Brindaban". The speaker in the poem is the poetess herself who is madly in love with Lord Krishna, and seeks spiritual union with her divine lover. She is so much enchanted by the melodious, divine music of Krishna's flute that in order to listen it she is prepared to follow him anywhere.

Explanation :-

In these lines poetess says that she will follow Lord Krishna wherever he goes. She is prepared to go to the grove of Lord Indra, a place where beautiful flowers bloom throughout the year and immortal streams flow. She is also ready to go to the empire of Yama, the lord of death. It is a place engulfed with the darkness of sadness. She will go wherever she hears the melodious music of her divine lover's flute.

Stanza 4.

"No peril of the deep or height
Shall daunt my winged foot;
No fear of time-unconquered space,
Or light untravelled route,
Impede my heart that pants to drain
The neater of thy flute!"

Reference to Context :-

The lines quoted above have been taken from Sarojini Naidu's fine short love lyric named "The Flute Player of Brindaban". The speaker in the poem is the poetess herself who is madly in love with Lord Krishna, and seeks him. She is so much enchanted by the divine music of Krishna's flute that in order to listen it she is prepared to follow him anywhere.

Explanation :-

In these lines devotee poetess says that she is unable to stop herself to follow Lord Krishna. She says no danger whether it is of height or of depth can stop her. She will follow him at those dangerous places where time is unconquered and light remain untravelled. What she means to say is that no danger can stop her to follow him. All these dangers cannot terrify the heart which is dying to enjoy the nectar of the music of Krishna's flute. These lines show that the only wish poetess has to listen the music of Krishna's flute she is mad after it.

Question-Answer (Short Type)

Q.1. Who is the flute player of Brindaban and why is the devotee eager to follow him?"?

Ans.: The flute player of Brindaban is Lord Krishna. He played flute under the Kadamba's tree. The music of the flute is very sweet. It has a magical effect on the heart of the poetess. This music fills the heart of poetess with joy and

happiness. For this reason she is eager to follow Lord Krishna in order to listen to the sweet music of his flute. For this music she is prepared to follow him wherever he goes.

Q.2. What kind of love is expressed in the poem?

Ans.: Poetess loves Lord Krishna. Her love for Krishna is of spiritual kind. She madly in love with Krishna seeks a spiritual union with her divine lover.

Q. 3. Explain 'poignant melody' and 'lampless woe' the phrase.

Ans.: 'Poignant melody' means the music that is deeply moving poetess says that the music of Lord Krishna's music is deeply moving. It is so sweet that it fills the heart of poetess with joy and happiness. The phrase 'lampless woe' means the darkness of sadness that pervades the empire of Yama's, the god of death. Poetess is so mad after the music of Krishna's flute that she does not hesitate to follow him even to Yama's court. She does not care for any danger in order to get the sweet music of Krishna's flute.

Q. 4. What does the devotee's heart longs for?

Ans.: The devotee's heart longs for the sweet music of Lord Krishna's flute. The music of Krishna's flute is deeply moving. It has a magical impact on the heart of devotee's. The melodious music of the flute brings about

extreme happiness and joy to devotee. The devotee says that the music of flute is like nectar. Her heart longs for drinking this. To drinking this nectar like music of flute she is ready to follow Lord Krishna anywhere.

Question-Answer (Essay Type)

Q.1. The poem is full of references to Hind mythology. Discuss

Ans.: 'The flute player of Brindaban' is written by Sarojini Naidu is a beautiful love lyric full of references to Hindu mythology. The theme of the poem is taken from Hind mythology where the devotee is a soul that seeks complete union with the divine. The speaker of the poem is poetess herself she is a devotee of Lord Krishna. Her love for Krishna is a spiritual kind. She seeks spiritual union with her lover Lord Krishna. Lord Krishna is also a famous figure. He is a part of several Hindu mythologies. This poem tells us about Lord Krishna, a flute player of Brindaban. The music of his flute is deeply moving. Its impact on the heart of listeners is magical. The devotee poetess is highly influenced by the sweet music of Lord Krishna's flute. The melodious music of the flute brings about extreme happiness and joy to poetess. For her this music likes nectar. She wants to drink the nectar like music of Lord's flute. In order to listen to the music of Krishna's flute she is prepared to follow him wherever he

goes. She is prepared to sacrifice all earthly joy for his sake. She is prepared to face any kind danger in order to follow him. She says that no danger of depth and of height can stop her to follow him. She says that she will follow the call of flute and go where it leads her. She says that she cannot live without the music of flute. All this shows poetess deep love for Lord Krishna. She is like Mirabai who like her was a poetess and lover of Krishna. This poem contains some other references to Hindu Mythology. There is a reference o Lord Indra. According to Hindu Mythology he is a lord of rain. This poem also tells us about Lord Yama. According to Hindu Mythology his is also a God but God of death. Thus we can say that poem is replete with references to Hindu Mythology.

Q.2. Describe the note of mysticism in the poem.

Ans.: 'The flute player of Brindaban' is mystic poem. As we go through the poem we feel that a sense of mysticism pervades the entire poem. Poetess is a true devotee of Lord Krishna. She is madly in love with him. Her love for Lord Krishna is a spiritual kind. She seeks spiritual union with her divine lover. The spiritual love itself contains a touch of mysticism in it. Poetess is highly impressed by the sweet music of Lord Krishna's flute. In order to listen it she prepared to follow him anywhere. She says that music of the flute fill her heart with

extreme joy and happiness. Now she cannot live without this music. She says that she will follow Lord Krishna wherever he goes in order to listen his flute's music. She says that she has abandoned everything for the sake of her love for the music of Lord's flute. She has forsaken all earthly relationships and joys of the world. Now she wants to follow only the call of Krishna's flute and goes wherever this music leads her. In order to listen it she is prepared to visit to the grove of Lord Indra. She is also prepared to visit the court of Yama, Lord of death. She says that she will go wherever she hears the sweet music of Lord Krishna's flute. She says that she cannot help following Lord Krishna. She further says that no danger of height or depth can stop her. She will follow him at those dangerous places where time is unconquered and light has not reached. She says that all these dangers cannot terrify her heart that is dying to listen to the sweet music of flute. She says that the music of flute is like nectar to her. So she wants to drink this nectar like music of Krishna's flute. The music of flute is the true of infinite to which every soul is attracted. Thus we can say that a sense of mysticism pervades the entire poem.

(19)

Rupert Brooke

The Soldier

Born the son of a schoolmaster in Rugby on August 3rd 1887, Rupert Chawner Brooke went on to become one of the most famous poets of the First World War, due largely to the success of his poem *The Soldier* that expressed the patriotic feelings of a generation at the time of his death. However, as this poem is only one of a handful of war poems that Brooke wrote, in relation to over a hundred life-time works that deal with subjects other than war, it is fair to say that Rupert Brooke has a lot more to offer as a poet than most people first assume.

A prominent figure of school and university life through his involvement in movements such as the Fabian society, and with a growing reputation as a handsome, charming poet and intellectual during his school and Cambridge years, there were plenty of indications of the path that Brooke's life was about to follow. And when one considers how this persona was further embellished by the words of his friend Frances Darwin (the granddaughter of the naturalist Charles Darwin), who described him as a "*Young Apollo, golden-haired*" in a 1908 poem, Brooke's destiny to become a romantic poet who would be remembered for his noble and patriotic views seemed cast in
in stone.

The path towards Brooke's official recognition as a poet was not to occur until 1911 when his work was published in two volumes: *Georgian poetry*, an anthology on which he collaborated on with his friend Edward Marsh (who would later write Brooke's memoir), and his own book of poetry *Poems 1911*. However, before these books were published, Brooke had already begun to search the world for new sensations to write about with travels to Germany and Italy and later, in 1913, with further worldly travels to America, Canada, the South Seas and New Zealand in his role as a travel correspondent for an English newspaper. Whilst on these travels Brooke met and fell in love with a Samoan girl called Taatamata, for whom the poem *Tierre Tahiti* was written.

Afterwards, in 1914, on the verge of a new life as a fine writer of both poetry and prose, the most well-known, and unfortunately the shortest, chapter of Brooke's memoir began with the outbreak of war and his commission as a sub-lieutenant in the Royal Naval division in September of that same year. Within a month he had been involved in troop training exercises in England and in a largely non-combatant role in Antwerp where he witnessed the exodus of Belgian refugees.

At 4:46pm on the 23rd April 1915, the day of Shakespeare and St George, Rupert Brooke died of blood poisoning on a French hospital ship moored in the bay of the Greek island of Skyros.

After looking for a place to bury him, and in a hurry due to having to embark for the shores of Gallipoli the following morning, Brooke's friends hastily arranged a burial party and it was agreed that he should be buried in a place that he had visited only a few days before his death and that he had commented about the beauty of. So it was, that around 11pm on 23rd April 1915, a torch lit procession of Brooke's closest friends and fellow officers carried his body along a dried-up river bed of pink and white marble to be laid to rest in a scented olive grove full of wild poppies and dwarf holly. At this point the words of one of those friends seem to be the most appropriate.

"We buried him in the same evening in an olive-grove where he had sat with us on Tuesday - one of the loveliest places on this earth, with grey green olives round him, one weeping above his head; the ground covered with flowering sage, bluish-grey, and smelling more delicious than any flower I know .. We lined his grave with all the flowers we could find, and after the last post the little lamp-lit procession went once again down the narrow path to the sea."

Within days, news of Brooke's death had reached England and the myth, led by Winston Churchill with the words:

"A voice had become audible, a note had been struck, more true, more thrilling, more able to do justice to the nobility of our youth

in arms engaged in this present war, than any other.." had well and truly begun

Summary

“The Soldier” written by Rupert Brooke is a poem filled with the feeling of patriotism. The poem exhibits a genuine love of the English soldier for his country. In this poem, the poet is an English soldier. He has deep love for his country. He says that if he dies in the battle his body would be buried in a foreign land. That piece of land would be considered part of England because the body of an English soldier lies under it. He says that foreign dust is rich but the dust of his body will be richer than the dust where he is concealed. He says that England is the land where he was born. England shaped his body and also gave him good thought England gave him flowers and paths to roam. He says that he breathed in the air of England, bathed in her rivers and grew up under stars’ light. His personality was developed by beautiful environment of England. He is highly indebted to his country. He would feel happy if he would be able to repay debt he owes from his motherland. Poet further says that after his death his soul will be purified of all evils. His soul will merge with divine soul. He will become a part of it. Then he would be able to repay the debt he owes from his country. He says that he will not like to be separated from his motherland even after his death. After his death he will be in touch with his country. His soul would spare the

noble ideas he learnt from his country. He will tell others about the beautiful sights and sounds of England. The environment of England is very beautiful. His motherland blessed him with remarkable qualities like lofty aspirations, cheerfulness and gentleness. He would spread all these qualities which he learnt from his homeland. This shows that how much a soldier loves his country. He does not want to be separated from his country even after his death.

Explain with Reference to the Context:

Stanza 1.

“If I should die, think only this of me:
That there’s some corner of a foreign field
That is for ever England. There shall be
In that rich earth a richer dust concealed;
A dust whom England bore, Shaped, made, aware,
Gave, once, her flowers to love, her ways to roam
A body of England’s, breathing English air,
Washed by the rivers blest by the suns of home”

Reference to Context :-

These lines quoted above have been taken from the poem “The Soldier” written by Rupert Brooke. In this poem, the poet is an English soldier who has deep love for his country. His heart is filled with the strong feeling of patriotism. He is highly indebted to his country. He would feel happy to repay the debts he owes to his country. He says that even after his

death he will not be separated from his country. After his death his soul will be spread the values of life thought to him by his motherland.

Explanation :-

In these lines poet said that if he dies in the battle his body would be buried in a foreign land. That piece of land where he is buried would be considered part of England because under it lies the dead body of English soldier. Foreign dust is rich but the dust of his body will be richer than the dust where he is concealed. I was given to birth by England. England shaped my body and the gave me good thoughts. England gave him beautiful flowers and ways to roam. He breathed in the air of England, bathed in her rivers and grow up under stars' light. He personality was developed by the beautiful environment of England. He is highly indebted to his country. These lines show poet's deep love for his country.

Stanza 2.

And think, this heart, all evil shed away,
A pulse in the eternal mind, no less
Gives some where back and thoughts by England given
He sights and sounds; dreams happy as her day;
And laughter, learnt of friends; and gentleness,
In hearts at peace, under an English heaven.

Reference to Context :-

These lines quoted above have been taken from the poem "The Soldier" written by Rupert Brooke. In this poem, the poet

is a English soldier who has deep love for his country. His heart is filled with the feeling of patriotism. He is highly indebted to his country. He would feel happy to repay the debts he owes to his country. He says that even after his death he will not be separated from his country. After his death his soul will be spread the values of life thought to him by his motherland.

Explanation :-

Poet says that after his death his soul will be purified of all evils. His soul will mingle with the divine soul. He will become a part of him. Then he would be able to repay the debt he owe to his country. After his death his soul would spread the noble ideas he learnt from his country. He will tell others about the sights and sounds of England. His homeland blessed him with remarkable qualities like lofty aspirations, cheerfulness and gentles. He would spread all qualities which he learnt from England. These lines show poets deep love for his country. He does not want to depart from his country even after his death

Questions –Answer (Short Type)

Q.1. How can a foreign land be a part of England?

Ans.: The speaker in the poem is a English soldier. His heart is filled with a deep of patriotism for his country. He says that if he dies in the battle he would be buried in the foreign land. That piece of foreign land where he is

buried should be considered part of England because that body is of England soldier. Thus a foreign land can be a part of England.

Q.2. Enumerate and explain the words and phrases used in the poem which tell us that the poet is patriotic.

Ans.: the poem is filled with many words and phrases which tell us that the poet is patriotic. The words and phrases which shows poets patriotism are following: 'That is for ever England', 'richer dust', 'a dust whom England shaped', 'a body of England's', 'English air', sum of 'home', 'her sights and sound', 'thoughts by England given', 'under and English Heaven'.

Q.3. Bring out the theme of the poem.

Ans.: Patriotism is the theme of the poem. Poet says that a true soldier has deep love for his country. Poet is a true soldier. His heart is filled with the feeling of patriotism. He is highly indebted to his country. He says that he was given birth by England. His personality was developed by the beautiful environment of England. He says that he would feel very happy to repay the debt he owes. Even after his death he does not want to part with his country. To conclude a true patriot always loves his country.

Q.4. Explain the line 'In that rich earth a riche dust concealed'.

Ans.: poet said that if he dies in battle his dead body would be buried in foreign land. He says that foreign dust is rich but the dust of his body will be richer than the dust where he is concealed. Because it is the dust of a England soldier.

Q.5. How many times word 'the England"/ 'English' are repeated. What do they signify?

Ans.: The words the England/English are repeated six times. The repetition of the words shows poet's deep love for his country. He is highly indebted to his country. He does not want to part his country even after his day. He wants to spread all those qualities which owe to his country. This is the reason he repeats these words again and again. These words signify that he is a patriotic.

Questions –Answer (Essay Type)

Q.1. What value does the poem attach to patriotism?

Ans.: "The Soldier" is a patriotic poem. It attaches a high value of patriotism. It is one of the best war sonnets of Rupert Brook. It exhibits the deep love of a soldier for his country. He is prepared to lay down his life for his country. Even after his death he does not want to be separated from his country. He is fighting a battle for his country he is aware of the fact that after his death in battle he will be buried on a foreign. He believes that the

place where he will be buried would be considered part of England. Like a true patriot he respects the soil of other country. In his view foreign dust is precious. But his dust is more precious than the dust under which he concealed. He feels himself to be proud to belong to a country like England. He loves his country very much. He also loves the environment of England. He was born out of the soil of England. England shaped his body and thoughts pattern. According to him the environment of England is very good. It is filled with many beautiful things like lovely flowers, clear strains, beautiful stars. His personality take a right shape under this beautiful environment. England taught him many wonderful qualities. She taught him to nurse lofty aspiration. She also taught him cheerfulness and gentleness. He believes that after his death his soul will be purified. His soul then tell others about the qualities of his motherland. His soul will spread the high values of life taught to him by the beautiful environment of England. He loves England so much that he does not want to be parted from his country even after death. Like a true soldier he is fully devoted to his country. This is coloured with the spirit of patriotism.

Q.2. What glimpse do you get of soldier's own character and attitude to life.

Ans.: Soldier is a man of high character. He is a patriot to the core. He has intense love for his country. His devotion to his motherland is remarkable. He loves his country so deeply that he does not want to be separated from his country. He is highly indebted to his motherland. His land made him a man of very noble character. He says that he would feel happy to repay the debt he owes to his country. He is a true soldier. He wants to lay down his life for his country. He says that after his death the place where he is buried would be considered part of England. Thus an English man can create England anywhere. His attitude towards life is too coloured in the spirit of patriotism. He says that he is born out of the soil of his country. England shaped his body and thoughts pattern. He is highly indebted to his country. He says that environment of his country are very beautiful. It is full of beautiful flowers, fresh air, clean rivers and stars light. His personality was developed by the beautiful environment of England. His motherland is taught him many remarkable qualities. She taught him gentleness, cheerfulness. She also taught him noble lofty aspiration. He is highly indebted to his country. He says that after his death he will be purified. His soul will merge with the soul of divine. Then his soul will spread the great values of life taught to him by his motherland. In this way he will be able to pay the debt he owes to his country. The

qualities of soldier's character emerge after reading the poem is that he is a man of upright character who love his country very much. He has intense feeling of love for his country. His attitude to life is also coloured with spirit of patriotism.

Q.3. Discuss the "The Soldier" as a war sonnet'

Ans.: "The Soldier" is a remarkable poem written by Rupert Brook. He is very famous for his wartime poetry entitled '1914 and other poems' published 1915. This is one of the best war sonnets of Rupert Brook. This occupies the last position out of five sonnets he composed under the strain of war. He met a untimely death after for months at the age of 28. The story of of the sonnet takes the background of war. It is about a English soldier. His heart is filled with spirit of patriotism. He is fighting a battle for his land. He does not mind to lay down his life for his country. In fact, he sees death as a sacrifice that should be made happily for one's own land. His love for his country is so deep the he does not want to be parted form his land even after his death. He says if he dies in the battle he would be buried in a foreign land. But that piece of land where he is buried would be considered as a part of England because under it is concealed the dead body of a true English soldier. In this way a true English soldier could create England anywhere. He is highly

indebted to his country. He was born out of the soil of England. His body and mind take a right shape in the beautiful environment of England. His country taught him many wonderful qualities like cheerfulness, gentleness and peace of mind. He wants to spread all the good values of life he learned from his country to repay his debts. He says after his death his soul will merge with the soul of divine soul. Then his soul will spread all those qualities which it has learned from his land. Thus poem is a nice war sonnet. It exhibits the genuine love of a English soldier for his country.

(20)

Nissim Ezekiel

The Patriot

Gifted poet nurturing English-language verse in India Nissim Ezekiel, who has died aged 79, was the father of post-independence Indian verse in English. A prolific dramatist, critic, broadcaster and social commentator, he was professor of English and reader in American literature at Mumbai (formerly Bombay) University during the 1990s, and secretary of the Indian branch of the international writers' organisation PEN. Ezekiel belonged to Mumbai's tiny, Marathi-speaking Bene Israel Jewish community, which never experienced anti-semitism. They were descended from oil-pressers who sailed from Galilee around 150BC, and, shipwrecked off the Indian subcontinent, settled, intermarried and forgot their Hebrew, yet maintained the Sabbath. There were 20,000 Bene Israel in India 60 years ago; now, only 5,000 remain. Most of Ezekiel's relatives left for Israel; he served as a volunteer at an American-Jewish charity in Bombay.

His botany professor father and school principal mother raised Ezekiel in a secular milieu. Even as a schoolboy, he preferred TS Eliot, WB Yeats, Ezra Pound and Rainer Maria Rilke to the floridity of Indian English verse, and, when he began his writing career in the late 1940s, his adoption of formal English was controversial, given its association with colonialism. Yet

he "naturalised the language to the Indian situation, and breathed life into the Indian English poetic tradition," wrote the Bangladeshi academic Kaiser Haq.

Ezekiel's poetry described love, loneliness, lust, creativity and political pomposity, human foibles and the "kindred clamour" of urban dissonance. He echoed England's post-war Movement (Philip Larkin, DJ Enright and Ted Hughes) but honed a distinct, ironic voice, moving from strict metre to free verse.

Over the course of his career, his attitude changed, too. The young man, "who shopped around for dreams", demanded truth and lambasted corruption. By the 1970s, he accepted "the ordinariness of most events"; laughed at "lofty expectations totally deflated"; and acknowledged "The darkness has its secrets/ which light does not know."

After 1965, he also began embracing India's English vernacular, and teased its idiosyncrasies in *Poster Poems* and in *The Professor*. In the latter he wrote: "Visit please my humble residence also./ I am living just on opposite house's backside."

Ezekiel took a first-class MA in literature at Mumbai University in 1947. After a brief dose of radical politics, he sailed to London the following year, studied philosophy at Birkbeck College and enjoyed "debauched affairs". His decrepit digs were immortalized in his debut poetry collection, *Time To Change* (1952).

That same year, Ezekiel worked his way home as a deck-scrubber aboard a cargo ship carrying arms to Indochina. The Illustrated Weekly of India made him an assistant editor in 1953, and published his poetry - and, for 10 years, he also broadcast on arts and literature for All-India Radio.

After dabbling as an advertising copywriter and manager of a picture frame company (1954-59), he co-founded the literary monthly Imprint, in 1961. He became art critic of the Times of India (1964-66) and edited Poetry India (1966-67). From 1961 to 1972, he headed the English department of Mithibai College, Mumbai. He experimented with LSD while in America in 1967, ceasing the habit in 1972. A year later, he presented an art series for Mumbai television.

Ezekiel once described India as too large for anyone to be at home in all of it. However, after tenures as visiting professor at Leeds University (1964) and Chicago (1967), plus lecture tours and conferences, he always gravitated back to his native city. Though a natural outsider, he still felt Indian, albeit "incurably critical and sceptical". As he wrote in Background, Casually: "Others choose to give themselves/ In some remote and backward place./ My backward place is where I am."

Throughout his career, Ezekiel continued to publish as a poet, bringing out many collections and some plays. He also translated poetry from Marathi in 1976, and coedited a fiction and poetry anthology, Another India (1990). A festschrift devoted to him, Mapping Cultural Spaces, appeared in 1998.

He acted as a mentor to younger poets, such as Dom Moraes, Adil Jussawalla and Gieve Patel. Many of his poems, such as *The Night Of The Scorpion*, and that supreme antidote to jingoism, *The Patriot*, are set-works in Indian and British schools. Ezekiel received the Sahitya Akademi cultural award in 1983 and the Padma-Shri, India's highest civilian honour, in 1988. His wife Daisy, whom he married in 1952, but from whom he was separated, survives him, as do his son Elkana and daughters Kalpana and Kavita. • Nissim Ezekiel, poet and scholar, born December 24 1924; died January 9 2004.

Summary

'The Patriot' is one of a group of poem termed 'very Indian English Poem'. It is a lively humours poem of forty-six lines. It reflects Ezekiel's painstaking study of Indian speech habits and mental attitude. In this poem Ezekiel deliberately employs inappropriate language to suggest that such a language is very Indian English. He also gives speaker amusing mental attitudes and thought patterns which according to him Indian are supposed to have.

The speaker here speaks to a visitor. He proclaims that he stands for peace and non-violence. He does not understand why people fight all the time and do not follow the teaching of Mahatma Gandhi. He believes that ancient India in wisdom is absolutely correct. He says that he feels very said to see that modern generation neglect this wisdom of ancient India. He's

heart is broken to see that modern generation is running after fashion and things made in foreign. The speaker says that he reads 'Times of India' to improve his English. It is highly ironical that inspite of his reading newspaper to improve English he frequently breaks the rules of English and most of the time use inappropriate language. He says that he read in news that a rogue throws stone at Indirabehn. He thinks that rogue must belong to the category of undisciplined students. He tells his listeners to those things are turning better. The young boys and girls need to be patient. Then he suddenly makes a shift from present political situation to a glass of lassi he asks if anybody want to lassi. Then he tells the merits of lassi. He says that it is good for digestion. It is better than wine. Then he immediately makes it clear that he was never tasted wine. He is 'total teetotaller'. Then again he makes a shift focussed his attention on the previous topic of present political situation. He proclaims himself to be a love of peace. He is worried about the attitude of Pakistan and China towards India. He says that both are not behaving properly. He says that he feels sad to see all this. Now he is talking about brotherhood. He says that all men are brothers in India also whether it is Gujrati or Maharastrian or any Hindi speaker. Different people in India have different funny habit. In spite of difference in habit they tolerate each others. The speaker's sure about Ram Rajya to come. Now the listeners are perhaps

bored, and are about to go. The speaker tells him that he is always welcome. He always enjoys his company.

Explain with Reference to the Context:

Stanza – I

I am standing for peace and non-violence
why world is fighting fighting,
why all people of the world
Are not following Mahatma Gandhi,
I am simply not understanding
Ancient Indian wisdom is 100% correct
I should say even 200% correct
But modern generation is neglecting
Too much going for fashion and foreign thing

Reference to Context:-

These lines quoted above have been taken from Nissim Ezekiel's poem 'The Patriot'. It is a humorous poem of forty-six lines. Through this poem Ezekiel satirizes the typical speech habits of Indian speaker of English. He deliberately uses inappropriate and ungrammatical language to suggest that such language is 'very Indian English'. He also makes fun of mental attitude and thought pattern of Indian people.

Explanation :-

The speaker says that he believe in peace and non-violence. He does not understand why people fight all the time and do not follow the teaching of Mahatma Gandhi. He

believes the ancient India wisdom is absolutely correct. He says that he feels very sad to see that modern generation neglect this wisdom of ancient India. He says that young Indian generation runs after fashion and things made in foreign.

Stanza 2.

Other day I am reading in newspaper
(Every day I am reading Times of India
To improve my English language)

How one good a fellow

Throw stone at Indira behn.

Must be student unrest fellow, I am thinking

Reference to Context :-

These lines quoted above have been taken from Nissim Ezekiel's poem 'The Patriot'. It is a humorous poem of forty-six lines. Through this poem Ezekiel satirizes the typical speech habits of Indian speaker of English. He deliberately uses inappropriate and ungrammatical language to suggest that such language is 'very Indian English'. He also makes fun of mental attitude and thought pattern of Indian people.

Explanation :-

the speaker says that he reads newspaper daily. He reads 'Times of India' to improve his English. The other day he read in the paper that a rogue throw stone at Indira behn.

He thinks that this rogue must belong to the category of undisciplined student.

Stanza 3.

“Friends, Romans, Countrymen, I am saying
(to myself)
lend me the ears.
Everything is coming
Regeneration, Remuneration, Contraception.
Be Patiently, brothers and sisters”

Reference to Context :-

These lines quoted above have been taken from Nissim Ezekiel’s poem ‘The Patriot’. It is a humorous poem of forty-six lines. Through this poem Ezekiel satirizes the typical speech habits of Indian speaker of English. He deliberately uses inappropriate and ungrammatical language to suggest that such language is ‘very Indian English’. He also makes fun of mental attitude and thought pattern of Indian people.

Explanation :-

In these lines speaker copy the famous speech of Antony in Shakespeare's ‘Julius Caesar’ without knowing that he is speaking to Indian not Romans. He says that friends listen me things are growing better. New things are coming to life and these are regeneration, remuneration, contraception. The young boys and girls must have patience. You need not to be restless because things are growing better.

Stanza 4.

“You want one class lass?
Very good for digestion.
With a little salt lovely drink,
Better than wine;
Not that I am ever tasting the wine
I’m the total teetotaller, completely total.
But I say
Wine is for the drunkards only.”

Reference to Context :-

These lines quoted above have been taken from Nissim Ezekiel’s poem ‘The Patriot’. It is a humorous poem of forty-six lines. Through this poem Ezekiel satirizes the typical speech habits of Indian speaker of English. He deliberately uses inappropriate and ungrammatical language to suggest that such language is ‘very Indian English’. He also makes fun of mental attitude and thought pattern of Indian people.

Explanation :-

In these lines the speaker praises a Indian drink lassi made from milk and curd. He says that lassi with a little salt added in it is very lovely drink. It is very good for digestion. He says that lassi is better drink than wine. However the speaker immediately makes it clear that he has never tested wine. He is ‘total teetotaller, completely total’. He considers wine to be only for drunkards.

Stanza 5.

What you think of prospect of world peace;
Pakistan behaving like this
China behaving like this
It is making me very sad, I am telling you
Really, most harassing me

Reference to Context :-

These lines quoted above have been taken from Nissim Ezekiel's poem 'The Patriot'. It is a humorous poem of forty-six lines. Through this poem Ezekiel satirizes the typical speech habits of Indian speaker of English. He deliberately uses inappropriate and ungrammatical language to suggest that such language is 'very Indian English'. He also makes fun of mental attitude and thought pattern of Indian people.

Explanation :-

In these lines speaker asks his listeners about their views on the topic of world peace. He worried about the attitude of Pakistan and China towards India. He says that both are not behaving properly. Their attitudes makes the speaker very sad. His heart is broken because nobody is thinking about the idea of world peace. These lines show the way of thinking of Indian people.

Stanza 6.

All men are brother, no?
In India also
Gujaratis, Maharashtrais, Hindiwallahs

All brothers- though some are having funny habits.

Still, you tolerate me,

I tolerate you,

One day Ram Rajya is surely coming

Reference to Context :-

These lines quoted above have been taken from Nissim Ezekiel's poem 'The Patriot'. It is a humorous poem of forty-six lines. Through this poem Ezekiel satirizes the typical speech habits of Indian speaker of English. He deliberately uses inappropriate and ungrammatical language to suggest that such language is 'very Indian English'. He also makes fun of mental attitude and thought pattern of Indian people.

Explanation :-

In these lines speaker proclaims that all men are brother. In India also, he believes that all men whether it is Gujaratis or Maharashtrais or Hindi speakers are brothers. He says that in India people have different habits and sometimes they are funny. He says that inspite of their funny habits he tolerate others and others tolerate him. The speaker is fully convinced that one day Ram Rajya will surely come.

Stanza 7.

"You are going?"

But you will visit again

anytime, any day,

I am not believing in ceremony

always I'm enjoying your company”.

Reference to Context :-

These lines quoted above have been taken from Nissim Ezekiel's poem 'The Patriot'. It is a humorous poem of forty-six lines. Through this poem Ezekiel satirizes the typical speech habits of Indian speaker of English. He deliberately uses inappropriate and ungrammatical language to suggest that such language is 'very Indian English'. He also makes fun of mental attitude and thought pattern of Indian people.

Explanation :-

The speaker has been talking to some people. Perhaps bored by the speaker they start to leave him. Addressing them, the speaker asks if the listeners are going away. The speaker hopes that they will visit him again. The speaker would welcome them at any day on anytime. The speaker says that he does not believe in ceremonies, he will always enjoy their company. These lines also show the mental attitude of Indian people.

Questions –Answer (Short Type)

Q. 1. Comment on the infringement of the rules of grammar and syntax in the 'The Patriot'?

Ans:- The speaker in the poem is a typical Indian. This poem, infact is a comment on the speech pattern of Indian people. In the whole poem the speaker uses Babu

English or Pidgin English. He does not care about the rules of grammar and syntax. For example he uses Present progressive tense for Present Indefinite Tense. The following lines best illustrate this point

“ I am standing for a peace and non-violence”

“ I am simply not understating”

“It is making me very sad, I am telling you”

“I am not believing in Ceremony”

“He also makes some other grammatical mistake as like absence of articles. For example “Why world is fighting fighting”, “why all people of world” etc. Here he does not use article ‘the’ before ‘world’. He also repeats words’. For example: ‘fighting fighting. According to rules this is wrong.

Q. 2. Make a list of words which create a typical Indian flavour.

Ans.: In this poem “The Patriot’ Ezekiel uses many words that create a typical Indian flavour. The idea behind using these words to make fun of the typical speech habits of Indian speaker of English. These words are the following : ‘fighting fighting’, ‘100% or 200% correct’, ‘goonda fellow’, ‘student unrest fellow’, ‘be patiently’, ‘Indian behaviour’, ‘Lassi’, ‘ total teetotaller’, ‘Gujaraties’, ‘Hindiwallahs’, ‘Ram Rajya’, ‘you are going’, ‘believing in ceremony’ etc.

Q.3. What is the implication of the expression:

‘Regeneration, Remuneration, Contraception’?

Ans.: The idea behind using these words: ‘Regeneration, Remuneration, Contraception’ is to make fun of speech pattern of Indian people. All these words indicate the fondness of Indians’ for pompous words. Because the situation in which the speaker uses these words hardly has any relevance. These lines very well show the mental attitude of a half literate class of Indians.

Q.4. Give examples of alliteration in the poem.

Ans.: Some of the examples of the alliteration in the poem are following :

- i) Fighting fighting
- ii) Fashion and foreign things
- iii) One glass lassi
- iv) Little salt lovely drink
- v) Total teetotaller, completely total
- vi) Student unrest fellow
- vii) Ram Rajya is surely coming.

Q.5. What features of Pidgin English are suggested in ‘The Patriot’.

Ans.: ‘Pidgin English’ is a variety of language made by coming contact with other language. The features of Pidgin English mentioned in the poem are many. First is the use of Present Progressive in the place of Simple Present. The

following example illustrates this feature very well: 'I am standing for peace and non-violence'. In this line 'standing' is used instead of 'stand'. Some other examples of this type of mistake are 'understanding', 'believing', 'neglecting', 'telling', 'making' 'neglecting'. The other is using the word fellow: examples are 'goonda fellow', 'student unrest fellow'. Repetition of word is also feature of Pidgin English for example 'fighting-fighting'. Omission of 'of' is also a example of Pidgin English. Instead of using 'one glass of lassi' the wirter used 'one glass lassi'.

Question-Answer (Essay Type)

Q.1. Comment on the ironic mode of 'The Patriot'.

Ans.: 'The Patriot' written by Nissim Ezekiel is a remarkable poem. In this poem, the poet has given an ironical description of typical speech habits of Indian speakers of English. Ezekiel is of the view that in India most of people use Babu English or Pidgin English. To stress his view he himself in this poem uses this type of English language. The speaker in this poem is talking to some other person. He is talking in English. But English he uses is not appropriate. He added many Hindi words in English while speaking. This variety is known as Pidgin English. It is highly ironical that he reads 'Time of India' daily to improve his English language. Yet he breaks the rules of

English very frequently. He does not care about grammar and syntax. He uses present progressive in the place of Present Indefinite. For example he says, 'I am standing for peace and non-violence. The verb to stand does not take a progressive tense. He also uses some other verbs in this manner. These are -understanding, neglecting, making, behaving, telling. He also makes some other grammatical mistakes like absence of articles. For example in this line: 'Why world is fighting fighting'. He did not use article 'the' before 'world'. Indians in their language are fond of repeating. But this is not done in English. But the speaker of this poem used this repetitive style. For example: 'fighting – fighting'. It is also a characteristic of Indianized English that they often omit of, while speaking. The speaker in this poem said: 'one glass lassi' instead of saying 'one glass of lassi'. These ironic depictions of Indianism continues throughout the poem. The speaker, while speaking, also add some Hindi words in English like 'goonda'. At some places he uses Present Tense for Past Tense situation. He says 'other days I am reading in newspaper, instead of 'was reading'. It is also highly ironical that speakers uses very high sounding words like 'Regeneration' 'Remuneration', 'Contraception' at very normal situation. He also make 'Remuneration' as important as 'contraception' and regeneration. Thus he ironically mixes trivial with

significant. There is also subtle in the projection of speaker's character. He calls himself love of peace and non-violence and follower of Mahatma Gandhi. He believes the ancient India in wisdom to be absolutely correct. He is also concerned about modern generation who neglect Indian wisdom. It is highly ironical that talking about these serious issues he suddenly makes a shift topic of lassi. Thus we can say that there is a lot of irony in the poem.

Q.2. What impressed and do you from of the character of the patriot on the basis your reading of the poem.

Ans.: 'The Patriot' is one of a group of poems termed 'very Indian English Poem'. Here the protagonist is presented as a typical Indian who speaks Indian English and who espouses causes which are supposed to be dears to Indians. He tried to prove himself a true patriot by saying that he loves everything that is Indian. He says that he believes in peace and non-violence. The calls himself a true follower of Mahatma Gandhi. He has deep faith in the ancient Indian culture. According to him ancient Indian wisdom is absolutely correct. Like every other Indian he has a high opinion for Indian drink lassi. He advocated brotherhood. He says that we Indians are all brothers, it does not matter that we belong to different regions. Like every Indian he also talks over the matter of

world peace. He is concerned about the behaviour of Pakistani and China towards India. He is a peace lover and believes in brotherhood. Like every Indian he is sure that one day Ram Rajya will come. His Indianess is very well evident in the use of English. He speaks English in a Indian manner. He does not bother himself about correctness. He apply many rules of Indian languages in English. Not only this he also add some Hindi words while speaking English. He reads 'Times of India' daily to improve his English. Yet he does not care about the rules of English language he uses present for past and progressive for simple present. He also boasts of his knowledge. He speaks a famous line from Shakespeare's 'Julius Caesar' but the line does not fit in the present situation. To cover it up he uses some high sounding word like: 'Regeneration' 'Remuneration' 'Contraception'. These lines hardly carry any relevance. The final picture appears in our mind that he is representative of half-literate class of Indian.