ENGLISH LITERATUR E

CRITICAL THINKING AND CREATIVE WRITING

OPEN ELECTIVE PAPER Volume - II

(As per National Education Policy 2020)

II SEMESTER

Undergraduate courses

Chief Editor

Dr. T.N. THANDAVA GOWDA

BENGALURU CITY UNIVERSITY

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CRITICAL THINKING AND CREATIVE WRITING -II Open Elective English Textbook for II Semester Undergraduate courses is prepared by the Members of the Textbook Committee, Bengaluru City University (BCU).

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FOREWORD

English Literature: Critical Thinking and Creative Writing, is an Open Elective paper prescribed for II Semester undergraduate under National Education Policy. The National Education Policy lays a lot of emphasis on skill development and experiential learning. In its maiden attempt, Bengaluru City University (BCU) has designed the text book with twin objectives of inducing literary sensibility in students and to help them cultivate the art of writing poetry. The skills of critical thinking and creative writing are the most required skills in the world of literary divergence and multiplicity of cultures.

I congratulate the Text Book Committee on its efforts in the preparation of the study material, which includes a variety of literary pieces, inculcates critical thinking and trains the students in poetry writing skills. I hope the text will motivate the teachers and the students to make best use of it and inspire the younger generation to take up creative ventures.

Prof. Lingaraja Gandhi
Vice-Chancellor
Bengaluru City University
Bengaluru

PREFACE

The Open Elective English Text book for II Semester undergraduate students, **ENGLISH LITERATURE: CRITICAL THINKING AND CREATIVE WRITING**, introduces them to literary selections that deal with issues pertaining to human emotions, ethics and social responsibilities. These pieces of writing in the form of poetry are meant to cultivate literary sensibilities in students and develop their imagination. It also sensitizes them to social concerns. As critical thinking and decision making are primary skills of higher learning, the text attempts to promote these skills. It also helps students to interpret literature as a form of cultural expression and learn self-expression.

The Course Book has two parts: The history and evolution of Poetry and the necessary ingredients of Poetry discussed at length and poetry writing session that will guide the students to cultivate the skill of writing poems. It is the second text produced in tune with the requirements of the National Education Policy.

I would like to thank the Chairperson and her team of teachers who have put in all their time and effort into the preparation of this textbook. I thank the Vice-Chancellor and the Registrar of Bengaluru City University, for their consistent support.

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A NOTE TO THE TEACHER

It is with great pleasure that we present the text book for the Open Elective Course in English, CRITICAL THINING AND CREATIVE WRITING as per the requirement of the National Education Policy 2020. The new policy of education emphasizes on experiential learning, skill development and personality enhancement in students and facilitate their holistic learning.

Open Elective Course is a new feature of National Education Policy to enable students to make their own choice of the subject they would like to study, apart from the Discipline Specific Core subjects. This indeed offers liberty to students to choose their subject of interest and also prevents narrowing down their field of study. As students need to become producers of literature and not remain as consumers, a novel idea manifests in the form of this text. The students are expected to learn about the history of poetry, components and devices used in art, critical analysis and interpretation. Moreover, they are encouraged to write poems using their own imagination and hone their creative skills sound better.

As this is a new feature in the text, teachers are required to take the students through the text with emphasis on structure and skills to be cultivated in addition to the discussion of poems. It is necessary to encourage them to understand, analyze, interpret the poems and look through the social prism and be receptive to the refractions that emerge.

The paper carries 3 credits and 3 hours of teaching.

Evaluation is based on both Formative and Summative Assessments.
Written Examination (Examination at the end of the semester) = **60**
Internal Assessment (Throughout the semester) = **40**
Total = **100**

As NEP stipulates performance/Activity- based assessment, teachers can conduct events and activities like, Group Discussion, Role Play, Seminar, Power Point Presentations, Poetry Writing Competitions etc. to award Internal Assessment marks. Lectures on Analysis and Appreciation of poetry by students can also be conducted to award IA marks.

The Committee expresses its sincere thanks to Dr. Thandava Gowda, Chairman, Board of Studies, Bengaluru City University for his support and encouragement. The Committee also expresses its deep sense of gratitude to Prof. Lingaraja Gandhi, the Honorable Vice-Chancellor of Bengaluru City University for his constant support.

Dr. R.V. SHEELA
Chairperson
Text Book Committee

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Unit-1

POETRY- A. HISTORY AND EVOLUTION OF THE GENRE

It's a challenge to determine the earliest work of poetry, unlike other literary forms that can be dated to precise texts and time periods. In one form or another, poetry has been around for thousands of years. However, we might think of the epic poem as the first instance of poetry, appearing as early as the 20th century B.C. Hundreds of years later, the sonnet form made its early appearance in 13th century. Before moving into more modern poetic forms, it's important to consider Restoration poetry of the 17th century and the satirical verses of John Dryden and Alexander Pope.

http://www.bookstellyouwhy.com/searchResults.php?category_id=811&action=browse&orderBy=relevanceWhen most of us think about poetry's beginnings, we're drawn to the work of notable Romantic poets or to the American poets who responded to the work of those British writers, reusing old forms and creating new ones. Yet by the 20th and 21st centuries, Modernism and the waves of change brought about by world war also influenced poetry, resulting in works by poets with distinct voices who came to enjoy global circulation.

The *Epic of Gilgamesh* often is cited as one of the earliest works of epic poetry, dating back to the 18th century B.C. Consisting of Sumerian poems, it's a text that was discovered through many different Babylonian tablet versions during archaeological excavations. Other examples of early epic poems might include the *Mahabharata* and the *Ramayana*, the latter of which has become an important narrative in both Hindu and Buddhist mythology throughout the regions of Asia.

The most notable works of epic poetry that require a mention are the *Iliad* and the *Odyssey*, both works of Greek mythology that have been attributed to the poet Homer. Written in dactylic hexameter, the *Iliad* recounts the battle between Achilles, a famed warrior, and King Agamemnon during the Trojan War. A companion of sorts to the *Iliad*, the *Odyssey* depicts the long journey of its hero, Odysseus.

Petrarch after whom the Petrarchan sonnet is named, is perhaps one of the most famous early writers of the sonnet. Following his work in the 14th century, other

poets created variations of the sonnet, but it became best known as an English poetic form through the work of William Shakespeare in the 16th century, popularly addressed as Shakespearean sonnets. Elizabethan poetry of the 1500s soon shifted into Restoration poetry and a marked a turn away from the sonnet.

It is interesting to note that the epic poetry of Homer ultimately resulted in the new forms created by contemporary writers like T.S. Eliot, Derek Walcott, and Seamus Heaney. Experimentation with the poetic form didn't begin with 20th century modernism, but rather in distinct variations on traditional forms that popped up hundreds of years before.

a. William Shakespeare (1564-1616)

William Shakespeare was a renowned English poet, playwright, and actor born in 1564 in Stratford-upon-Avon. His birthday is most commonly celebrated on 23 April, which is also believed to be the date of his death in 1616.

Shakespeare was a prolific writer during the Elizabethan and Jacobean ages of British theatre (sometimes called the English Renaissance or the Early Modern Period). Shakespeare's plays are perhaps his most enduring legacy, but his verses and poems also remain popular to this day.

Shakespeare's *Sonnets* are often breath taking, their main concern is 'love', but they also reflect upon time, change, aging, lust, absence, infidelity and the problematic gap between the ideal and the real about the person you love.

Sonnets 1 to 126 are supposed to be addressed to a young man, socially superior to the speaker. The first 17 sonnets encourage this youth to marry and father children, because otherwise 'thy end is truths and beauty's doom and date' (Sonnet 14) – that is, his beauty will die with him.

Sonnets 127 to 152 seem to be addressed to a woman, the so-called 'Dark Lady' of Shakespearean legend. This woman is elusive, often tyrannous, and causes the speaker great pain and shame. Many of these sonnets reflect on the paradox of the 'fair' lady's 'dark' complexion. As in Sonnet 127 he says, 'black was not counted

fair' in Shakespeare's era, which favoured fair hair and light complexions. This woman's eyes and hair are 'raven black' and yet the speaker finds her most alluring.

Shakespeare's sonnets are composed of 14 lines, and most are divided into three quatrains and a final, concluding couplet, rhyming *abab cdcd efef gg*. This sonnet form and rhyme scheme is known as the 'English' sonnet.

b. John Milton (1608–74)

John Milton is the most significant English writer after William Shakespeare. His epic Paradise Lost, classical tragedy Samson Agonistes and pastoral elegy Lycidas are widely regarded as the greatest poems of their kind in English.

John Milton's literary career can be divided into three clear and well-marked periods. Of these the first was the period of training, education and literary apprenticeship; the second was the period of political strife and turmoil; while the third was the period of great poems.

First period (1608-1639) Born in London to a family in easy circumstances and liberal Christians, from adolescence he dedicated himself to poetry. He was only Twenty-one when he wrote his first masterpiece 'Ode on the Morning of Christ's Nativity' in which his mastery is apparent as in the poems of maturity.

Lycidas (1657), probably the finest example of the pastoral elegy in English is a lament for a Cambridge fellow student who was drowned. In all these poems, the mental conflict of the poet is evident. In outward form he adheres to the Renaissance, writing either masques or pastorals. He introduced classical machinery and copiously drew on Greek mythologies to decorate his poems.

Second period begins from 1639 and extends to 1660. It was the period of civil war in England and Milton plunged headlong into the vortex of the conflict between Charles and his people. He wrote a number of prose pamphlets on Church, Government, divorce and the justice and on the king's execution. The sole exception to the prose were a dozen 'occasional' sonnets, among which are some of the noblest in the English language. Among these is the sonnet *On His Blindness*, which describes his vision.

The third period: Restoration of 1660, in forcing Milton back into private life allowed him to return to the high aims of his youth. He was blind, old, lonely and

cut off from all communion with the world. And yet these last years of worldly loss and privation were the greatest in the poet's life. Paradise Lost appeared in 1665; Paradise Regained in 1671 and Samson Agonistes in 1671. He died shortly after in 1674.

Milton's poetry is characterised by grandeur and sublimity of sentiments and swelling fullness and harmony of music. In terms of the musical quality of Milton's poetry, he is the greatest among English poets. As Matthew Arnold has observed: "In the sure and flawless perfection of his rhythm and diction, he is as admirable as Virgil and Dante, and in this respect, he is unique amongst us"

c. William Wordsworth (1770-1850)

William Wordsworth was one of the founders of English Romanticism and one of its most important intellects. He is remembered as a poet of spiritual and epistemological speculation, a poet concerned with the human relationship to nature. He was a fierce advocate of common vocabulary and speech patterns of common people in his poetry.

He began writing poetry as a young boy in grammar school, and before graduating from college he went on a walking tour of Europe, which deepened his love for nature and his sympathy for the common man: both major themes in his poetry. Wordsworth is best known for *Lyrical Ballads*, written is collaboration with Samuel Taylor Coleridge, and *The Prelude*, a romantic epic poem chronicling the 'growth of a poet's mind.'

The intense lifelong friendship between William Wordsworth and his sister Dorothy probably began when they, along with Mary Hutchinson, attended school at Penrith. Wordsworth wrote the poems that would go into the 1798 and 1800 editions of *Lyrical Ballads*—poems such as "Tintern Abbey," "Expostulation and Reply," "The Tables Turned," "Goody Blake and Harry Gill," and "Michael."

For Wordsworth, poetry, which should be written in the real language of men, is nevertheless "the spontaneous overflow of feelings: It takes its origin from emotion recollected in tranquillity."

This view finds eloquent expression in Wordsworth's most powerful early poem, "Tintern Abbey." Thinking of the way in which his memories of the Wye River valley had sustained him, Wordsworth wrote:

These beauteous forms,
Through a long absence, have not been to me
As is a landscape to a blind man's eye:
But oft, in lonely rooms, and 'mid the din
Of towns and cities, I have owed to them,
In hours of weariness, sensations sweet

His poems "The Solitary Reaper," "Resolution and Independence," and "Ode: Intimations of Immortality," are perhaps the greatest lyrics of his maturity. In these poems Wordsworth presents a fully developed, yet morally flexible picture of the relationship between human beings and the natural world. In 1843 Wordsworth was named poet laureate of England.

d. Alfred, Lord Tennyson (1809-1892)

Tennyson is the poet often regarded as the chief representative of the Victorian age in poetry. He was raised to the peerage in 1884. Alfred was precocious, and before his teens he had composed in the styles of Alexander Pope, Sir Walter Scott, and John Milton. To his youth also belongs *The Devil and the Lady* (a collection of previously unpublished poems published posthumously in 1930), which shows an astonishing understanding of Elizabethan dramatic verse. Lord Byron was a dominant influence on the young Tennyson.

Tennyson's reputation as a poet increased at Cambridge. In 1829 he won the chancellor's gold medal with a poem called *Timbuctoo.* In 1830 *Poems, Chiefly Lyrical* was published; and in the same year Tennyson, Hallam, and other Apostles went to Spain to help in the unsuccessful revolution against Ferdinand VII.

The year 1850 marked a turning point. Tennyson resumed his correspondence with Emily Selwood, and their engagement was renewed and followed by marriage. Meanwhile, Edward Moxon offered to publish the elegies on Hallam that Tennyson had been composing over the years. They appeared, at first anonymously, as *In Memoriam* (1850), which had a great success with both reviewers and the public,

won him the friendship of Queen Victoria, and helped bring about, in the same year his appointment as poet laureate.

In Memoriam is a vast poem of 131 sections of varying length with a prologue and epilogue. Inspired by the grief Tennyson felt at the untimely death of his friend Hallam, the poem touches on many intellectual issues of the Victorian Age as the author searches for the meaning of life and death and tries to come to terms with his sense of loss.

Tennyson's position as the national poet was confirmed by his *Ode on the Death of the Duke of Wellington* (1852) - though some critics at first thought it disappointing - and the famous poem on the charge of the Light Brigade at Balaklava, published in 1855 in *Maud and Other Poems*.

Tennyson's poetry is remarkable for its metrical variety, rich descriptive imagery, and exquisite verbal melodies. But Tennyson was also regarded as the preeminent spokesman for the educated middle-class Englishman, in moral and religious outlook.

e. Robert Browning (1812-1889)

Robert Browning was an English poet and playwright who became famous during the Victorian era, for his dramatic verses in poems and plays. His writing skills, imagination and way of expression were highly influenced by his father's experiences. His rise in popularity as a poet was due to his dramatic monologue where a character reveals his or her personal insights to a listener. His works were initially regarded by the poets of the 20th century to be too obscure but eventually became highly popular. In spite of having no formal education during his childhood and being home-schooled, he was an extremely bright student who completed reading all the fifty volumes of '*Biographie Universelle'*. He wrote his first book of poems when he was only twelve years old but destroyed it as he could not find anybody to publish it. He had learnt French, Greek, Italian and Latin fluently all by himself by the time he was fourteen years old.

After mastering the art of writing dramatic monologues, he published his first long poem titled '*Pauline, a Fragment of a Confession'* in March 1833 which caught the attention of Dante Gabriel Rosetti.

It was followed by the poem 'Paracelsus' in 1835 based on a visit to St. Petersburg in Russia, with the Russian Consul General named Chevalier George de Benkhausen. It received encouraging reviews from critics including Charles Dickens and William Wordsworth.

Robert Browning is best known for the poem 'The Pied Piper of Hamelin' which was very popular among children. It was published in the paper 'Dramatic Lyrics' in 1842. He himself did not regard this poem to be consequential at that time but it became popular later.

In 1862 he published 'Collected Poems' and in 1863 published 'Dramatis Personae' for which he received high praise. 'Dramatis Personae' has both a first and a second edition. The 'Browning Society' was formed when he was still alive which was rare, for a poet.

f. Mathew Arnold (1822-1888)

Arnold was an English Victorian poet and literary and social critic, noted especially for his classical attacks on the contemporary tastes and manners of the 'Barbarians' (the aristocracy), the "Philistines" (the commercial middle class), and the "Populace." He became the apostle of "culture" in such works as *Culture and Anarchy* (1869).

The work that gives Arnold his high place in the history of literature and the history of ideas was all accomplished in the time he could spare from his official duties. His first volume of verse was *The Strayed Reveller, and Other Poems. By A.* (1849); this was followed (in 1852) by another under the same initial: *Empedocles on Etna, and Other Poems*. In 1853 appeared the first volume of poems published under his own name; it consisted partly of poems selected from the earlier volumes.

Though much of Arnold's most characteristic verse is in this vein of soliloquy or intimate confession, he can sometimes rise, as in *Sohrab and Rustum*," to epic severity and impersonality; to lofty meditation, as in "Dover Beach"; and to sustained magnificence and richness, as in "The Scholar Gipsy" and "Thyrsis"—where he wields an intricate stanza form without a stumble.

It is said that when the poet in Arnold died, the critic was born; and it is true that from this time onward he turned almost entirely to prose. Some of the leading ideas and phrases were early put into currency in *Essays in Criticism* (First Series, 1865; Second Series, 1888) and *Culture and Anarchy*. The first essay in the 1865 volume,

The Function of Criticism at the Present Time, is an overture announcing briefly most of the themes he developed more fully in later work. It is at once evident that he ascribes to "criticism" a scope and importance hitherto undreamed of.

Culture and Anarchy is in some ways Arnold's most central work. It is an expansion of his earlier attacks, in "The Function of Criticism" and "Heinrich Heine," upon the smugness, philistinism, and mammon worship of Victorian England.

Lastly Arnold turned to religion, the constant preoccupation and true centre of his whole life, and wrote *St. Paul and Protestantism* (1870), *Literature and Dogma* (1873), *God and the Bible* (1875), and *Last Essays on Church and Religion* (1877). In these books, Arnold really founded Anglican "modernism."

g. Ralph Waldo Emerson (1803-1882)

An American essayist, poet and popular philosopher, Ralph Waldo Emerson began his career as a Unitarian minister in Boston, but achieved worldwide fame as a lecturer and the author of such essays as "Self - Reliance," "The Over-Soul," and "Fate." He influenced generations of Americans, from his friend Henry David Thoreau to John Dewey, and in Europe, Friedrich Nietzsche, who takes up such Emersonian themes as power, fate, the uses of poetry and history, and the critique of Christianity.

In his lifetime, Ralph Waldo Emerson became the most widely known man of letters in America, establishing himself as a prolific poet, essayist, popular lecturer, and an advocate of social reforms who was nevertheless suspicious of reform and reformers.

Emerson's most famous work, *Self-Reliance* can truly change one's life for the better. Other famous works are *The American Scholar* summary, The Lord's Supper, Nature, *St. Augustine Confessions*, Harvard Divinity School Address, English Traits, Representative Men, and his collection of poems.

The 1840s were productive years for Emerson. He founded and coedited the literary magazine The Dial, and he published two volumes of essays in 1841 and 1844. Some of the essays, including "Self-Reliance," "Friendship" and "Experience," are among his best-known works.

His *Representative Men (1840)* contains biographies of Plato, Swedenborg, Montaigne, Shakespeare, Napoleon, and Goethe. In *English Traits* he

gave a character analysis of a people from which he himself stemmed. *The Conduct of Life* (1860), Emerson's most mature work, reveals a developed humanism together with a full awareness of human limitations. It may be considered as partly confession. Emerson's collected *Poems* (1846) were supplemented by others in *May-Day* (1867), and the two volumes established his reputation as a major American poet.

Emerson's voice and rhetoric sustained the faith of thousands in the American lecture circuits between 1834 and the American Civil War. He served as a cultural middleman through whom the aesthetic and philosophical currents of Europe passed to America, and he led his countrymen during the burst of literary glory known as the American renaissance (1835–65). As a principal spokesman for Transcendentalism, the American tributary of European Romanticism, Emerson gave direction to a religious, philosophical, and ethical movement that above all stressed belief in the spiritual potential of every person.

h. Robert Frost (1874-1963)

Robert Frost was born in San Francisco, but his family moved to Lawrence, Massachusetts, in 1884 following his father's death. The move was actually a return, for Frost's ancestors were originally New Englanders, and Frost became famous for his poetry's engagement with New England locales, identities, and themes.

Robert Frost reached the zenith of his popularity during his life time and as the most awarded American poet. He has been hailed as 'the one great American poet of our time', a New Englander in the 'great tradition', fit to be placed beside Emerson, Hawthorne and Thoreau. All these praises are drowned by that glorious remark equating Frost with America - he has been called *The Voice of America*.

No other American poet can claim to have described the scenes of nature with such intense, engrossing vividness of detail as Frost has been able to do. Frost's first volume of poems *A Boy's Will* took the literary world by storm. It was astonishingly typical American portrayal of the scenes of nature that were the poet's favourite haunts and the inspiration behind the poems contained in this volume.

Frost has remained within his New England world. He has used its climate and topography, its locally - agreed - upon virtues and attitudes; he has remained as close to New Hampshire as New Hampshire has remained to the nineteenth century.

In *Two Tramps in Mud Time*, there is the situation likely to be found in much of Frost's work. The subject matter is concerned with a man, the poet, chopping blocks of beech on a warm day in April, which can turn into 'the Middle of March', if a wind comes frozen off a peak. The man chops the blocks very Skilfully - he is proud of his being engaged in manual labour, no matter how 'unimportant tasks, they are. He lives with restraint, a life of self-control but his is not the uncaring, unconcerned individualism of a misanthrope or a fanatic. His individualism is always coloured by a tinge of the common good. The New England tradition has made the poem easy to write, has furnished the subject matter, the point of view, and the tone.

In the first two volumes of his poems, Frost introduced not only his affection for New England themes and his unique blend of traditional meters and colloquialism, but also his use of dramatic monologues and dialogues. “Mending Wall,” the leading poem in *North of Boston,* describes the friendly argument between the speaker and his neighbour as they walk along their common wall replacing fallen stones; their differing attitudes toward “boundaries” offer symbolic significance typical of the poems in these early collections.

Mountain Interval marked Frost’s turn to another kind of poem, a brief meditation sparked by an object, person or event. Like the monologues and dialogues, these short pieces have a dramatic quality. “Birches,” discussed above, is an example, as is “The Road Not Taken,” in which a fork in a woodland path transcends the specific.

Frost’s most famous and, according to J. McBride Dabbs, most perfect lyric, “Stopping by Woods on a Snowy Evening,” is also included in this collection; conveying “the insistent whisper of death at the heart of life,” the poem portrays a speaker who stops his sleigh in the midst of a snowy woods only to be called from the inviting gloom by the recollection of practical duties.

The poem “Birches” contains the image of slender trees bent to the ground temporarily by a boy’s swinging on them or permanently by an Ice-storm. But as the poem unfolds, it becomes clear that the speaker is concerned not only with child’s play and natural phenomena, but also with the point at which physical and spiritual reality merge.

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B. COMPARISON TO INDIAN LITERATURE TRACING THE ORIGIN

Indian Literature refers to the literature produced on the Indian subcontinent until 1047 and in the Republic of India thereafter. The earliest works of Indian Literature were orally transmitted. Sanskrit literature begins with the oral tradition of the Rig Veda a collection of literature dating to the period 1500-1200 BCE. The Sanskrit epics *Ramayana* and *Mahabharata* were subsequently codified and appeared towards the end of the 2nd millennium BCE. Classical Sanskrit literature developed rapidly during the first few centuries of the first millennium BCE. Veda Vyasa's *Mahabharata* and Valmiki's *Ramayana*, written in Sanskrit, are regarded as the greatest Sanskrit epics.

1. **Ramayana**, (Sanskrit: "Rama's Journey") shorter of the two great epic poems of India, the other being the *Mahabharata* ("Great Epic of the Bharata Dynasty"). The *Ramayana* was composed in Sanskrit, probably before 300 BCE, by the poet Valmiki and in its present form consists of some 24,000 couplets divided into seven books. The Ramayana is an all-popular epic in South and Southeast Asia. It is the story of King Rama of Ayodhya whose wife Sita is abducted by Ravana. King Rama fights against the demon Ravana with his monkey army and gets back Sita. Along the way, it teaches life lessons. It is regarded as a religious and holy text as well. The Ramayana is told and retold orally, through literature (and comic books too), plays, movies and is a reference in many other forms of popular culture today.

The great epic speaks about the exile and the return of **Rama**, prince of Ayodhya. It was composed in **Sanskrit** by the sage Valmiki, who taught it to Rama's sons, the twins Lava and Kush. At about 24,000 verses, it is a rather long poem and, by tradition, is known as the *Adi Kavya* (*adi* = original, first; *kavya* = poem). While the basic story is about palace politics and battles with demon tribes, the narrative is interspersed with philosophy, ethics, and notes on duty.

2. **SHLOKA**

Shloka or **śloka** is a poetic form used in Sanskrit, the classical language of India. In its usual form it consists of four *pādas* or quarter-verses, of 8 syllables each, or (according to an alternative analysis) of two half-verses of 16 syllables each. The metre is similar to the Vedic *anuṣṭubh* metre, but with stricter rules. The *śloka* is

the basis for Indian epic verse, and may be considered the Indian verse form *par excellence*, occurring as it does far more frequently than any other metre in classical Sanskrit poetry. The *śloka* is the verse-form generally used in the *Bhagavad Gita*, the *Mahabharata*, the *Ramayana*, the *Puranas*, *Smritis*, and scientific treatises of Hinduism such as *Sushruta Samhita* and *Charaka Samhita*. The *Mahabharata*, for example, features many verse metres in its chapters, but 95% of the stanzas are *ślokas* of the *anuṣṭubh* type, and most of the rest are *tristubh*s.

The traditional view is that this form of verse was involuntarily composed by Vālmīki, the author of the *Ramayana*, in grief on seeing a hunter shoot down one of two birds in love . In a broader sense, a *śloka*, according to Monier-Williams, can be "any verse or stanza; a proverb, saying".

A typical *śloka* is the following, which opens the Bhagavad Gita:

dharma-kṣetre kuru-kṣetre
samavetā yuyutsavaḥ
māmakāḥ pāṇḍavāś caiva
kim akurvata sañjaya

3. VERSE

In the countable sense, a **verse** is formally a single metrical line in a poetic composition. However, verse has come to represent any division or grouping of words in a poetic composition, with groupings traditionally having been referred to as stanzas.

In the uncountable (mass noun) sense **verse** refers to "poetry" as contrasted to prose.[1] Where the common unit of verse is based on meter or rhyme, the common unit of prose is purely grammatical, such as a sentence or paragraph.[2]

In the second sense **verse** is also used in contrast to poetry to suggest work that is too pedestrian or too incompetent to be classed as poetry.

4. FOLK POETRY

The term refers to **poems of an oral tradition** that may date back many years; that is, it has been transmitted over time (between generations) only in spoken (and non-written) form. Folk poetry in general has several characteristics. It is referred to as 'Janapada Sahitya'. It may be informal and the poem cannot be attributed to any single poet. It may 'belong' to the society, and its telling may be an implicitly social activity. The term can refer to poems of an oral tradition that may date back many years; thus as an oral tradition folk poetry requires a performer to promulgate it over generations.

India is a vast and diverse country having a natural treasure of folk tales and folk literature. Folk literature may be a part and parcel of the language and culture of any society. Folk literature also called folklore or oral tradition is that the lore (traditional knowledge and beliefs) of cultures having no written communication. It is transmitted by word of mouth and consists, as does Write literature, of both prose and verse narratives, poems and songs, myths, dramas, rituals, proverbs, riddles, and therefore the like. Nearly all known peoples, now or within the past, have produced it. The diversity of India's culture ensures a wide but complex range of literature which is based on the traditional language and customs from different regions, religious and social groups, and tribes. Most of the Folk tales are created, spread, and retained in the vernacular languages as Folktales exercise a powerful influence over the popular imagination, with folk heroes often being deified in villages. This paper deliberates on various aspects of the Indian Folk literature regarding its connection with the development of regional vernacular literature in India.

The vast narrative material existing within the subcontinent has the unique fortune of possessing the oldest narrative traditions within the world. Besides the Rigveda, the Ramayana, the Mahabharata, the Puranas, and the Upnishads, which is rightly called an encyclopedia of Indian religion and mythology are holy texts. Narayan pandit's Hitopadesha, Gunadhya's Brihatkatha, Somdeva's Kathasaritsagar, Sihdasa's Vetal Panchavimashti', and other works like Sukhasaptadi' and Jatakas are the simplest examples.

5. MODERN POETRY

Modern Indian poetry in English is a relatively new entrant in India's poetic traditions, which have existed for more than 4000 years. However, in a span of 65 years, modern Indian poetry has carved a space of its own, with voices that are strong, exploratory and revealing, often emblematic of the challenges independent India has faced. Whether it's the self-scrutinizing verse of Jewish Indian poet Nissim Ezekiel leading to greater insights, the paradoxical beauty of street life captured photographically in Arun Kolatkar's poems, A.K. Ramanujam's original poems and translations or the explosive feminist poetry of Kamala Das, Indian poetry in English has inspired and enlightened many, revealing an ethos that is its own.

Modern Indian poetry in English can be defined as poetry written/published from 1947 onwards (the year India gained Independence from British rule), by poets of Indian origin, writing in the English language. This includes poetry from the Indian Diaspora, written by poets of Indian origin/ancestry, born or settled outside of India. With India having over 1500 languages, modern Indian poetry in English carries with it the weight of being written in the language of those who once ruled India, and along with that, the accusation of not being 'true' or 'authentic' to the Indian experience. Tags such as *Indian Anglophone*, *Indo-English, Indo-Anglian, Indian English*, *post-colonial*, make matters even more complicated and at the same time remind us that modern Indian poetry is not so easy to label. While scholars and critics alike debate but it is desirable to look at modern Indian poetry as a body of work that is constantly growing, shifting and evolving, while remaining true to what poetry means, in a language that has come to transcend geographies.

a. Sri Aurobindo (1872-1950)

Sri Aurobindo, his original name was Aurobindo Ghose. Aurobindo is also spelled Aravinda, Sri also spelled Shri, (yogi, seer, philosopher, poet, and Indian nationalist who propounded a philosophy of divine life) on earth through spiritual evolution.

Sri Aurobindo is one of the greatest minds of the twentieth century. Aurobindo the mahayogi, the philosopher, the poet, the interpreter of Indian thought, Aurobindo the critic and the radical politician — all these hats fit him. According to K.R. Srinivasa Iyengar 'Aurobindo was not merely a writer who happened to write in English but really an English writer'. It was he who propounded a philosophy of divine life on the earth through spiritual evolution.

Sri Aurobindo Ghose was born in Calcutta on 15 August 1872. He left his body on December 5, 1950 in Pondicherry. He started his school education in a Christian Convent school in Darjiling. At the age of seven he was sent to England for education. There he studied at St. Paul's School, London. After that he entered the King's College of Cambridge. After returning to India in 1892, he worked in the Princely State of Baroda for the next thirteen years. For some time, he served as a professor in Baroda College also. In India he started the serious study of Yoga and Sanskrit language. From 1902 to 1910 he actively participated in the freedom movement of India. It was he who openly put forward the idea of complete independence for the country. In 1910 he withdrew himself from politics and went to Pondicherry. There he devoted himself entirely to spiritualism. In Pondicherry he founded a community of spiritual seekers. In 1926 it took shape as the Sri Aurobindo Ashram. This Ashram eventually attracted seekers from many countries through the world. During his forty years in Pondicherry, he evolved a new method of spiritual practice, which he called the Integral Yoga.

Among his writings, *Essays on the Gita (1922), The Life Divine (1939), Collected Poems and Plays (1942), The Synthesis of Yoga (1948), The Human Cycle (1949), The Ideal of Human Unity (1949), Savitri (1950) and On the Veda (1956)* are very popular.

The central theme of Sri Aurobindo's vision is the evolution of life into a 'life divine'. In his own words: 'Man is a transitional being. He is not final.' Sri Aurobindo's poetry is meant to bridge the present and the future. In his earlier poems the evolution of life is at the centre. These poems discuss philosophy of life of Sri Aurobindo. They show the close relationship of Man, Nature and God.

Essays on the Gita is a very popular work by Aurobindo. It beautifully discusses the doctrine of *Bhagavad Gita*. *The Life Divine* is another popular composition by

Aurobindo. It is his principal philosophic work. It is his spiritual autobiography that deals with his theory of spiritual evolution. It also deals with the philosophical aspect of Integral Yoga. *The Secret of the Veda* is mostly an introspection of the Vedic past. Briefly it is a study of the way of writing of the Vedic mystics, their philosophic system and their system of symbols. *Synthesis of Yoga* also deals with the principles and methods of Integral Yoga.

Savitri: A Legend and a Symbol is Sri Aurobindo's masterpiece poetic work. It is a spiritual epic poem in blank verse. It contains nearly 24,000 lines. Here a tale of the Mahabharata is made a symbol of the human soul's spiritual quest. It is the supreme expression of Sri Aurobindo's vision. It presents the drama of integral self-realization. It has also been called 'Eternity in Words' Here the poet succeeds in expressing his mystic experiences and Yogic realizations. Here the soul achieves a complete spiritual transformation.

In short, Sri Aurobindo is a great poet and a skilful craftsman. He is a master in the use of blank verse. His poetic expression is fantastic. His grand, mantric and mystic style is appreciated in the entire world.

b. Rabindranath Tagore (1861-1941)

Rabindranath Tagore (1861-1941) was the youngest son of Debendranath Tagore, a leader of the Brahmo Samaj, which was a new religious sect in nineteenth century Bengal and which attempted a revival of the ultimate monistic basis of Hinduism as laid down in the *Upanishads*. He also started an experimental school at Shantiniketan where he tried his Upanishadic ideals of education. From time to time he participated in the Indian nationalist movement, though in his own non-sentimental and visionary way; and Gandhi, the political father of modern India, was his devoted friend. Tagore was knighted by the ruling British Government in 1915, but within a few years he resigned the honour as a protest against British policies in India. Rabindranath Tagore, who composed the National Anthem of India and won the Nobel Prize for Literature in 1913, was a multitalented personality in every sense.

Rabindranath Tagore's writing is deeply rooted in both Indian and Western learning traditions. Apart from fiction in the form of poetry, songs, stories, and dramas, it also includes portrayals of common people's lives, literary criticism, philosophy, and social issues. Rabindranath Tagore originally wrote in Bengali, but later reached a

broad audience in the West after recasting his poetry in English. In contrast to the frenzied life in the West, his poetry was felt to convey the peace of the soul in harmony with nature.

Although Tagore wrote successfully in all literary genres, he was first of all a poet. Among his fifty and odd volumes of poetry are *Manasi* (1890) [The Ideal One], *Sonar Tari* (1894) [The Golden Boat], *Gitanjali* (1910) [Song Offerings], *Gitimalya* (1914) [Wreath of Songs], and *Balaka* (1916) [The Flight of Cranes]. The English renderings of his poetry, which include *The Gardener* (1913), *Fruit-Gathering* (1916), and *The Fugitive* (1921), do not generally correspond to particular volumes in the original Bengali; and in spite of its title, *Gitanjali: Song Offerings* (1912), the most acclaimed of them, contains poems from other works.

Since Rabindranath Tagore changed the way Bengali literature was viewed, he left an everlasting impression. Apart from many of his busts and statues that have been erected in many countries, many yearly events pay tribute to the legendary writer. Many of his works were made international, thanks to a host of translations by many famous international writers. There are five museums dedicated to Tagore. While three of them are situated in India, the remaining two are in Bangladesh. The museums house his famous works, and are visited by millions every year.

c. Toru Dutt (1856-1877)

Tarulata Dutt, also known as Toru, was born to a Bengali family on March 4, 1856 in Rambagan, Manicktollah Street, in erstwhile Calcutta. She came from a liberal family where education, art and linguistics were encouraged. Toru Dutt is often considered the first Indian poetess to write verses in French and in English.

In the colonial era, though, it was an almost impossible feat since Indian writers were subject to grinding criticism from English literary pundits. Yet at a time like that, Toru Dutt attained much recognition for her compositions. Her work went on to being reviewed favourably enough to get republished. Yet she would not live very long to see any of it.

Toru Dutt was well versed in Bengali, French and English. She soon began to write poems in the latter two languages. Upon returning to India, she dedicated herself to studying Sanskrit and getting back to her roots. Her first publication was when she

was only eighteen, in the *Bengal Magazine*. She had written an essay on French poet Leconte de Lisle followed by a second on another French poet Joséphin Soulary. Though interesting, both works gave her little acclaim. It was still the foothold she needed to break into solitary publishing. Sometime shortly afterwards she wrote her first book *The Diary of Mlle. D'Arvers* (also known as *The Romance of Mlle. D'Arvers*).

Toru composed the poem *Our Casuarina Tree* which became a symbol of her happy childhood memories. She personified the Casuarina tree with the essence of her dead siblings thus hoping to preserve their memories through her poem. In 1876, the first edition of her book *A Sheaf Gleaned in French Fields* was published by the *Saptahik Sambad Press*, Bhowanipore. It was a compilation of translated French poems that she had been working on with her late sister, along with personal observations and anecdotes.

Most of her works were published posthumously. Following her death, her father started going through her papers and began the task of popularizing them. *A Sheaf Gleaned in French Fields* was edited and published a second and a Third time in later years. Outside her work, much of what we know of Toru Dutt comes from her letters to her cousin Arun Chunder Dutt and her friend Mary Martin. In early twentieth century author Harihar Das came across her poem *Buttoo* in an examination Textbook. He was so captivated by the beauty of its verses that he set out to search for more information on her. Yet all he came across was an old photograph of Dutt. Years later he found her book *A Sheaf Gleaned in French Fields* in his father's library. Das decided to write her biography and started collecting her works. He published all of it paraphrasing all the information he had on the poetess immortalizing her in his book *Life and Letters of Toru Dutt*. She remains an exemplary persona in Indian and international literature till date.

d. Sarojini Naidu (1879-1949)

Sarojini Naidu was a political activist, feminist, and poet. She was the first Indian woman to the president of the Indian National Congress. Her work as a poet earned her the sobriquet 'the Nightingale of India'.

She led an active literary life and attracted notable Indian intellectuals. At the age of 12, she started writing. *Maher Muneer*, her play which was written in Persian impressed the Nizam of the Kingdom of Hyderabad. Her English poetry took the form of lyric poetry in the tradition of British Romanticism. She was also famous for her vivid use of rich sensory images in her writing, and for her depictions of India. Her first volume of poetry was published in 1905 named The Golden Threshold. She was elected as a fellow of the Royal Society of Literature in 1914.

In 1912, her second and most strongly nationalist book of poems, *The Bird of Time,* was published. Her collected poems that were written in English have been published under the titles *The Sceptred Flute* (1928) and *The Feather of the Dawn* (1961).

Sarojini Naidu's work earned her the sobriquet 'the Nightingale of India' or Bharat Kokila' from Mahatma Gandhi. He appreciated the colour, imagery, and lyrical quality of her poetry. Her poetry consists of both children's poems and various other themes including patriotism, romance, and tragedy.

She was known as ‘one of India's feminist luminaries. 13 February is observed as National Women's Day to commemorate the birth anniversary of Sarojini Naidu. She was known as the ‘Nightingale of India’. Also, Edmund Gosse called her "the most accomplished living poet in India" in 1919. She was also memorialized in the Golden Threshold which was an off-campus annex of the University of Hyderabad named for her first collection of poetry. Now, Golden Threshold houses the Sarojini Naidu School of Arts & Communication at the University of Hyderabad.

A twenty minute documentary about Naidu's life, “Sarojini Naidu – The Nightingale of India” was produced by the Government of India Films Division in 1975. It was directed by Bhagwan Das Garga.

e. Nissim Ezekiel (1924-2004)

Nissim Ezekiel is an Indian poet who is famous for writing his poetry in English. He had a long career spanning more than forty years, during which he drastically

influenced the literary scene in India. Many scholars see his first collection of poetry, *A Time to Change,* published when he was only 28 years old, as a turning point in postcolonial Indian literature towards modernism.

Ezekiel was born in 1924 in Bombay to a Jewish family. They were part of Mumbai's Marathi-speaking Jewish community known as Bene Israel. His father taught botany at Wilson College, and his mother was the principal of a school. Ezekiel graduated with his bachelor's degree in 1947. In 1948, he moved to England and studied philosophy in London. He stayed for three and a half years until working his way home on a ship.

Upon his return, he quickly joined the literary scene in India. He became an assistant editor for *Illustrated Weekly* in 1953. He founded a monthly literary magazine, *Imprint,* in 1961. He became an art critic for the *Times of India.* He also edited *Poetry India* from 1966-1967. Throughout his career, he published poetry and some plays. He was a professor of English and a reader in American literature at Bombay University in the 1990s, and secretary of the Indian branch of the International Writer's Organization, PEN. Ezekiel was also a mentor for the next generation of poets, including Dom Moraes, Adil Jussawalla and Gieve Patel. Ezekiel received the Sahitya Akademi cultural award in 1983. He also received the Padma-Shri, India's highest honor for civilians, in 1988.

Ezekiel died in 2004 after a long battle against Alzheimer's Disease. At the time of his death, he was considered the most famous and influential Indian poet who wrote in English.

Despite the fact that he wrote in English, Ezekiel's poems primarily examine themes associated with daily life in India. Through his career, his poems become more and more situated in India until they can be nothing else but Indian. Ezekiel has been criticized in the past as not being authentically Indian on account of his Jewish background and urban outlook. Ezekiel himself writes about this in a 1976 essay entitled "Naipaul's India and Mine," in which he disagrees with another poet, V.S. Naipaul, about the critical voice with which he writes about India. "While I am not a Hindu and my background makes me a natural outsider," Ezekiel writes, "circumstances and decisions relate me to India. In other countries I am a foreigner. In India I am an Indian. When I was eighteen, a friend asked me what my ambition was. I said with the naive modesty of youth, ‘to do something for India.’ We can see this attitude at work in Ezekiel's poetry — even when his poems satirical, they come

from the voice of a loving insider rather than someone who is looking from the outside. In this way, Ezekiel's poems are quintessentially Indian because they exist there. Ezekiel writes, “India is simply my environment. A man can do something for and in his environment by being fully what he is, by not withdrawing from it. I have not withdrawn from India.”

Ezekiel is most remembered for his poem ‘Night of the Scorpion’. Ezekiel has been appreciated for his well-crafted diction, works dealing with common and mundane themes, and unsentimental and realistic sensibility. He enriched and enlarged Indian English literature by including familial events, sceptical societal introspection, etc.

Nissim Ezekiel’s collected poems were first anthologized in 1992 by Oxford India. Since then, it has published three impressions and two editions of the anthology. When read from cover to cover, the poems show Ezekiel's evolution as a poet from the age of 28 to 62. These poems are spread over a wide spectrum and reflect the changes that Ezekiel made in his writing over time. Some memorable poems by Nissim Ezekiel are *Night of the Scorpion, Good bye party to Miss Pushpa T.S., The Worm, Poet, Lover, Birdwatcher, Midmonsoon Madness*.

f. Salman Rushdie (b. June 19 1947)

Sir Ahmed Salman Rushdie, (born June 19, 1947, Bombay [now Mumbai], India), Indian-born British writer whose allegorical novels examine hist orical and philosophical issues by means of surreal characters, brooding humour, and an effusive and melodramatic prose style. His treatment of sensitive, religious and political subjects made him a controversial figure.

Rushdie was the son of a prosperous Muslim businessman in India. He was educated at Rugby School and the University of Cambridge, where he received an M.A. degree in history in 1968. Throughout most of the 1970s he worked in London as an advertising copywriter. His first published novel, *Grimus*, appeared in 1975. Rushdie’s next novel, *Midnight’s Children* (1981), a fable about modern India, was an unexpected critical and popular success that won him international recognition. A film adaptation, for which he drafted the screenplay, was released in 2012.

The novel *Shame* (1983), based on contemporary politics in Pakistan, was also popular, but Rushdie's fourth novel, *The Satanic Verses*, encountered a different reception. Some of the adventures in this book depict a character modelled on the Prophet Muhammad and portray both him and his transcription of the Quran in a manner that, after the novel's publication in the summer of 1988, drew criticism from Muslim community leaders in Britain, who denounced the novel as blasphemous.

Despite the standing death threat, Rushdie continued to write, producing *Imaginary Homelands* (1991), a collection of essays and criticism; the children's novel *Haroun and the Sea of Stories* (1990); the short story collection *East, West* (1994); and the novel *The Moor's Last Sigh* (1995).

Following his return to public life, Rushdie published the novels *The Ground Beneath Her Feet* (1999) and *Fury* (2001). *Step Across This Line*, a collection of essays he wrote between 1992 and 2002 on subjects ranging from the September 11 attacks to *The Wizard of Oz*, was issued in 2002. Rushdie's subsequent novels include *Shalimar the Clown* (2005), an examination of terrorism that was set primarily in the disputed Kashmir region of the Indian subcontinent, and *The Enchantress of Florence* (2008), based on a fictionalized account of the Mughal emperor Akbar. The children's book *Luka and the Fire of Life* (2010) centres on the efforts of Luka - younger brother to the protagonist of *Haroun and the Sea of Stories* - to locate the titular fire and revive his ailing father. Revelling in folkloric allusion - the title references *The Thousand and One Nights* - the novel unfurls a tapestry of connected stories celebrating the human imagination.

In *The Golden House* (2017), Rushdie explored the immigrant experience in the United States through a wealthy Indian family that settles in New York City in the early 21st century. His next novel, *Quichotte* (2019), was inspired by Cervantes's *Don Quixote*. *Languages of Truth: Essays 2003–2020* appeared in 2021.

Rushdie received the Booker Prize in 1981 for *Midnight's Children*. The novel subsequently won the Booker of Bookers (1993) and the Best of the Booker (2008). These special prizes were voted on by the public in honour of the prize's 25th and

40th anniversaries, respectively. Rushdie was knighted in 2007, an honour criticized by the Iranian government and Pakistan's parliament.

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Unit-2 FORMS OF POETRY

OBJECTIVES

- To enable the students to understand and appreciate different kinds of poetry
- To train their thought and imagination contained in the poem
- To learn to appreciate the rhyme and style of the poem

Poetry is a literary work in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm. It originated from the Medieval Latin word ‘poeta’ meaning poet; poetry evolved as a genre of literature over a riod of time.

According to P.B. Shelley, poetry is the expression of the imagination. It is a sical composition in which a poet expresses his thoughts and emotions.

Poetry is broadly divided into two categories:

- Subjective Poetry
- Objective Poetry

ORIGIN OF OBJECTIVE POETRY

In ancient times, people recorded some memorable deeds of courage and valour, incidents of war, bloodshed, a beautiful scenery and a noble sacrifice in oral form in their literature. The strolling minstrels used to sing songs with the accompaniment of lyre or any string instrument standing at the corners of streets and open space.

The songs were not recorded in any written form. But they were handed down from one generation to next generation. With the development of written script, the oral songs were recorded in the passage of time.

And with the Emergency of printing press, the valuable old literature could be published. The objective poetry is older than the subjective kind of poetry.

Objective poetry is the record of poet’s keen observations and experiences about the things he sees around him. He does not invest his thoughts, feelings and emotions while describing the memorable deeds, events, etc, to the work of art. He values the experiences of his eye and ear rather than the experiences of his heart and mind.

The fine example of objective poetry can be a collection of ballads, folk poetry, historical songs and metrical romances called “Reliques of Ancient English Poetry” published in 1765 by Thomas Percy. The ballad and epic are the forms of objective poetry. Folklore or Oral tradition later gave way to subjective poetry.

THE SUBJECTIVE POETRY

The subjective poetry deals with the poet’s own thoughts and emotions. It deals with what the poet personally thinks and feels within. The Subjective Poetry is highly personal. It makes an intense appeal to the heart.

The Subject matter of the subjective poetry is closely connected with the poet for it deals with his one’s thoughts and feelings. The Lyric, Elegy, Sonnet and Ode are different forms of subjective poetry. William Wordsworth “Tintern Abbey”, P.B. Shelley’s “Ode to the West Wind”, Charles Lamb’s “Essays of Elia” and John Milton’s “Paradise Lost” are fine examples of personal poetry.

Mathew Arnold’s poem “Dover Beach” is the best example for both subjective and objective elements. The handling of the subject matter by the poet determines the nature of work of art: subjective, objective or the mingling of the two elements.

1. BALLAD

A ballad is a narrative poem which tells a story. Ballads were folk songs dealing with themes of strong emotions like love, courage, patriotism, hatred, jealousy, devotion etc. Ballads are often long, depending on the story told and poet’s concern.

The ballad as a musical and poetic form originated in Europe in the late Middle Ages - as early as the 14th century—when traveling minstrels popularized the form. Since then, many writers have adapted the ballad to their own vision for new and original compositions. As a result, different types of ballads exist.

William Shakespeare’s ballad poem “All the World’s a Stage” compares the world to a stage and life to a play, and catalogues the seven stages of a man's life to the seven acts of a play.

Folk ballads are traditional ballads (such as "Tam Lin" and "Robin Hood") that existed as an oral (and often musical) tradition before they were recorded in written language. These ballads are, therefore, typically not attributable to any one author. These are some of the oldest ballads, and they tend to tell stories of love and

adventure. Lyrical ballads, also called "literary ballads," are poems that began to appear in the 18th century as a new variation on the folk ballad. In addition, these poets expanded the subject matter of the ballad by using lyrical ballads to tell everyday stories, rather than only stories characterized by excitement or adventure. The musical roots of the ballad have, however, endured. Narrative songs - and especially pop songs about love - are often referred to as ballads.

Samuel Taylor Coleridge's long lyrical ballad "The Rime of the Ancient Mariner" is an example of multiple meters.

Water, water, everywhere
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink.

The very deep did not–Oh Christ!
That ever this should be.
Yea, slimy things did crawl with legs,
Upon the slimy sea.

2. SONNET

An Italian style of poetry, credited mainly to Giacomo Da Lentini. It originated in the Italian poetry composed at the court of the Holy Roman Emperor Frederick II in Palermo, Sicily. It expresses courtly love. The term sonnet is derived from the Italian word sonetto (from Old Provençal sonnet a little poem, from son song, from Latin sonus a sound). The structure of a typical English sonnet is ab ab, cdcd, efef, gg.

Types of Sonnet

Sonnets have been written all over the world and in many different languages: French, Italian, Spanish, Polish, Czech, Russian, Urdu, and German poets have all made significant contributions to the evolution of the form. Since the sonnet's invention in Italy in the 13th century, new variations on the traditional form have been regularly born. Below is a summary of the different types of sonnets, with brief explanations of their particular forms and how each of them arose.

- **The Italian Sonnet**

Although the form of the sonnet is said to have been invented by Giacomo da Lentini in the 13th century, it was popularized by a poet from Tuscany named Francesco Petrarch, who used the form to write poems expressing his unrequited love for a woman named Laura. The original form of the Italian sonnet is therefore known as the Petrarchan sonnet. Consisting of fourteen lines total, the poem begins with two quatrains (stanzas of four lines) that make up a t called an octave, and the poem ends with two tercets (stanzas of three lines) that make up a single six-line stanza called a sestet.

The typical structure of the Italian sonnet is for the octave to contain what's called a "proposition," which establishes a problem (such as unrequited love) or a question, "does she love me?". The sestet is concerned with resolving the problem or question, and it almost always contains a "turn," which signals a shift in the poem's focus from problem to resolution. The turn is sometimes also called a "volta" (the Italian word for turn), and it usually comes at the very beginning of the sestet, in the sonnet's ninth line.

This sonnet by Petrarch is a perfect example of the form and subject matter of the typical Italian sonnet. In the "proposition" of the octave, the poem establishes its dilemma and subject: the vanity of the poet's passion for his beloved. This sonnet has an obvious "turn" in the ninth line (the phrase "but now I clearly see"). This sonnet gives a strong example of how a turn works; it doesn't need to be dramatic, but it subtly marks a shift in the tone or mood of the poem. The resolution in the sestet is that the world's joy is "but a flitting dream."

Ye who in rhymes dispersed the echoes hear
Of those sad sighs with which my heart I fed
When early youth my mazy wanderings led,
Fondly different from what I now appear,

Fluttering 'twixt frantic hope and frantic fear,
from those by whom my various style is read,
I hope, if e'er their hearts for love have bled,
Not only pardon, but perhaps a tear.

But now I clearly see that of mankind
Long time I was the tale: whence bitter thought
And self-reproach with frequent blushes teem;

While of my frenzy, shame the fruit I find,
And sad repentance, and the proof, dear-bought,
That the world's joy is but a flitting dream.

- **The English Sonnet**

  The English poet Thomas Wyatt introduced the sonnet to the English language in the 16th century by translating the works of Petrarch from Italian. Wyatt's contemporary, The Earl of Surrey, then made innovations to the form by introducing a new structure and rhyme scheme, which became the defining characteristics of the English sonnet: the fourteen lines are all written in iambic pentameter and are taken up by three quatrains of four lines followed by a two-line couplet.

  In the English sonnet, the turn typically occurs in the third quatrain, but William Shakespeare broke from this rule by frequently situating the turn in the final couplet of his sonnets. In fact, Shakespeare quickly became the English sonnet's most venerated practitioner, and the English sonnet is often referred to as the Shakespearean sonnet as a result. The English sonnet is sometimes also referred to as the Elizabethan sonnet. In this case, Shakespeare places the turn in the usual location, in the sonnet's ninth line: "But thy eternal summer shall not fade."

Shall I compare thee to a summer’s day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer’s lease hath all too short a date;
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature’s changing course untrimm'd;

But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow’st;

Nor shall death brag thou wander’st in his shade,
When in eternal lines to time thou grow’st:

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

- **Modern Sonnet**

  In the 20th century, poets like Edna St. Vincent Millay, Robert Lowell, and W.H. Auden continued to use and evolve the form of the sonnet by creating their own variations. These modern variations are more extreme than the difference between Italian and English sonnets. Modern poets have written unrhymed sonnets, "inverted" sonnets in which the sestet precedes the octave, and sonnets with unusual rhyme schemes.

  Although today when people refer to sonnets they usually mean the original form of the English or Petrarchan sonnet, and some modern poets still write traditional sonnets, modern sonnets can be any poem of 14 lines, with or without a rhyme scheme.

3. ELEGY

A poem of mourning or reflection/lamentation on the death of an individual is an elegy. In the 18th century, the elegy flourished, particularly among English Romantic poets, who valued the form for its personal and emotional qualities.

Thomas Gray's famous 18th century poem, "Elegy Written in a Country Churchyard," is an example of elegy - a form that, despite being defined by its elegiac stanzas, does not have its own name.

Here rests his head upon the lap of Earth
A youth to Fortune and to Fame unknown.
Fair Science frown'd not on his humble birth,
And Melancholy mark'd him for her own.

Large was his bounty, and his soul sincere,
Heav'n did a recompense as largely send:
He gave to Mis'ry all he had, a tear,
He gain'd from Heav'n ('twas all he wish'd) a friend.

- **Pastoral Elegy**

Though the elegy is not a strictly - defined form, there is one particular kind of elegy whose definition is clearer: the pastoral elegy, which is typically about a deceased shepherd.

The pastoral elegy can be seen as an elegy written within the tradition of pastoral poetry written throughout history, from ancient times through today. Here are some of the features that define pastoral elegy:

The deceased subject of the poem is often a shepherd, echoing a tradition begun by the Roman poet Virgil, who was known for portraying himself and others as shepherds in his poems.

It is common, even in pastoral elegies written in English, to include classical mythological figures in the poem (such as the Muses), another homage to the ancient roots of the form.

These poems typically begin with an expression of the poet's grief, move on to contemplate death and mortality, and end with the poet coming to peace with death by acknowledging it as integral to the immaculate beauty of nature.

John Milton's 17th century poem "Lycidas," is generally regarded as the greatest example of pastoral elegy in English literature. This passage, which comes from the end of the poem, embodies the elegiac tradition of turning to consolation after lamentation; Milton implies that the drowned Lycidas (who represents a friend of Milton's who was shipwrecked) will find new life in Heaven.

Weep no more, woeful shepherds, weep no more,
For Lycidas, your sorrow, is not dead,
Sunk though he be beneath the wat'ry floor;
So sinks the day-star in the ocean bed,
And yet anon repairs his drooping head,
And tricks his beams, and with new spangled ore
Flames in the forehead of the morning sky:
So Lycidas sunk low, but mounted high...

4. LYRIC

Lyric poetry is a formal type of poetry which expresses personal emotions or feelings, typically spoken in the first person. The term derives from a form of Ancient Greek literature, the lyric, which was defined by its musical accompaniment, usually on a stringed instrument known as a lyre. In some cases, the form and theme of a lyric poem are intertwined. However, it is just as common for the form and theme to be opposites, which brings the readers' interest on whether the poet can successfully bridge a union between the two. Lyric poetry is made of two main types: Elegy and Ode.

The rise of lyric poetry in the Western world represented a shift from epic narratives about heroes and gods. The personal tone of lyric poetry gave it broad appeal. Poets in Europe drew inspiration from ancient Greece but also borrowed ideas from the Middle East, Egypt, and Asia.

Types of Lyric Poetry

Of the three main categories of poetry - ***narrative, dramatic***, and ***lyric*** - lyric is the most common, and also the most difficult to classify. Narrative poems tell stories. Dramatic poetry is a play written in verse. Lyric poetry, however, encompasses a wide range of forms and approaches.

Nearly any experience or phenomenon can be explored in the emotional, personal lyric mode, from war and patriotism to love and art.

William Wordsworth, "The World Is Too Much with Us"

The English Romantic poet William Wordsworth (1770–1850) famously said that poetry is "the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity." In "The World Is Too Much with Us," his passion is evident in blunt exclamatory statements such as "a sordid boon!" Wordsworth condemns materialism and alienation from nature, as this section of the poem illustrates.

"The world is too much with us; late and soon,
Getting and spending, we lay waste our powers; —
Little we see in Nature that is ours;

We have given our hearts away, a sordid boon!"

Although "The World Is Too Much with Us" feels spontaneous, it was clearly composed with care ("recollected in tranquillity"). A Petrarchan sonnet, the complete poem has 14 lines with a prescribed rhyme scheme, metrical pattern, and arrangement of ideas. In this musical form, Wordsworth expressed personal outrage over the effects of the Industrial Revolution.

5. ODE

Ode is a serious or a thoughtful poem, usually with a formal structure. This type of poem is generally seen as a way to pay homage to a thing or person. This type of lyric is the most popular and includes the sub-genre of sonnets.

An ode is a formal lyric poem that is written in celebration, appreciation, or dedication. They are generally directed as a specific person, place, idea, or object. Unlike other forms of poetry, the ode does not have a strict line or stanza requirement.

Traditionally they aren't very long but encompass a variety of other structures, such as the elegy and sonnet. Usually, the tone is serious, genuine, and reflective. The subject matter, as stated above, can vary but it is always something the poet feels deserves attention.

The word "ode" comes from the Greek word "aide in," meaning to sing. The three recognized traditional ode forms are the Pindaric ode, the Horatian ode, and the Irregular ode.

- **Pindaric Ode**

  The first, the Pindaric ode, also known as the Greek ode, derives its name from an ancient Greek poet, Pindar, who wrote songs performed by dancers and a chorus of singers. They celebrated major events and moments in history. These songs were irregular in their length, metrical patterns, and rhyme but were consistently made up of three parts. The three sections: the strophe, antistrophe, and epode. The Ancient Greeks often accompanied their odes with music.

- **Horatian Ode**

It comes from the Latin tradition of the Aeolic ode and is written with the intention of crafting a calm and contemplative tone. These odes were meant to bring peace to the reader. The ode was named for the 1st century BC poet Horace. These written works are usually concerned with themes of love, joy, and the act of writing. These poems are short and made up of around two quatrains.

- **Irregular Ode**

An irregular ode is a poem that does not conform to either the structures set out in the Horatian or Pindaric forms. The verse is generally irregular and the stanzas lack any sort of prescribed order. There is no formal rhyme scheme in this kind of ode, giving the poets, the freedom to experiment with their verse.

Examples of Odes

There are a few well-known examples of a Pindaric ode, including William Wordsworth's *Ode: Intimations of Immortality from Reflections of Early Childhood*. Take a look at these lines from that ode:

There was a time when meadow, grove, and stream,

The earth, and every common sight,'

To me did seem

Apparelled in celestial light,

The glory and the freshness of a dream

The poet is looking back on the past, remembering a time in which the natural world pleased his spirit and eased his heart. That time is no more though.

He looks around him at all of humanity and mourns our inability to appreciate the natural world. The "ode" is directed at a love for the natural world and elegizes the

loss of its place within the human heart. Another fairly well-known example of a Pindaric ode is Thomas Gray's *The Progress of Poesy*.

To a Skylark and *Ode to the West Wind* by P.B. Shelley is an Ode about nature and mankind.

Ode to a Nightingale and *Ode on a Grecian Urn* by John Keats are both lyrical and dramatic in structure.

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UNIT – 3

LITERARY DEVICES

Literary or Stylistic Devices are techniques that are used to create a special and pointed effect to convey deeper or a specialized meaning.
Stylistic devices often provide emphasis and freshness of expression or clarity. The following are the literary devices often used to embellish poetry.

1. Alliteration

Alliteration is the repetition of a speech sound in a sequence of nearby words. Usually, the term is applied only to consonants and only when the recurrent sound is made emphatic because it begins a word or a stressed syllable within a word.

Example: i) The fair breeze blew, the white foam flew,
the furrow followed free
ii) Black bug bit a big black bear

2. Allusion

Allusion is a passing reference, without explicit identification to a literary or a historical person, place or event or to another literary work or passage. Each of these concepts can be real or imaginary, referring to anything from fiction, to folklore, to historical events and religious manuscripts.

Example:
i) But at my back I always hear
Time's winged chariot hurrying near;
ii) This place is like a Garden of Eden.

3. Archaism

Archaism is the literary use of words and expressions that have become obsolete in the common speech of an era.

Example: i) **Thee** sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing
wind; I find **thee** apt;
ii) And **duller shouldst thou** be than the fat weed

4. Simile

In a simile, a comparison between two distinctly different things is explicitly indicated by the word 'like' or 'as'

Example: i) I wandered lonely as a cloud
That floats high over vales and hills
II) **Othello:** She was false as water.
Emilla: Thou are rash as fire

5. Metaphor

In a metaphor, a word or expression is referred to another, without asserting a comparison, with the use of 'like'or 'as'.
Example: i) "She's all states, and all princes, I …"
ii) Her voice is music to his ears

6. Personification

In personification, an inanimate object or an abstract concept is spoken of as though it were endowed with life, with human attributes or with feelings.
Example: i) "Because I could not stop for Death –
He kindly stopped for me –
ii) Time and tide wait for none

7. Paradox

A paradox is a figure of speech that seems to contradict itself, but which, upon further examination, contains some kernel of truth or reason. It appears to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes sense. It may be self-contradictory or silly, but includes a latent truth
Example: i) I must be cruel to be kind.
ii) The earth that's nature's mother is her tomb;

What is her burying grave, that is Rainbow in her womb?

8. Oxymoron

If the paradoxical utterance conjoins two terms in ordinary usage that are contradictory things, it is called an oxymoron. The common oxymoron phrase is a combination of an adjective proceeded by a noun with contrasting meanings, such as "cruel kindness," or "living death".

Example:

i) Why, then, O brawling love! O loving hate!
O anything, of nothing first create!
O heavy lightness! Serious vanity!
Misshapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick health!
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this.

Difference Between Oxymoron and Paradox

A paradox may consist of a sentence, or even a group of sentences. An oxymoron, on the other hand, is a combination of two contradictory or opposite words. A paradox seems contradictory to the general truth, but it does contain an implied truth. An oxymoron, however, may produce a dramatic effect, but does not make literal sense.

9. Hyperbole

Hyperbole is a bold over statement of an extravagant exaggeration of fact or of possibility.

Example: i) "Neptune's ocean wash this blood
Clean from my hand? No. This my hand will rather
The multitudinous seas incarnadine, making the green one
red."
ii) Your suitcase weighs a ton!

10. Refrain

A line, or a part of a line or a group of lines which is repeated in the course

of a poem, sometimes with slight changes and usually at the end of each stanza.

Example:

i) "The woods are lovely, dark, and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep."
ii) It is magical, yes, this life that I
live Each day it gives something
Something it gives each day.
It is magical, absolutely magical the life that I live.

11. <u>Synecdoche</u>

In synecdoche, a part of something is used to signify the whole or (more rarely) the whole is used to signify a part.

Example: i) "Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them."
ii) The word "sails" refers to a whole ship.

12. <u>Metonymy</u>

The literal term for one thing is applied to another with which it has become closely associated because of a recurrent relation in common experience.

Example: i) "Friends, Romans, countrymen, lend me your
ears."
ii) The crown—a royal person

13. <u>Anaphora</u>

Anaphora is the repetition of the same word or phrase at the beginning of successive clauses or versus

Example: i) "Five years have passed;
Five summers, with the length of
Five long winters! and again I hear these waters…"
ii) "Tell them to be good, tell them to follow their elders, and

tell them to mind their manners."

14. Apostrophe

It is directly addressing a non-existent person or an inanimate object as though it was a living being.

Example: i) Death be not proud, though some have called
thee Mighty and dreadful, for, thou art not so
ii) Is this a dagger which I see before me?
The handle towards my hand?
Come let me clutch thee,
I have thee not and yet still see thee

15. Antithesis

Antithesis, which means "opposite," is a rhetorical device in which two opposite ideas are put together in a sentence to achieve a contrasting effect.

Example:
i) Myself will to my darling be
Both law and impulse: and with me
The Girl, in rock and plain,
In earth and heaven, in glade and bower,
Shall feel an overseeing power
To kindle or restrain
ii) Man proposes, God disposes

16. Imagery

Imagery is a literary device that refers to the use of figurative language to evoke a sensory experience or create a picture with words for a reader. By utilizing effective descriptive language and figures of speech, writers appeal to a reader's senses of sight, taste, smell, touch, and sound, as well as internal emotion and feelings. Therefore, imagery is not limited to visual representations or mental images, but also includes physical sensations and internal emotions.

Example:

i. The autumn leaves are a blanket on the ground.
ii. My head is pounding like a drum.
iii. The kitten has a milky fur.
iv. The houses look like frosted cakes in winter.

17. Symbolism

Symbolism is a literary device that uses symbols, be they words, people, marks, locations, or abstract ideas to represent something beyond the literal meaning.

i. rainbow – symbolizes hope and promise
ii. red rose – symbolizes love and romance
iii. dog - a symbol of loyalty
iv. white colour – stands for purity or peace
v. tiger – symbol of power

18. Hyperbole

Hyperbole is a figure of speech and literary device that creates heightened effect through deliberate exaggeration. Hyperbole is often a boldly overstated or exaggerated claim or statement that adds emphasis without the intention of being literally true. In rhetoric and literature, hyperbole is often used for serious, comic, or ironic effect.

Example: "Will all great Neptune's ocean wash this blood

Clean from my hand? No." (Macbeth - Shakespeare)

Sample poem

Although I shelter from the rain
Under a broken tree,
My chair was nearest to the fire

In every company
That talked of love or politics, - **Antithesis**
Ere Time transfigured me -**Archaism, Alliteration**
Though lads are making pikes again
For some conspiracy,
And crazy rascals rage their fill
At human tyranny;
My contemplations are of Time
That has transfigured me. - **Refrain**
There's not a woman turns her face
Upon a broken tree,
And yet the beauties that I loved
Are in my memory;
I spit into the face of Time - **Personification**
That has transfigured me. – **Refrain**

1. Identify the refrain in the poem.
2. Pick out an example of alliteration.
3. Identify the example of personification in the poem.
4. Give an example of antithesis.
5. Mention an example of archaism.

Read the following poem and answer the questions:

I knelt beside the little stream
All this time peering into the water's gleam
It shimmered and danced down the meandering steps
Like a beautiful sunfish in the ocean's depth
I watched it corrode the soil therein
As if purging its pathway from material sin
The pebbles and silt hopped with glee
To the end of the river, to the beginning of the sea
They glided to the ocean's glistening light
Tossed by waves, to the water's height
Tossed by waves, to the water's height

I saw the beaming sun going to rest
Like a tired child ascending from a mother's breast
As it descended into the ocean's blue
It coloured the hydrosphere with a beautiful hue
I looked with intent at the darkening sky
With extended lips, and tearful eyes
With extended lips, and tearful eyes

i. Identify two examples of personification in the poem
ii. Identify two examples of alliteration.
iii. Find out two examples of simile
iv. Give two examples of refrain from the poem
v. Identify the sets of words with End Rhyme.

Unit-4

ANALYSIS OF POETRY

1. On His Blindness

By John Milton

When I consider how my light is spent
Ere half my days in this dark world and wide,
And that one talent which is death to hide
Lodg'd with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest he returning chide,
"Doth God exact day-labour, light denied?"
I fondly ask. But Patience, to prevent
That murmur, soon replies: "God doth not need
Either man's work or his own gifts: who best
Bear his mild yoke, they serve him best. His state
Is kingly; thousands at his bidding speed
And post o'er land and ocean without rest:
They also serve who only stand and wait."

The poem unfolds the poet's personal opinions related to blindness. It explains how he accepts this natural defect and intends to serve his life in God's obedience. Despite having simple and straightforward subject matter, the poem universalizes its theme. The poem accounts for Milton's tragic blindness and his optimistic stance toward it. It begins when he laments that he is going to lose his eyesight. He fears he will not be able to utilize his god-gifted ability of poetic composition anymore. Out of sadness, he questions God whether He wants him to continue the work that requires sight after taking that sight from him. Finally, his patience subdues his foolishness. He realizes that God does not need man's work. He is like a king, and humans are destined to serve their master. The poem explicitly narrates the speaker's worries regarding his blindness and his patience that allows him to accept his fate without bothering. In the first part of the poem, the speaker seems disheartened, sad, and discouraged. He thinks he won't be able to enlighten the world with his

philosophical and distinct poetic ideas. However, the second part exhibits his optimistic side. His spiritual heart responds to the foolishness that obstructs him from believing in his creator.

Themes in the poem: Realizing one's strength, God's obedience, and spirituality are the major themes of the poems.

Analysis of Poetic Devices

Poetic and literary devices are the same, but a few are used only in poetry. Here is the analysis of some of the poetic devices used in this poem.

1. **End Rhyme:** End rhyme is used to make the stanza melodious. The poet has used end rhyme in it such as "wide/hide", "bent/present" and "best/rest."

2. **Sonnet:** A sonnet is a poem generally structured in the form of 14 lines, usually iambic pentameter that expresses a thought or idea and utilizes an established rhyme scheme. This is a Petrarchan sonnet having an octave and a sestet.

Analysis of Literary Devices

Literary devices enable the writers to present their ideas, feelings, and emotions impressively. The use of these makes a simple text interesting. The analysis of the devices used in this poem is stated below.

1. Assonance: Assonance is the repetition of vowel sounds in the same line such as the sound of /e/ and /o/ in *"That murmur, soon replies: "God doth not need"* and again the sound of /e/ in *"And post o'er land and ocean without rest."*

2. Allusion: Allusion is an indirect reference to a person, place, thing or idea of a historical, cultural, political, or literary significance. The writer alludes to the parable of talents in the third line such as; *"And that one talent which is death to hide."*

3. Alliteration: Alliteration is the repetition of consonant sounds in the same line such as the sound of /n/ in *"doth not need"* and /w/ sound in *"world and wide."*

4. Consonance: Consonance is the repetition of consonant sounds in the same line such as the sound of /n/ in *"Is kingly; thousands at his bidding speed"* and the sound of /t/ in "*And that one talent which is death to hide."*

5. Enjambment: It is defined as a thought in verse that does not come to an end at a line break; rather, it spills over to the next line. For example,

"I fondly ask. But Patience, to prevent
That murmur, soon replies: "God doth not need
Either man's work or his own gifts: who best
Bear his mild yoke, they serve him best. His state..."

6. Imagery: Imagery is used to make readers perceive things involving their five senses. The images in the poem are *"Bear his mild yoke, they serve him best"* and *"They also serve who only stand and wait."*

7. Personification: Personification is to give human qualities to inanimate objects. The poet has personified patience in Eight lines of the poem such as;

"I fondly ask. But Patience, to prevent
That murmur, soon replies:"

8. Pun: A pun is a literary device that is also known as a "play on words." Puns involve words with similar or identical sounds but with different meanings. The writer has used this device in the opening line of the poem where light refers to his eyesight as well his life before getting blind such as *"When I consider how my light is spent."*

9. Rhetorical Question: Rhetorical question is a question that is not asked in order to receive an answer; it is just asked to make the point clear. The poet has posed rhetorical questions in the seventh line of the poem to put emphasis on his point such as *"Doth God exact day-labour, light denied?"*

10. Symbolism: Symbolism is using symbols to signify ideas and qualities, giving them symbolic meanings that are different from literal meanings. The poem shows the use of the symbols of suffering, acceptance and humility just to show how sufferings bring people close to their Maker.

Questions:

1. Identify the octave and sestet in the sonnet with the shift in thought.
2. Trace the Biblical allusions used in the poem.
3. Write a Critical Analysis on the use of the language in the poem.

2. STRANGE FITS OF PASSION HAVE I KNOWN

By William Wordsworth

Strange fits of passion have I known:
And I will dare to tell,
But in the lover's ear alone,
What once to me befell.

When she I loved looked every day
Fresh as a rose in June,
I to her cottage bent my way,
Beneath an evening-moon.

Upon the moon I fixed my eye,
All over the wide lea;
With quickening pace my horse drew nigh
Those paths so dear to me.

And now we reached the orchard-plot;
And, as we climbed the hill,
The sinking moon to Lucy's cot
Came near, and nearer still.

In one of those sweet dreams I slept,
Kind Nature's gentlest boon!
And all the while my eye I kept
On the descending moon.

My horse moved on; hoof after hoof
He raised, and never stopped:
When down behind the cottage roof,
At once, the bright moon dropped.

What fond and wayward thoughts will slide
Into a Lover's head!
"O mercy!" to myself I cried,
"If Lucy should be dead!"

Strange fits of passion have I known:
And I will dare to tell,
But in the lover's ear alone,
What once to me befell.

In the first stanza, the speaker describes how he has experienced a feeling to which he refers ambiguously as "strange fits of passion." He claims that he would only share these experiences with his lover and no one else, while nonetheless confiding in the reader.

- Like a storyteller, Wordsworth dramatizes in the first stanza the act of reciting his tale, saying that he will whisper it, but only in the ear of a lover like himself. This act immediately puts the reader in a sympathetic position, and sets the actual events of the poem's story in the past, as opposed to the "present," in which the poet speaks his poem. This sets up the death fantasy as a subject for observation and analysis—rather than simply portraying the events of the story, Wordsworth essentially says, "*This* happened to me, and isn't it *strange* that it did?" But of course it is not really strange; it happens to everyone; and this disjunction underscores the reader's automatic identification with the speaker of the poem.
- Notice the use of the word *dare*
- There is a romantic, mysterious tone. The use of the word "strange" tells the reader that the speaker cannot quite understand these fits of passion—they are as much a mystery to him as they are to the reader.
- Note the ambiguity here with the word "*passion*".
- The use of the past tense with "*befell*" suggests that the speaker is telling the story of a past time in his life, further adding to the mystery. It is unclear whether the speaker is referring to a single episode or a recurring feeling.
- Ambiguity is consistently used through the poem.

When she I loved looked every day
Fresh as a rose in June,
I to her cottage bent my way,
Beneath an evening-moon.

The speaker reveals that he had a lover who looked "fresh as a rose" every day. He describes how at some point in the past, he made a trip to her cottage. The speaker describes a nocturnal setting with the poem's first reference to the moon.

- Notice the figure of speech used – simile
- Time is set by the moon - *evening-moon*
- The use of the past tense with the word "*loved*" makes the reader wonder if the lover is still a part of his life. It is impossible to know how far back in time the speaker is describing.
- With the mention of "*bent,*" one is given a sense of not only movement toward the woman's home but also the speaker's gravitational pull toward the object of his love - The literal movement of the rider on horseback.
- The moon reference also creates a dream-like tone that later leads the reader to question if the speaker indeed had such an experience, or if he is describing a dream about his lover.

Upon the moon I fixed my eye,
All over the wide lea;
With quickening pace my horse drew nigh
Those paths so dear to me.
The speaker continues to describe his journey that evening. He gazed upon the moon as well as the meadow he was crossing. His horse continued to ride faster and faster toward his lover's cottage, bringing him closer to the beloved paths that would lead him to his lover.

- Note how the journey is described by the image of the expansive meadows - *All over the wide lea.* Further, it makes the speaker seem small and vulnerable in the vastness of the natural landscape, with only the light of the moon to guide him.
- *Upon the moon I fixed my eye, ... With quickening pace my horse drew nigh* notice how time and area covered are brought I here
- The setting and atmosphere of the poem is reinforced here.
- The mention of his horse's "*quickening pace*" adds anticipation. The speaker is eager to see his lover, and the reader is eager to learn where the narrative leads. With every step, the horse brings the speaker closer to the land that signifies his lover's home.

And now we reached the orchard-plot;
And, as we climbed the hill,
The sinking moon to Lucy's cot
Came near, and nearer still.

The speaker continues the narrative by describing the presence of an orchard, seemingly bringing him closer to his lover's home. He climbs the hill leading to her cottage. As he does so, the moon appears to both lower in the sky and approach the speaker. With every step, the speaker is brought closer and closer to his lover.

- The closing in of the journey is extremely visual, gives a cinematic feel.
- The moon is now not merely a measurement of time, but is gaining a greater propensity of meaning. The speaker's characterization of the moon shifts in this stanza. The mention of it "sinking" gives a somewhat ominous vibe to the poem. It appears larger and larger to the speaker — once again connoting proximity to his lover — but it also suggests a disappearance. The moonlight guides the speaker, and without it, one feels he will lose his way. One questions if a loss of some kind is near or if the speaker will lose, figuratively speaking, the compass of his life which is Lucy.

- The mention of "***the*** *orchard plot*" — as opposed to "a"— appears to signify that the speaker is approaching a part of his lover's property and thus her cottage. The same is true for the mention of "*the hill*," indicating a hill that the speaker has likely climbed many times. We are in familiar territory, and his lover is just around the corner.
- For the first time, the reader learns that her name is Lucy.

In one of those sweet dreams I slept,
Kind Nature's gentlest boon!
And all the while my eye I kept
On the descending moon.

The speaker marks a somewhat sudden shift in his narrative by referring to a dream. He describes sleeping in a sweet dream that nature had blessed him with, but it is not clear at first whether he is referring to his night ride as dreamlike or is drifting off to sleep as he rides. In the second half of the stanza, he clarifies that in

any case, he managed to keep his eye on the moon that continued to descend in the sky.

- Note the use of ambiguity in the line *Kind Nature's gentlest boon!* It could be a reference to the dream and also his dreamlike journey.
- The reference to the moon continues. The plot is in keeping with the unities of time, place and action.
- He describes the dream as nature's "boon," or blessing, while giving nature a sense of importance by capitalizing the word.
- The moon, however, is depicted as descending still. This mention continues to suggest a gradual loss of something while creating a somewhat ominous tone.

My horse moved on; hoof after hoof
He raised, and never stopped:
When down behind the cottage roof,
At once, the bright moon dropped.
The speaker continues his narrative by stating that his horse edged closer to Lucy's cottage, step by step. As the cottage grows near, the speaker relates that the moon that had been descending slowly suddenly dropped from view behind the cottage.

The poem reaches a climax here. The speaker's horse draws closer and closer to the cottage, never losing momentum along the way.

- The onward journey is referred to by *My horse moved on; hoof after hoof He raised, and never stopped:*
- The sense of the dramatic is emphasized with *at once, the bright moon dropped.* A shift in the narrative should be noticed here.
- The slowly descending moon is described as dropping behind the cottage. The speaker no longer has moonlight to guide him, and the ominous tone hinted at earlier with the descending moon image is now strongly set in place. The sudden dropping of the moon further implies the loss of something dear to the speaker.

What fond and wayward thoughts will slide
Into a Lover's head!
'O mercy!' to myself I cried,
'If Lucy should be dead!'

The speaker responds to the shock of seeing the moon disappear from sight. He states that all kinds of thoughts can possess a lover's mind. Some are joyful, while others seem to come from nowhere and may be less than promising. Upon this realization, he cries out loud in a moment of desperation. He wonders out loud how he would feel if his beloved Lucy were to die.

- Somehow, the image of the dropping moon signifies a loss. He has lost his direction and his light. If Lucy is the light of his life, he now fears he may lose her as well.
- One realizes in retrospect that her earlier comparison to a rose was a kind of foreshadowing, as roses eventually wilt and die.

Questions:

1. Can the poem be considered a ballad? Explain with reference to certain features of a ballad.

2. Comment on the story telling narrative used in the poem.

3. Identify the rhyming words used in the poem.

3. TO A SKYLARK

By Percy Bysshe Shelley

Hail to thee, blithe Spirit!
Bird thou never wert,
That from Heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art

Higher still and higher
From the earth thou springest
Like a cloud of fire;
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest.

In the golden lightning
Of the sunken sun,
O'er which clouds are bright'ning,
Thou dost float and run;
Like an unbodied joy whose race is just begun.

The pale purple even
Melts around thy flight;
Like a star of Heaven,
In the broad day-light
Thou art unseen, but yet I hear thy shrill delight,

Keen as are the arrows
Of that silver sphere,
Whose intense lamp narrows
In the white dawn clear
Until we hardly see, we feel that it is there.

All the earth and air
With thy voice is loud,
As, when night is bare,
From one lonely cloud

The moon rains out her beams, and Heaven is overflow'd.

What thou art we know not;
What is most like thee?
From rainbow clouds there flow not
Drops so bright to see
As from thy presence showers a rain of melody

Like a Poet hidden
In the light of thought,
Singing hymns unbidden,
Till the world is wrought
To sympathy with hopes and fears it heeded not:

Like a high-born maiden
In a palace-tower,
Soothing her love-laden
Soul in secret hour
With music sweet as love, which overflows her bower:

Like a glow-worm golden
In a dell of dew,
Scattering unbeholden
Its aëreal hue
Among the flowers and grass, which screen it from the view:

Like a rose embower'd
In its own green leaves,
By warm winds deflower'd,
Till the scent it gives
Makes faint with too much sweet those heavy-winged thieves:

Sound of vernal showers
On the twinkling grass,
Rain-awaken'd flowers,
All that ever was

Joyous, and clear, and fresh, thy music doth surpass.

Teach us, Sprite or Bird,
What sweet thoughts are thine:
I have never heard
Praise of love or wine
That panted forth a flood of rapture so divine.

Chorus Hymeneal,
Or triumphal chant,
Match'd with thine would be all
But an empty vaunt,
A thing wherein we feel there is some hidden want.

What objects are the fountains
Of thy happy strain?
What fields, or waves, or mountains?
What shapes of sky or plain?
What love of thine own kind? what ignorance of pain?

With thy clear keen joyance
Languor cannot be:
Shadow of annoyance
Never came near thee:
Thou lovest: but ne'er knew love's sad satiety.

Waking or asleep,
Thou of death must deem
Things more true and deep
Than we mortals dream,
Or how could thy notes flow in such a crystal stream?

We look before and after,
And pine for what is not:
Our sincerest laughter
With some pain is fraught;

Our sweetest songs are those that tell of saddest thought.

Yet if we could scorn
Hate, and pride, and fear;
If we were things born
Not to shed a tear,
I know not how thy joy we ever should come near.

Better than all measures
Of delightful sound,
Better than all treasures
That in books are found,
Thy skill to poet were, thou scorner of the ground!

Teach me half the gladness
That thy brain must know,
Such harmonious madness
From my lips would flow
The world should listen then, as I am listening now.

'*To a Skylark'* by Percy Bysshe Shelley is an ode to the "blithe" essence of a singing skylark and how human beings are unable to ever reach that same bliss.

The poem begins with the speaker spotting a skylark flying above him. He can hear the song clearly. The bird's song "unpremeditated" is unplanned and beautiful. Shelley is stunned by the music produced by the bird and entranced by its movement as it flies into the clouds and out of sight. Although he can no longer see it, he is still able to hear it and feel its presence. The bird represents the pure, unbridled happiness that Shelley is desperately seeking. This desperation comes through in the next stanzas.

The poet then embarks on a number of metaphors through which he is hoping to better understand what the bird is and what he can accurately compare it to. He sees the bird as a "high-born maiden" that serenades her lover below her and spring, or "vernal," showers that rain on the flowers below. The skylark is like "rainbow clouds" and the epitome of all "Joyous" things.

The next section of the ode is used to ask the skylark to reveal what inspires it to sing such a glorious song. Is it, the poet asks, “fields, or waves, or mountains?” Could it be, he speculates, “shapes of sky or plain?” Whatever it may be, Shelley has never seen anything that could force such sounds from his own voice.

He states that for a creature to have the ability to sing in such a way, it must know nothing of sorrow or “annoyance.” The bird must have the ability to see beyond life, understand death, and feel no concern about it. This is why humans may never reach the same state of happiness that the skylark exists within. “We” pine for things that we do not have, and even our “sweetest songs” are full of the “saddest thought[s].”

The poem concludes with the poet pleading with the bird to “Teach [him] half the gladness / That thy brain must know.” Even that small amount would provide Shelley with the ability to produce “harmonious madness” that would force the world to listen to him as raptly as he is listening to the skylark now.

Themes

Throughout *‘To a Skylark,’* Shelley engages with themes of nature and the human spirit. The speaker explores the beauty of the skylark and its surrounding habitat. He is enlivened by its sound and the way it changes his experience of the natural world. The poem is a clear celebration of nature and the way it makes human beings feel.

Structure

The poem is a twenty – one - stanza ode that is consistent in its rhyme scheme from the very first to the last stanza. The piece rhymes ABABB, with varying end sounds, from beginning to end.

Literary Devices

Throughout *‘To a Skylark,’* Shelley makes use of several literary devices.

- **Imagery**: Can be seen when the poet makes use of particularly interesting descriptions. For example, “Like a cloud of fire; / The blue deep thou wingest.”

- **Apostrophe**: Occurs when the poet's speaker addresses something or someone who either can't hear them or can't respond to them. In this case, the speaker addresses the skylark calling it a "blithe Spirit."
- **Alliteration**: Cn be seen when the poet repeats the same consonant sounds at the beginning of multiple words. For example, "Heaven" and "Heart" in stanza one and "still" and "springest" in stanza two.

Analysis

Hail to thee, blithe Spirit!
Bird thou never wert,
That from Heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art
"To a Skylark" begins with the speaker, pointing out a Skylark in the sky. He calls out to the bird, not in greeting, but in reverence, *"Hail to thee."*
He is amazed at the sight, and as the reader will later discover, the song of the bird. He refers to the bird as *"blithe Spirit,"* meaning happiness or joy. More details will follow, but Shelley sees this bird as the epitome of joy. It is less a bird and more an essence, a "spirit."

It is the best of all birds. It appears so beautiful to Shelley at that moment that he claims it has come from "Heaven," or at least from somewhere "near it."

The bird is swooping in the sky and "Pour[ing]" from its "heart," a song that is described as "profuse," or abundant, and full of "unpremeditated art." It is an artful song that is not planned or scripted and is therefore all the more beautiful.

Higher still and higher
From the earth thou springest
Like a cloud of fire;
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest.
In the second stanza of *'To a Skylark*,' Shelley makes some additional observations. The bird is not stopping its ascent. It is flying "Higher still" as if it has sprung up

from the earth. He compares the skylark to "a cloud of fire." It is powerful and unstoppable. Perhaps the bird is returning to the "Heaven" from where it first came. Even though the bird is still ascending, it also keeps up its song. It does the two simultaneously. "It still dost soar and soaring ever singest."

In the golden lightning
Of the sunken sun,
O'er which clouds are bright'ning,
Thou dost float and run;
Like an unbodied joy whose race is just begun.

The bird is ascending up towards the "golden lightening" of the sun. The sun is "sunken" or low on the horizon, a most likely setting for the day, giving the scene greater ambiance as sunrise and sunset have always been seen as magical times.
It flies up over the clouds that are closest to the sun. It is as if the bird is "float[ing] and run[ing]." Behind the skylark is the power of "unbodied joy" that does not run out of energy. Its "race is just begun".

The pale purple even
Melts around thy flight;
Like a star of Heaven,
In the broad day-light
Thou art unseen, but yet I hear thy shrill delight,

At this point in *'To a Skylark*,' the bird becomes obscured in the "pale purple" sky. The sun is truly going down, and the light in the sky is changing. It seems to "Melt" around the Skylark as it flies.
Shelley compares this scene to one that the reader might come across during the day. As one casts their eyes to the sky during the day, it is impossible to see stars, "but yet" one knows they are there. This same thing stands true for Shelley, who senses the bird's presence but can no longer see it. It is as if the bird has become "a star of Heaven," or perhaps it already was.
Keen as are the arrows

Of that silver sphere,
Whose intense lamp narrows
In the white dawn clear

Until we hardly see, we feel that it is there.

In the fifth stanza, Shelley makes a comparison between the bird and the moon. He is directly relating happiness and joy to the beauty of the natural world, a theme that Shelley was not unfamiliar with.
The bird is as "keen" as the "arrows" of light that emanate from the "silver sphere" that is the moon. At night the moon is "intense[ly] bright," but during the day, once "white dawn clear[s]," it is very hard to see. It eventually disappears, but we still know and "feel that it is there."

All the earth and air
With thy voice is loud,
As, when night is bare,
From one lonely cloud
The moon rains out her beams, and Heaven is overflow'd.

The poet expands on this idea in the sixth stanza: The entire atmosphere of the earth, all the one can see and cannot see, depending on the time of day, is made greater when the bird's voice is there. The bird is like the rays of the moon that rain down from Heaven.

What thou art we know not;
What is most like thee?
From rainbow clouds there flow not
Drops so bright to see
As from thy presence showers a rain of melody

It is at this point that the poet will once more return to the idea that the bird is more than just a creature. It is representing something greater. It is the essence of happiness and all that is needed to live a joyful life.

The speaker begins by stating that he does not know exactly what the skylark is, only what he can think to compare it to. He names off a number of things that he could compare the bird to. The first is "rainbow clouds," which sound pristinely beautiful, but the poet quickly dismisses them, as the "dops" they rain are nothing

compared to the “melody” that “showers” from the skylark’s presence.

Like a Poet hidden
In the light of thought,
Singing hymns unbidden,
Till the world is wrought
To sympathy with hopes and fears it heeded not:

The next couple of stanzas continue on this theme as Shelley tries to figure out how exactly to describe the bird. It is, he states, like a poetic impulse that cannot be restrained. It is “singing hymns unbidden that have unintended, but wonderful, consequences. The song of the bird brings sympathy even in the minds of those who have not in the past heeded the “hopes and fears” of others. It is actively and morally improving those who hear its song.

Like a high-born maiden
In a palace-tower,
Soothing her love-laden
Soul in secret hour
With music sweet as love, which overflows her bower

Stanza nine of *‘To a Skylark*‘ provides the reader with another comparison. The skylark is said to be like a “high-born maiden” that is locked away in a “palace-tower.” From there, way above her lover, as the bird is above the poet, she is able to secretly “Sooth,” his “soul.” Her words, just like the bird’s music, are “sweet as love,” and in the case of the maiden, it “overflows her bower”
Like a glow-worm golden
In a dell of dew,
Scattering unbeholden
Its aerial hue
Among the flowers and grass, which screen it from the view:

Shelley still has a couple more comparisons to share. He sees the bird as a “glow-worm” that is emanating “golden” light in a “dell,” or small valley in the woods,

amongst the "dew." This small moment of beauty is as delicate and important as the moment in which Shelley is living. These natural comparisons are those that bring Shelley the closest to relaying the emotion he felt while hearing and briefly seeing the skylark.
The bird is "scattering." It's a "hue" or happiness from the sky. It is "unbeholden" to anyone or anything. Its mind and actions are its own. Its joy is raining down "among the flowers and grass," its essence is becoming a part of everything, not seen, but felt.

Like a rose embower'd
In its own green leaves,
By warm winds deflower'd,
Till the scent it gives
Makes faint with too much sweet those heavy-winged thieves:

In the eleventh stanza, the speaker presents one final comparison. The sounds, the feeling, and the look of the bird remind Shelley of a "rose" that is protected, or "embower'd" but its own leaves.
The protection does not last forever, and "warm winds" can blow off all of its flowers and spread its scent within the breeze. Quickly the "sweet" of the petals are too much even for the Winds, "those heavy-winged thieves"

Sound of vernal showers
On the twinkling grass,
Rain-awaken'd flowers,
All that ever was
Joyous, and clear, and fresh, thy music doth surpass.

The speaker's metaphor extends into the twelfth stanza. The sound of the bird's song is beyond everything. It "surpass[es]" everything that ever was before considered "joyous, and clear, and fresh." It is better than the "sound of vernal," or spring, "showers" landing on the "twinkling grass" and the beauty of the flowers that rain will have "awakened."

Teach us, Sprite or Bird,
What sweet thoughts are thine:

I have never heard
Praise of love or wine
That panted forth a flood of rapture so divine.

This is a turning point in *To a Skylark*, where the speaker, having exhausted his metaphors, turns back to the skylark and addresses it.
He is hoping that the "Bird," or perhaps it is more apt to call it a "Sprite" as it embodies an emotion, what thoughts it is thinking. As a poet, he is trying to relate to this flood of art and has in his life never seen anything that can inspire such beauty. Not "Praise of love or wine."

Chorus Hymeneal,
Or triumphal chant,
Match'd with thine would be all
But an empty vaunt,
A thing wherein we feel there is some hidden want.

The song of the bird is described as being like a hymn sung by a chorus as well as like a "triumphal chant." It is suited to all occasions and all contingencies of human life. It can equally outmatch religious or war-time subject matter and inspiration.
Anything that would even attempt to compete with the bird would be "an empty vaunt" or a baseless boast. Other songs would clearly be missing something, an element that is impossible to name but clearly not there.

What objects are the fountains
Of thy happy strain?
What fields, or waves, or mountains?
What shapes of sky or plain?
What love of thine own kind? what ignorance of pain?
Once more, the speaker probes the bird's mind. "What," he asks, are you thinking about? "What objects" or visions does your beautiful song come from?
He is determined in his questions, willing the bird with all his might to answer. He believes that just around the corner, with just a few words from the bird, he will have the answer to one of life's greatest questions, how to find happiness.

He poses a number of options, is your song inspired by "fields, or waves or mountains?" Or perhaps it is given its form by the "shapes of sky or plain," meaning fields.

He continues questioning. Does your son come from "love of thine own kind?" A love that the skylark has found amongst its own species or just a life blessed without pain.

With thy clear keen joyance
Languor cannot be:
Shadow of annoyance
Never came near thee:
Thou lovest: but ne'er knew love's sad satiety.

The speaker does not believe that someone who has ever felt pain, the "Shadow of annoyance," or "Languor," could produce this song of "keen joyance." In fact, these elements of life can't have even come close to touching the skylark. He knows, somehow, that the bird has experienced the wonders of love without "love's sad satiety" or disappointing conclusions.

Waking or asleep,
Thou of death must deem
Things more true and deep
Than we mortals dream,
Or how could thy notes flow in such a crystal stream?
From the notes of the bird's song, Shelley continues to make guesses about its interior life. He believes that for the bird to be able to produce such a pure sound, it must understand much more about life and death than "we mortals dream." This knowledge must be given from beyond, and therefore, the beyond is where the sounds must come.

We look before and after,
And pine for what is not:
Our sincerest laughter
With some pain is fraught;
Our sweetest songs are those that tell of saddest thought.

To a Skylark is in its conclusion, and the speaker, Percy Bysshe Shelley, continues to make sweeping claims about the nature of the skylark. He compares, in this stanza, the way that humans view death to the way that the skylark must.
"We" are only able to view death as "before and after" while "pin[ing]" for what we don't have. We are incapable of enjoying anything without remembering our own pain. This is clearest through our "sweetest songs," which are not as pure as the skylark's unbridled happiness.

Yet if we could scorn
Hate, and pride, and fear;
If we were things born
Not to shed a tear,
I know not how thy joy we ever should come near.

The poet continues on, stating that even if the human race was able to shake off their "Hate, and pride and fear" and all the very human things with which we are born, even if we are able to find a state of being in which we "shed" not a "tear," still, we would not know the joy that the skylark does. We would not be able to "come near".

Better than all measures
Of delightful sound,
Better than all treasures
That in books are found,
Thy skill to poet were, thou scorner of the ground!

In the final two stanzas of *'To a Skylark*,' the poet makes one final plea to the skylark.
He begins by saying that the ability to sing and experience happiness as the skylark does is worth more to him than all "treasures / That in books are found." It is better "than all measures" of other "delightful sounds".

Teach me half the gladness
That thy brain must know,
Such harmonious madness
From my lips would flow

The world should listen then, as I am listening now.

He asks the skylark to please, "Teach me half the gladness / That thy brain must know." If Shelley could even know a portion of the bird's pleasure, he believes that from "my lips," a "harmonious madness" would flow. He would be overcome with his own new abilities. His joyful sound would force the world to listen to him as intently as he is now listening to the skylark.

All in all, *'To a Skylark*' is about a man's search for happiness. At points, he seems on the verge of desperation, hoping beyond hope that this small bird will answer his biggest question. This poem is notably relatable for this reason. Who has not wanted in their bleakest moments a quick fix, an instant reprieve, or away into perpetual joy?

Answer the following questions in about a page:

1. Discuss the central theme of the poem.

2. Do you think the form, Ode, is suitable for the content of the poem? Elucidate with the features of an ode.

3. How do the literary devices embellish the poem? Explain.

Unit-4 **4. THE INDIAN UPON GOD**

By W.B. Yeats

I passed along the water's edge below the humid trees,
My spirit rocked in evening light, the rushes round my knees,
My spirit rocked in sleep and sighs; and saw the moorfowl pace
All dripping on a grassy slope, and saw them cease to chase
Each other round in circles, and heard the eldest speak:
Who holds the world between His bill and made us strong or weak
Is an undying moorfowl, and He lives beyond the sky.
The rains are from His dripping wing, the moonbeams from His eye.
I passed a little further on and heard a lotus talk:
Who made the world and ruleth it, He hangeth on a stalk,
For I am in His image made, and all this tinkling tide
Is but a sliding drop of rain between His petals wide.
A little way within the gloom a roebuck raised his eyes
Brimful of starlight, and he said: The Stamper of the Skies,
He is a gentle roebuck; for how else, I pray, could He
Conceive a thing so sad and soft, a gentle thing like me?
I passed a little further on and heard a peacock say:
Who made the grass and made the worms and made my feathers gay,
He is a monstrous peacock, and He waveth all the night
His languid tail above us, lit with myriad spots of light.

The theme of the poem dramatizes the biblical concept that God made man in His own image: “So God created man in his own image, in the image of God created he him; male and female created he them” (King James Version, Genesis 1:27).

The speaker parallels the Eastern spiritual tradition of pantheism to dramatize the full truth of that venerable concept presented in Genesis: humankind is created in the image of God.

The poem has rhyming couplets. Parts of the poem are given below with a discussion of the meaning.

The Moorfowl

I passed along the water's edge below the humid trees,
My spirit rocked in evening light, the rushes round my knees,
My spirit rocked in sleep and sighs; and saw the moorfowl pace
All dripping on a grassy slope, and saw them cease to chase

Each other round in circles, and heard the eldest speak:
Who holds the world between His bill and made us strong or weak
Is an undying moorfowl, and He lives beyond the sky.
The rains are from His dripping wing, the moonbeams from His eye.

Analysis:

1. Notice the rhyme at the end of the lines
   Trees – knees, pace – chase - speak – weak, sky –eye.
2. The poem is in 1st person; language is modern free verse.
3. The speaker of the poem finds himself by "the water's edge below the humid trees." He meditatively muses that his "spirit rocked in the evening light." It is only when one is in a meditative state that one's mind is elevated to thoughts above the mundane. A communion with the soul in the midst of Nature is the essence. Some sort of peace is needed to carry on the discourse. He overhears the Moorfowl explain the image and nature of God in his perception.

"*Who holds the world between His bill and made us strong or weak / Is an undying moorfowl, and He lives beyond the sky. / The rains are from His dripping wing, the moonbeams from His eye."*

The moorfowl visualizes his creator as a glorious version of himself. His Creator possesses a "bill" and a "wing," and the rains drop from His wings, while the moonbeams shoot from His eye.

The Lotus

I passed a little further on and heard a lotus talk:
Who made the world and ruleth it, He hangeth on a stalk,

For I am in His image made, and all this tinkling tide
Is but a sliding drop of rain between His petals wide.

1. Notice the rhyme at the end of the lines
Talk –stalk, tide – wide....

2. The speaker then moves on and overhears a "lotus talk." The lotus also happens to be holding forth about his Creator: "*Who made the world and ruleth it, / He hangeth on a stalk, / For I am in His image made, and all this tinkling tide / Is but a sliding drop of rain between His petals wide.*"

The lotus also describes his Creator as an embellished version of himself. His Creator "hangeth on a stalk," just as he does, and He also causes the rain to fall. But unlike the moorfowl's concept that the rain drips from the Supreme Moorfowl's wings, the lotus's Creator lets the rain "slide" between His petals.

3. Notice the use of the words according to each. Moorfowl – drips – wings, Lotus – slide – petals

Roebuck

A little way within the gloom a roebuck raised his eyes
Brimful of starlight, and he said: *The Stamper of the Skies,*
He is a gentle roebuck; for how else, I pray, could He
Conceive a thing so sad and soft, a gentle thing like me?

1. Notice the rhyme at the end of the lines
2. The speaker continues on and sees a roebuck, and hears the roebuck describe his maker: "*He is a gentle roebuck; for how else, I pray, could He / Conceive a thing so sad and soft, a gentle thing like me?"*

The roebuck concludes that his Creator has to be like himself in order to have been able to fashion his unique characteristics of sadness, softness, and gentleness.

Peacock

I passed a little further on and heard a peacock say:
Who made the grass and made the worms and made my feathers gay,

He is a monstrous peacock, and He waveth all the night
His languid tail above us, lit with myriad spots of light.

1. Notice the rhyme at the end of the lines
2. The speaker moves farther along and listens to a peacock: "*Who made the grass and made the worms and made my feathers gay, / He is a monstrous peacock, and He waveth all the night / His languid tail above us, lit with myriad spots* of *light.*" Again, the peacock explains his Creator in terms of his own characteristics.

3. The peacock, however, verges on the boastful with his description, claiming that the "monstrous peacock," or more glorious version of himself, also made grass and worms. The peacock implies that his Creator has made these creatures for the sake of the peacock. And the peacock also likens his beautiful tail feathers to stars hanging in the skies. The Cliche 'Vain as a peacock' perhaps holds good here.

Creation: Image of the Divine

The philosophy portrayed in Yeats' poem is pantheism, the concept that God is everything. If man correctly discerns that God created human beings in His image, then God, in fact, created everything else that exists in his image. If all things are reflections of one Creator, then each thing created can rightly aver that it is made in the image of the Divine.

This reflective poem can be treated as a lyric. The rhyme and rhythm lend a musical quality to the lines. It is important to notice that the language used is simple yet the content is serious.

Questions:

1. What is the Indianness portrayed in the poem?

2. Pick other examples of rhyme in the poem.

3. Comment on the collocations used in the poem.

Unit-5 **5. MENDING WALL**

By Robert Frost

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
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. 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.
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 out-door game,
One on a side. It comes to little more:

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 pines, I tell him.
He only says, 'Good fences make good neighbors.'
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
'Why do they make good neighbors? Isn't it
Where there are cows? But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offense.
Something there is that doesn't love a wall,
That 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
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.
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's saying,
And he likes having thought of it so well
He says again, 'Good fences make good neighbors.'

The major thrust of Frost's poetry is on the life and landscape of New England. But a study of his poems reveals that he was anything but a regional poet. He is a modern poet and his preoccupations are with life and its principal essence. The language he uses is like the spoken form but the content is metaphysical and infused with ambiguity and irony.

Here is a sample analysis of his poem 'Mending Wall' which illustrates the above points amply.

"Mending Wall" narrates a story based in rural New England. There are a few aspects which should be observed in the poem.

- The poem has 46 lines and not divided into stanzas.

- It is in the 1st person.
- At a surface level, it narrates story of the fence that is rebuilt every spring between the lands of two New England farmers.

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun,
And makes gaps even two can pass abreast.

In these lines, the poet speculates that there must be something in the vicinity that breaks down the wall repeatedly. Perhaps the water beneath the ground is frozen, and the resulting ice expands to cause cracks in the wall and make the boulders at its top fall down. The crack then grows until it is so wide that two people can pass through it side by side and walk in the same direction.

- Notice how it begins on a note of mystery; the language is easy and free flowing.
- The narrative is interesting like story telling

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. The gaps I mean,
No one has seen them made or heard them made,
But at spring mending-time we find them there.

In these lines, the poet rejects the idea that the wall could have been broken by hunters.
He himself has made repairs after hunters have rearranged the stones to allow rabbits to come out of their holes for their dogs to catch. However, the gaps that have now appeared on the wall have been made by something that is unseen and unheard.

- The sense of mystery continues, the story telling is compelling.

I let my neighbour 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.

In these lines, the poet says that the wall is between two lands separated by a hill. The farmer who lives on the other side of the hill is informed about the hole. A day is fixed on which they both meet and walk along the wall, each on his side surveying the damage.

- Notice how the meaning of the wall is deepening.

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!'

In these lines, the poet says that he and his neighbour each take it upon themselves to restore the boulders that have fallen on his side of the hill. However, this is a difficult task since the stones are not always of the same size or shape. Some are oblong, and some are round, and only magic can hold them in their places.

- Notice the humour in the lines *We have to use a spell to make them balance:*
  'Stay where you are until our backs are turned!'
- The domestic use of loaves and balls

We wear our fingers rough with handling them.
Oh, just another kind of out-door game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.

In these lines, the poet says that his hands, as well as his neighbor's hands, become calloused as a result of picking up the heavy boulders. It feels like they are playing some sort of game where there is only one opponent on each team. It seems like play

rather than work because the wall is unnecessary since the two farmers grow different kinds of plants. The poet grows apples, and his neighbor grows pine trees.

My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, 'Good fences make good neighbors'.
Spring is the mischief in me, and I wonder
If I could put a notion in his head:

In these lines, the poet says that he has tried to tell his neighbor that his apple trees will never encroach upon his pines but the neighbor remains unconvinced. His logic in putting up the wall is that all good neighbors are separated by strong fences. However, in the springtime, the poet feels a little adventurous and tries to convince his neighbor to agree with him.

'Why do they make good neighbors? Isn't it
Where there are cows?
But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offense.'

In these lines, the poet asks his neighbour why good fences make good neighbours. Fences often sprout some greenery on them, and they attract cows. But there are no cows where the wall between their farms has broken down. In fact, the poet would like to know what he is keeping out and what he is protecting by building the wall, and also might not take kindly to the idea of the wall being put up.

Something there is that doesn't love a wall,
That 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
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.

In these lines, the poet again speculates that the wall could have been pulled down by elves. But he doesn't want to tell his serious neighbor that, hoping instead that the neighbor would come to the same conclusion by himself. As the neighbor works on rebuilding the wall, the poet feels that he resembles an uncouth and uncivilized inhabitant of the stone age, whose weapons are those very rocks that make up the wall.

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's saying,
And he likes having thought of it so well
He says again, "Good fences make good neighbors."

In these lines, the poet suggests that his neighbour has some kind of kinship with darkness, but not just the darkness caused by the shade of trees in the forest. The neighbour cannot disagree with his father in saying that good fences account for peace among neighbours.

This is the brief summary of the lines. The next step is to identify the **theme** of the poem.

The theme of the poem is about two neighbours who disagree over the need of a wall to separate their properties. Not only does the wall act as a divider in separating the properties, but also acts as a barrier to friendship, communication. From the narrator's view, barriers lead to alienation and emotional isolation and loneliness. The narrator cannot help but notice that the natural world seems to dislike the existence of a wall as much as he does and therefore, mysterious gaps appear from nowhere and boulders fall for no reason. The poem portrays the lack of friendship between two neighbours, they know each other but they are not friends. There exists a communication gap between them. They meet each other only to reconstruct the wall thus keeping the emotional distance intact. Though the narrator wants to be close to the neighbour, it seems impossible. Often in today's world, practical thinking often creates distances among people. What the neighbour thinks is practical, because, with clear demarcation, no confusion prevails and both can be peaceful with property boundaries. But the mental distance is not accounted for here. Thus, the poem is a sad reflection on today's society, where man-made barriers exist

between men, groups, nations based on discrimination of race, caste, creed, gender and religion.

The next step is to identify the **poetic devices** used.

Metaphor: Examples of metaphors in the poem are listed below:
1. The 'wall' in the poem is a metaphor for two kinds of barriers - physical and mental.

- *Something there is that doesn't love a wall*
- *And set the wall between us once again*
- *We keep the wall between as we go.*

2. In another metaphor, stone blocks have been compared to 'loaves' and 'balls.'

- *And some are loaves and some so nearly balls*
- *We have to use a spell to make them balance.*

Simile:
…I see him there
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed

In the above lines, Frost describes his neighbour holding a stone firmly in his hand looking like some primitive man armed to fight.

Personification:
Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
In the above lines, an unseen force in nature has been personified. It is this force that breaks down the boundaries that man has created.

Parallelism:
It is a figure of speech that has a similar word order and structure in their syntax.
To each the boulders that have fallen to each
Here, 'to each' is parallelism as it emphasizes the fact that the narrator and his neighbour are on the opposite sides of the wall.

Pun:
An example of Pun in the poem is *and to whom I was like to offence*. Here, the word 'offence' is a pun as it sounds like 'fence.'

Paradox:
Frost's poems are famous for juxtaposing the opposites for life. The poem has two famous lines which oppose each other.
"Something there is that doesn't love a wall"
"Good fences make good neighbours."

Allusion:
There is an allusion to elves, the tiny supernatural creatures drawn from folklore and myth.

Alliteration:
The examples of alliteration in the poem are the following:
**We wear our fingers with handling them*
**Before I built a wall*
**What I was walling in or walling out.*

Frost's poems are known for his distinctive use of **symbols**. These symbols enhance the significance and deeper meaning of the poem.
*The fence symbolizes national, racial, religious, political and economic conflicts and discrimination which separate man from man and hinders the ways of understanding and cultivating relationships.
*The dispute between the two neighbours symbolizes the clash between tradition and modernity. The young generation wants to demolish the old tradition and replace it with modernity while the old wants to cling on to the existing tradition and beliefs.

In "Mending Wall", Frost has taken an ordinary incident of constructing or mending a wall between the properties, and has turned it into a meditation on the division between human beings.

Answer the following questions in about a page each:

1. Comment on the use of the narrative in the poem.

2. Does the language used impact the meaning of the poem in anyway? Explain

3. How does the use of poetic devices bring out the metaphorical meaning of the poem?

4. Comment on the symbolism used in the poem.

Unit-5 **EXERCISE - I**

I. 1. Provide rhyming words for the following:

tear _____ enlighten _____ ride_____

toil _____ bare_____ tread_____

spill _____ twinkle _____ beat_____

bridge _____ now _____ rise_____

2. Write any ten rhyming words:

_____ _____ , _____ _____

_____ _____ , _____ _____

_____ _____, _____ _____

_____ _____, _____ _____

_____ _____, _____ _____

Exercise II

Anaphora is a figure of speech in which words repeat at the beginning of successive clauses, phrases, or sentences.

Simile is a comparison between two unlike things that uses the words “like” or “as.”

Internal rhyme is finding rhyming words within the line/sentence.

Alliteration is the repetition of the same sound.

I. Identify these figures of speech and discuss their use in the following poem.

As a shipwrecked sailor hates the sea,
Or a juggler hates a shove,
As a hostess detests unexpected guests,
That's how much you I love.

I love you more than a wasp can sting,
And more than the subway jerks,
I love you as much as a beggar needs a crutch,
And more than a hangnail irks.

_____
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Exercise III

A Haiku is traditionally a Japanese poem consisting of three short lines that do not rhyme. The origins of haiku poems can be traced back as far as the 9th century. They were short sentences with 5-7-5 Syllable Pattern.

Example:

The roses are red

Butterflies are dancing
My mind is fresh.

I. Write Haiku poems of your own on

i) The Sun

ii) The cold winter

iii) Life of joy

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Exercise IV

I. Write a poem on Nature using the following words.
Earth, green, boughs, blooms, feather, creek, love, beauty, rain, sky.

_____
_____

Exercise V

Write a poem on the picture given below.

Exercise-VI

Write a poem using any two or more figures of speech listed below

i) Simile
ii) Metaphor
iii) Alliteration
iv) Personification
v) Pun

Exercise-VII

Write a short poem on your experience of joy when you went on an excursion to a place of historical importance like Hampi, Mysore etc.

Exercise-VIII

Write a reflective poem on any of the following proverbs.

1. A stitch in time saves nine
2. Man proposes but God disposes
3. Time and Tide wait for none

Exercise-IX

Imagine the sorrow of a person who has lost a loved member of the family and write a poem describing the loss.

_____

_____

Exercise-X

Read the story given below and try to put it in the form of poem:

Never judge anyone by the way they look.
Once upon a time, in a desert far away, there was a rose who was so proud of her beautiful looks. Her only complaint was growing next to an ugly cactus.

Every day, the beautiful rose would insult and mock the cactus on his looks, all while the cactus remained quiet. All the other plants nearby tried to make the rose see sense, but she was too swayed by her own looks.

One scorching summer, the desert became dry, and there was no water left for the plants. The rose quickly began to wilt. Her beautiful petals dried up, losing their lush color.

Looking to the cactus, she saw a sparrow dip his beak into the cactus to drink some water. Though ashamed, the rose asked the cactus if she could have some water. The kind cactus readily agreed. It helped them both through the tough summer, as friends would help each other.

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Question Paper pattern

I.	Answer any 5 of the following in 2 or 3 sentences.	5x2=10
II.	Answer any 4 of the following in a page each.	4x5=20
III.	Answer any 2 of the following in about 2 pages each.	2x10=20
IV.	Do as directed - 2 questions (Based on any variety of exercises in Practical Session)	2x5=10

Total 60

Internal Assessment

1. Internal Assessment Test	10
2. Completion of Practice Session exercises	10
3. Debate/Group Discussion/Seminar/Role play	10
4. Power Point Presentation	10
Total	**40**

Paper Total = 100

Model question Paper
Semester-I
Open Elective Course

CRITICAL THINKING AND CREATIVE WRITING

Time: 2hrs. **Max Marks: 60**

I. Answer any 5 of the following questions in 2 or 3 sentences each: 5x2=10

1. Which text is considered the earliest work of epic poetry?
2. Who is considered the pioneer of Romanticism?

3. Name Robert Browning's poem that is very popular among children.
4. Who is the Nature poet of America?
5. What is Shloka?
6. What is referred to as an encyclopedia of Indian Religion and Mythology?
7. Write a note on Rabindranath Tagore.

II. Answer any 4 of the following in about a page: 4x5=20

1. What is a Ballad? Mention any 3 features of a Ballad.
2. How does the Skylark become a symbol of 'perpetual joy' to the poet?
3. What philosophy of life do the poems of Sri Aurobindo reflect?
4. 'The Indian Upon God' speaks of multiplicity of the images of God'. Substantiate?
5. Discuss any 2 of the following literary devices with examples
   a. Metaphor
   b. Personification
   c. Alliteration

III. Answer any 2 of the following in about 2 pages: 2x10=20

1. How does the poem 'On his Blindness' bring out the message of total surrender to the Will of God?
2. Comment on the message 'Good fences make good neighbors' from the poem 'Mending Wall'.

IV. Write a poem using the given hints: 05

Trees swaying in the wind - sweet fragrance in the air- setting Sun lending orange glow- heavenly beauty found on earth.

V. Write a poem on the picture given below: 05

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