

Note on influence of Christianity on English language

With the conversion into Christianity about 597 A.D. Anglo-Saxon people came into contact with the most materially and intellectually advanced people in Europe and the phenomena had a far reaching linguistic consequence. Assimilation of the new doctrine was a long process since it was “not the change of faith only, it was a change of the entire way of life of an entire nation.” It was not the religion but the mental habit nourished by the Germanic tribes that valued the defiance; courage and strength over everything that was the main hindrance for Christianity preaching the ideal of humility. The hurdles were overcome by the exemplary personality of the preachers. The missionary zeal of 7th and the Benedictine reform accelerated the enrichment of English vocabulary. English language was influenced by the Christianity either by borrowing foreign words connected with it or by utilizing its own resources to express the idea of the new religion.

English people were acquainted centuries ago with Christianity before they became Christian. One of the earliest loans was the word “Church” [old English ‘Cirice’] ultimately from Greek “Kuriakon” rather “Kuriaka” which is enough evidence of the existence of a single kuriakon in 4th century Germany. Coming into contact with them Anglo-Saxon people were introduced with many new physical and spiritual things names of which entered into English vocabulary. Apart from the scientific and intellectual words there are names of domestic articles of everyday use as silk, cap, nut, box, school, etc; the food articles like beat, lentil, radish, pear, even the word “cook”; names of trees and herbs; as lily, hyssop and others including general word “plant”. The parts of speech like distan (compose), pyngan (to pick) and others were also adopted.

Names of the whole scale of dignitaries attached with church were borrowed. Words like apostle, disciple, bishop (O.E. biscop), archbishop (O.E. erce biscop), monk, nun, priest, shrine, pope (O.E. papa) are examples in point. Though some long words as erce biscop were taken over, the shorter words were more quickly assimilated into the native vocabulary. Some long words as anchoress were cut short into smaller words like anchor in order to be popular.

The Romans Christians introduced the Anglo-Saxon people with new ideas that entered into language but of greatest interest about the influence is the way in which the native resources were utilized to adopt new ideas.

Native endings were affixed to foreign words to form new words; e.g. had [modified into hood] was an affixed to word like biscophad, priesthad, sacredhad, etc.....

The existing native words were modified to convey the sense of Christian ideas. The word “God” itself is an example in point. The pagan spring festival is called after Goddess Austro was coined as Easter to identify the Christian festival of resurrection. O.E. Cyan (hostile) was modified into sin. However, O.E. Haliq (Holy) was superseded by Latin saint. So was the fate of many other heathen words which were adapted to Christian connotation.

Numbers of words were also forged out of native speech material. This was done in various ways. Some examples are as follows: - Component parts of Greek and Latin compounds were translated into corresponding English component to form new English compounds as in case of godspell (god was translated into good and spell into news to form the word gospel). So is manus (hand) and libre (book) in hand book.

Excellent new words or compounds were invented from native speech material fitly representing ideas from foreign tongues; e.g. O.E. westensetla from (O.E. western = desert, setla = dweller) was adopted to mean desert dweller a little modified into hermit.

Numerous principal compounds were devised out of the word God; e.g. godcund (divine), godhad (divine nature), godsunu (godson) etc. To denote the followers of Christ we find the words like disciple, hieremon, laeringman and other words.

On the whole whether by utilizing the native resource to express new idea or by borrowing new words, English language was enriched in a way as the result of the conversion of Anglo-Saxon people into Christianity that was never repeated. The influence really broadened the horizon of both ideas and names of Anglo-Saxon people during and after the old English period.

Note on influence of Scandinavian language on English

What Wordsworth said to Daisy, Jespersen likes to repeat to characterize the nature of Scandinavian influence on English language, “Thou unassuming common place / of Nature, with that homely face / And yet with something of a grace / Which love makes for thee”. During the near end of old English period England underwent a third foreign influence. The result was the contact with Scandinavian language. The amalgamation of the two races was facilitated by the fact that the Walsh men were not the people representing an alien culture. The natural adaptability of the cosmopolitan Danes helped the extensive interaction. Consequently what became most distinguishing about the Scandinavian influence on English was its democratic nature and irresistible common place-ness.

Though initially interested in plundering - evident in the ingrained hostility of the early words -, gradually a large number of Scandinavian families settled down in England. Conversion of Guthrung helped to accelerate the ultimate fusion of the two. The conquerors sank back in mass. In fact it was in the Viking age under the Danish rulers that England was to be united into a whole peaceful realm.

The influence was unlike that of Christianity that introduced English people with new physical and spiritual things. Danes did not offer bulk of special technological words as evidence of their mental or industrial superiority like French. Hence Scandinavian words made their way into English through the give and take everyday life rather than to enrich the world of ideas. Walsh men only gave new names.

A very short study of the nature of Scandinavian loans should bring out purely democratic character of the words associated with objects and actions really common place.

The contention is clearly visible in the familiar everyday words that English borrowed from Scandinavians. Here are nouns like birth, crook, egg, kill, link, race, score, sister, sky, thrift, window, wife, winter, summer, and house and hundred others that were of Scandinavian of origin. Among adjectives and adverbs there are simple words like flat, low, tight, weak, meek, scant, wise, fool, better, over, under and so on. The list includes the ordinary verbs as call, glitter, kindle, ransack, die, thrive, thrust, and many more. Preposition was till, is reinforced by Old Norse. “Since” probably owes its origin to “sithence”.

There are some words that have double ancestry but in form and meaning they are closer to Old Norse than to Old English. Words like gift, drag, fast, thick, etc are examples in point. Some loans even replaced Old English words expressing the same idea as take in case of “Niam”. In some cases both words survived with a slightly different use: Hide-skin, sick-ill, shirt-skirt and so on. Some words like run, steal, etc own their vitality to

Old Norse. Only a handful of legal terms introduced in English exhibit their commonplaceness. Terms as “law”, “outlaw”, “weapontake” (an administrative district), assembly and a few others are of Scandinavian origin.

An interesting enquiry reveals that more than fourteen hundred places in England have Scandinavian names. Place names ending with “by” (town) - Derby, Princeby, Whitby; with “Thorpe” - Bishop Thorpe, How Thorpe; with “thwaite” (village) - Applet Waite, Braithwaite; with “topht” (isolated piece of land) - Easttopht, Nortpoht etc illustrate the point. Names of persons so common among English people, as ending with son (Johnson, Stevenson), correspond to Scandinavian customs.

Much more notable for their naiveté are pronouns that made their way into English from Old Norse. They, their and them quickly came into use since they were less subject to be confused with singular counterparts in Old English (Hie, Hiere, Him). Use of “s” for third persons singular number results from the same influence.

In some cases the old native forms survived adopting the signification attached in Scandinavian corresponding words; e.g. Old English “eorl” (vaguely “noble men” or “brave warrior” or “men”) took over the meaning of Norse “jarl” (“under king” or “governor of one of the great division of realm) paving way to earl – a scale of rank. This sense-shifting also had historical significance, but most important was the fact that even such common place words preferred the Scandinavian signification than that of native one even the spelling remains native.

Infact the most borrowed Scandinavian words did not fulfill real need of the vocabulary but accelerated the mutual intelligibility, and hence, they were chiefly of democratic character. The fact becomes clear if compared with the French influence in following centuries which represented the ruling and refined class. The primary need to be understood accelerated the tempo of linguistic simplification. Even words that are called “empty words” were taken over.

Besides borrowing new words, the most indispensable part of English language which came under the Scandinavian influence was its change in signification. The homely borrowed words found way and survival even in dialects. They crop up in any conversation – unconsciously and irresistibly – whether about “thousand nothings of everyday life” or things of “paramount importance” alike.

Some points on the autobiographical elements in prescribed Shakespearean sonnets

The issue with Shakespearean sonnet which has remained unresolved for centuries is whether his fourteen-line lyric dramas allow spectators, through the wings, glimpses of personal drama or they are the literary exercises by the greatest dramatic genius of the language. The wide ranging difference of opinions can well be apprehended through the opposite stances taken by the two great poets according to their respective inclinations: for Wordsworth, "With this key Shakespeare unlocked his heart", and Browning declares, "If so then less Shakespeare he". A soberer and juster appreciation may be possible if we hold that "It is through the subjective art that the unconscious intelligence nurtures and eventually blossoms into a cosmic life which is a synthesis of infinite life and eternal beauty."

The problem is also heightened by the fact that sonnet, generically a subjective art, here is written by a dramatist, who is, for the most part, romantic in temperament as also having the rare capacity of breathing life into the otherwise lifeless art of sonneteer.

Until twentieth century it had remained a literary common credo that most of the sonnets reveal the author's innermost feeling and illumine the mysterious hidden corner of his heart. In an attempt to identify the persons addressed to in the sonnets, critics - though not with absolute certainty - have spotted out Mr. W H as Earl of Southampton and the mysterious dark lady, with greater uncertainty, as Mary Fitton.

The series of sonnets devoted to the noble friend is shined throughout by the inspiring personality of the beloved youth and his glorious beauty, "more lovely and temperate" than the "summer's day" and is darkened by the pain of his absence. However, the joy in his "remembrance" is somehow clouded by the overwhelming consciousness of the inexorability of time: "Time will come and take my love away!" The feeling is brought in with an urgency of an experience felt intensely and personally by the speaker himself. It is the precise point where Prospero merges with the dramatist and the sonneteer with the man.

With the assertion of the enduring quality of art and the promise of poetic immortality, the poet speaks his heart out with no pretension of convention. We have an open admission of the poet's early failure and an apprehension of the wintry old age. He also fears that under the pressure of mutability love becomes lust, and the most intense and affirmative of human experiences changes into expenditure of spirit. The only security he imagines is in the restorative and consolatory love of his friend.

An illusion of self-revelation comes to the fore at the resentment directed towards himself for his inability to resist the attraction of the false mistress. She is neither idealized nor etherealized, but presented as dark as hell in frailty and infidelity. The only consolation he receives is the agreement: "On both sides thus is simple truth suppressed".

In his treatment of the ever-recyclable subject of love, Shakespeare introduces two masterly variations: his love sonnets are addressed to a fair youth and to a lady - dark in

her character if not in complexion. They may help to offer an illusion of the “untutored” cry of a soul.

He shared a kind of spirituality with Petrarch, but unlike him, it is born out of his selfless devotion and sadness over human transience. He strikes a difference from other sonneteers in treating Time as an enemy to be defied and never as a power whose laws should be submitted to: “Love is not Time’s fool”.

However originality does not bear testimony to autobiographical reference. At first glance, they may offer an illusion of a personal confession, but if we consider the tradition of Elizabethan sonneteering as well as the dramatic instinct of the poet himself, the autobiographical strain, if not altogether dismissed, seems to shrink into slenderer proportion. The emotional and ethical crux was common to both Elizabethan and French masters like Ovid, Ronsard, Petrarch and others.

His sonnets may be presented as scenes from a love-drama, a picture in which gestures not only make up the present harmony, but hint at the psychological background so that a powerful reaction is built up to a history of love. A dramatic power to convey immediacy is achieved by patterning the persons not by analyzing them. The action consists in the lyrical sequence slowly moving towards a tragedy. This trio formed by an aging poet, a noble friend and a faithless lady exhausts almost every possible kind of love relationship, Time being a constantly threatening villain.

Infact, the absence of any authentic order of the sonnet sequence makes it difficult to relate them to the particular circumstances of his life. Modern criticism has tended to shift its focus from autobiographical element in the sonnets to their real poetic merit. The truth about the sonnets can be located within the sonnets themselves.

A tentative conclusion may be drawn if we hold that the sonnets are autobiographical in the sense that they contain the expression of the poet’s innermost concerns because the creator - in spite of Eliot’s famous dissociation of the creator and the sufferer - cannot be completely aloof from his creation and especially when the dramatist takes his pen to record some of his thoughts in “black ink” through the art of sonnet. “The sonnets present to us a cast of characters...whose identity and definition fluctuate unpredictably as the sequence progresses between the mimetic modes of allegorical abstraction and autobiographical concreteness” (Harold Bloom).

An outline of the Abdication scene” in *Edward II*

“If men have no power over other men there could be no sufferings such as *Edward II*. Marlowe ... comes into full command of his imagination when he considers the last stages of Edward’s journey” (Clifford Lich). *Edward II* lacked the glamour and fire of Marlowe’s other plays demonstrating his turbulent spirit through grand rhetoric of grandiose theme. Power fascinates Marlowe and after exploring its various modes of operation, now he turned to a study in weakness, loss and abuse of power, centering on an antihero who invokes our pity in his distress more completely than admiration. The famous Abdication Scene vividly portrays Marlowe’s consciousness that every power game includes a spectacle of suffering. The saving grace of pathos redeems the character of Edward and arrests our sympathy for the royal suffering which would otherwise been proved to be a failure.

Being captured along with his companions in the Abbot by joint force of Younger Mortimer and Queen Isabella Edward is left in charge of Leicester in Kenilworth castle as a prisoner. Unconsoled by Leicester’s kind words he indulges in asserting his royal dignity: “privet man ...” Just then enter emissaries from queen’s council to take his crown. An emotional turmoil manifested in theatrical vacillations follows. His resignation, assertion of his right and pathetic appeal alternate with a nervous rapidity. Sometimes assured that his son Edward III is going to ascend the throne he offers it and in a complete mood of surrender he cries out: “Take the crown and the life of Edward too”. But when only at the moment of parting with it he pathetically clings to it: “But stay awhile...” Almost in a trance he puts the crown back on his head and in a feat imagining recapturing his authority he threatens his persecutor furiously. The illusory moment of effusion is responded with a very harsh realistic threat that if the king continues to refuse to abdicate his son will lose his inheritance and the throne will be usurped. He finally hands over the crown. The bishop of Winchester and the earl of Trussel leave with the supreme symbol of sovereignty and Barkley releases Leicester to take his charge.

Previously Edward’s tyrannical attitude made him neglect and insult the earls and the queen: “I will have my will”. Now the whirl is turned and he falls a pathetic victim of the ambitious power-seeker. Ironically the first line of the warrant recalls the opening line of the letter received by Gaveston where the king invited him to share his kingdom.

Though unadorable as a hero to the point of being almost repulsive, Edward registers some of our sympathy in his suffering. And this is why we cannot see the abdication as just retribution. The recital of his own grief and humiliation (“Two kings in England”) causes a reversion of our feeling on behalf of the king which hitherto was alienated by his deeds, but repetition of the same story of tyranny.

The effect of the scene is much heightened by the poetry. He generalizes and fantasizes the situation with the grandiose images. He speaks the language. He describes his son to be a lamb surrounded by wolves like Mortimer. The unnaturalness of the situation is brought out in the image “But what re kings...” The Elizabethan imagination could picture the relation between the king and his subject as that between the sun and the

earth; hence the parting of the crown from the legitimate proves it to be a reversal of natural order that should be restored.

Some critics have found the scene lacking in the significance which lies not in the context but in consequence. To have a moral meaning is to encompass more than a personal ethical dilemma and the crown must be invested with the aura which is superhuman and an order which cosmic as in Shakespeare. The theatrical posing and vacillation between “you see” and “you don’t” border on burlesque. It makes him a player king. No cross-fertilization is seen between Edward’s vacillation and the moral awareness of his tormentors. None of the parties learn anything from the experience unlike that of Shakespeare’s. At this point Marlowe’s imagination remains two dimensional.

This is a parade of human weakness and “conscious misery”. Marlowe did not like to make us admire Edward but make deeply conscious of a suffering humanity with which Edward connects us only in his distress in a manner of Richard II. Contextually, the scene shows that Edward has only begun to tread his “vialodorose”; he is exposed to every kind of perverted cruelty. We might conclude that the Abdication scene, with all its potential for sentimentality, is a balanced and graceful portrait of the suffering humanity.

This is only an outline, develop it into an answer.

Analysis of epic elements in *Paradise Lost*, Book I

To state in simplest terms, an epic is a long narrative dealing majestically with an extra-ordinary theme in an elevated style with a universal appeal. This most dignified genre is more concerned to fulfill the definition., The epic impasse of Milton's *Paradise Lost* embraces not only the fortune of a single hero or city, But "a particular event" which molded the destiny of the "whole human race" (the fall), through the medium of an "answerable style".

The sacred poem begins with the statement of the theme followed by an invocation to the muse "affetus Divinus" that forms an indispensable part of the Greco-Roman epic (like that of Homer and Virgil). It underscores Milton's sense of literary performance in the ambitious tradition depicting "man" and his representative act of "disobedience".

Following the classical poets' choice from myths and legends Milton amplifies the few hints in *Old Testament* into an epic creation. The suspended and inverted syntax which is no mere piece of Barren classicism elaborates the poem's major themes - disobedience, loss, woe and restoration. Significantly, he addresses not one of nine pagan Muses, But the Heavenly power inspiring Moses on Sinai and David on Zion, an abstraction of the wisdom and power of judo-Christian divinity, "Urania" book VII.

Milton's persuasion of "Things unattempted yet in prose or rhyme" register an extraordinary ambition in the risk taking enterprise. The emphasis on the "upright heart and pure" marks a Bold departure from classical and Renaissance epic model. In the climactic part his humility is combined with an enormous self-confidence, as by analogy he is linked with God himself. The public defender of Providence declaims his Great Argument: I may assert Eternal Providence / and justify the ways of God to men."

Milton's grand style strictly keeps the lyric subjective egotism within the generic decorum of epic objectivity. The "gigantic loftiness" does not forfeit delicacy and subtlety. Milton achieves his loftiness as much by the word orders as by the sonority, dignity and weight of the words. His verse has a "slow planetary whirling" (De Quincy). His respect for literary decorum makes him Bring ancient metaphors to life. The sustained dignity of his grand style is made to serve two purposes: "a heroic dedication to tradition" and "a heroic dedication to himself" (Ricks).

The epic simile which Milton uses seeks to fulfill its generic commitment. These long-tailed similes, used both to "decorate and ennoble", their great "excellence is amplitude...." The organically related images are also proleptic and anticipate some future development. The comparison of Satan with Leviathan along with bringing out vastness of his physique, points out his treacherous appearance which is subtly prophetic of Fall of man. In subsequent similes the same suggestiveness is evident-the Vallombrossa simile, uncomplimentary associations like "swarming Bees", "locust" etc.

Milton could infuse the life Blood of emotion, passion and to a reasonable extent, ratiocination to the traditional repulsive image of Satan to fulfill the epic necessity. Satan has genius and all its charm - great Beauty, great intellect, great emotions, great physical daring in all things proudly eminent. At the end his real fall is all the greater for his

apparent victory. The solitary grandeur of pride makes him at first sublime, lifts him above pain, above ruin and above despair. But his speeches are art of saying little things in high sounding rhetoric which even the likes of Cicero might envy. The phrases like “Glorious enterprise”, “unconquerable will” etc point to his driving ambition. He concludes with the clarion call: “Awake, arise, or be forever fallen.”

Milton, however, maintains the epic poet’s privilege of intervening with his authorial comment on real nature of Satan, and preserves the energy of the myth. The magnificent description of the Fallen Archangels and the grand rhetoric put in mouth of Satan served for Milton, by then disillusioned with the rhetoric of public politics, to Bring out the deceptive splendor of the devil. By making Satan a figure possessing many of the attributes of a classical warrior as Homer’s or Aeschylus’, Milton was able to present in Satan the image of the kind of martial heroism which he condemned and which he Believed was No worth compared to “the Better fortitude/ Of Pertinence and Heroic Martyrdom”. However there is no denying the fact in his character, in the immense consistency of his superbly personal energy, resides the significance of the whole poem.

Milton competes and outdoes the classical representation of hell. Physically Milton’s Hell is outside earth unlike Dante’s extending from the surface to the center of the earth. It is distant from earth (centre) twice as much as the earth from Heaven (the same relative distance given by Virgil). Milton conceives the fiery gulf in Oxymoron: “darkness visible”; its light of eclipse characterizes its inverted morality, the parody of the providential order where God creates good out of evil. The desolate, forlorn place of despair where “hope never comes / That comes to all” aptly recalls Dante’s terrifying inscription over the Hell Gate: “All hope abandons you who enter here.” Milton’s unprecedented complex Hell is conceived as the subjective psychological interior state.

Paradise Lost of course is a product of genius and the word that sums up its merit is “sublimity”, his imagination is lofty and his style grand, its grandeur and superb management of material refute the accusations against its Anglo-Latinism, its neglect of “cannon of unity” and “probability”. Milton thus immediately announces the poem as Christian or Biblical epic, and the heroic values of martial epic are placed under close scrutiny and thoroughly challenged. We are struck by the sheer daring of his prophetic enterprise, which transcends all pagan, Renaissance and Old Testament precursors.

Model answer of a comparative study of Blake's poem *The Lamb* and *The Tyger*

"I form the light and create darkness / I make peace and create evil, / I the Lord of all these things."

The dual nature of the universe and its significance form the core of Blake's poetic consciousness and the idea finds illustration through his anthologies – *The Songs of Innocence* and *The Songs of Experience*. Published collectively in 1794 – originally appeared separately – the volume is subtitled as "Showing two Contrary States of Human Soul". For the Gnostic poet, the Lamb (*The Songs of Innocence*) and The Tyger (*The Songs of Experience*) present the world of innocence and force or energy Born out of it needed to restore the Higher Innocence. The mystic poet also believed that "contraries" do not only reside in human soul but are also reflected in objects of nature which is an early prelude to Wordsworthian pantheism.

The Lamb gives us the glimpse of the ideal world free from the deadening influence of social evil, hypocrisy and selfishness which assail the mind of adult. This world symbolizes innocence which is "Heavenly" and simplicity which is most alien to the "worldly". It represents a state of experience characterized by child-like innocence and God-like meekness. The world of the poem, in consonance with the Gnosticism, is a lower Paradise very near to perfect time when "lion shall lie down with the lamb" (Holy Bible). The curious child goes on asking: "Little lamb who made thee? / Dost thou know who made thee?"

He keeps on enquiring as to who is the giver of its beautiful fleece and the tender voice and hurries to give the answers: "He is called by thy name/ For he calls Himself a lamb."

But this Initial Innocence is too weak to resist the aggression of Experience. The Tyger represents the adult wisdom that makes man conscious of contrary states. The tiger, the natural predator, is man's own "burning passion shut up within his natural body." The speaker doubts whether he could be the creation of the Creator of the lamb: "What immortal hand or eye / could frame thy fearful symmetry?" The world here is enveloped in darkness in which the fiery figure walks in magnificent brilliance. The Fallen angels throw away their spears in tearful defeat. "Wrath is fire" (Faerie Queene). It is the eternal fire that annihilates stubborn beliefs which cannot be removed by tame horses of instructions. The darkness of the forest is darkness within human soul which resists the divine process of imagination and which is to be crumbled down by the tremendous energy and power.

The Lamb was set in a pastoral, the valley resounded with joyful bleating of the lamb and laughter of the child. The enlivened landscape creates an effect of sweetness and delight without a single patch of sadness for "joy is everywhere in the world but two days old." This world of innocence turns into the "forests" of the "night", a symbol for corruption, injustice, superstition and other dark forces lurking in the world of experience. The figure of fearful tiger burning bright signifying forces needed to break the bondage of experience. In place of the Maker Meek of the lamb, the hammer, fire, chain brings in the image of a controlling intellect and a powerful working hand of the Neo-Platonic Urizen.

In *The Lamb*, the symbols and images are largely drawn from Bible and Blake uses such symbol as lambs and shepherds. The effect is one of sweetness and delight. On the other hand, in *The Tyger* the symbols are chiefly of his own creation. They enjoy "a special strength and freedom being detached from specific context. While the lamb is symbol of the gentle and tender aspects of human soul, the affection and mercy of God, the Tyger is His wrath; a spiritual revolt returned by the inhibited natural forces.

Both the poems abound in questions, but while the child's curiosity is born out of a sense of delighted wonder. In the Tyger, the enquirer is overwhelmed with an amazing awe at the Brilliance and power forcing on us the questions that "pierce into the heart of life." In keeping with the image of the child inspiring the volume, *The Lamb* is a glorification of childhood.

Blake was perhaps the first poet to see childhood as "a state existing in its own right". On contrary, *Songs of Experience* begins with the image of a bard, the adult and wise.

The two poems are characterized by simplicity, sincerity and deep emotional appeal which anticipate the tide of lyricism in the Romantic period. Both poems are characterized by enumerating questions, the rhyme scheme (chiefly feminine in *The Lamb* and masculine in *The Tyger*) and musicality. But while in the former the child answers with assurance; the questioner of the later remains overwhelmed: "Did he who made the Lamb make thee?"

IN fact the two poems represent the first two strata of the three tire system of man's progression. The Lamb is the Initial Innocence tainted by experience and fails to resist it, but the energy born out of experience symbolized by the tiger is required to restore the Higher Innocence of the Albion.

God Himself brings about the syntheses of the two aspects of life. God meek and mild who "became a little child" is now the Neo Platonic Urizen, "the Promethean smith working violently on the forge". Thus the poems, taken together, embody Blake's vision "without contraries is no progression" (*The Marriage of Heaven and Hell*).

Note on Education of Emma

Once Jane Austen observed about Emma, "I am going to take a heroine whom no one but myself would much like." In *Emma*, the only major eponymous novel, other characters are subordinated the study of education of the protagonist through experience and self-criticism. She is subjected to realistic pressure that visibly shapes her elated sense of power and proficiency. Hers is the two-fold education: she recognizes love as it is defined outside her private fancy that kept her shut up from her own feelings, and society as it exists outside limited boundary of Highbury.

Emma is presented as handsome, clever, and rich with a "comfortable" home and happy disposition. She is the mistress of her father's house like Elizabeth Eliot, and like her she is influential and first in status among her social boundary. She is also a devoted daughter to her invalid and indulging father. The fact of being cleverer than her sister and the satisfactory position in life produced in her fancy of being superior to all in understanding.

At the opening we see Emma elatedly congratulates herself on bringing in the matrimonial alliance between Miss Taylor and Mr. Weston. But Mr. Knightley assigns her the credit of nothing more than a lucky guess. Emma, however, motivated by the desire to choose a suitable match for the Vicar, takes Harriet under her wings. The romantic aura of latter's illegitimate birth appeals to her fancy and she develops a compassionate interest to helpless Harriet. The submissive, ignorant, easily impressed girl gives Emma the opportunity to improve and satisfy her adolescent desire to dominate.

In pursuit of her plan, Emma plays a decisive role in making Harriet refuse Mr. Martin and take a fancy for Mr. Elton. She is snobbish enough to discourage any familiarity with a farmer: "A farmer needs none of my help." She makes double error of overestimating Harriet and thinking Martin lacking in breeding and education. Elton's repeated praise of Harriet's portrait painted by Emma and former's improvement under her care encourages the vicious circle of flattery and self-deception. The shock comes as Elton proposes Emma whom she thought not too high for Harriet's illegitimacy, but hardly any match for herself. Her disillusionment stares at her face. It proves to be the first step towards her development towards maturity.

The role of pecuniary consideration in marriage of Mr. and Mrs. Elton is a teaching in itself, but her understanding of human nature was yet to be corrected. Due to lack of discrimination, she enjoys the flattering intimacy of Harriet and criticizes Jane as mere clear-headed and cool-hearted woman. Emma develops an antipathy toward the talented, reserve and uncommunicative Jane and as Knightley points out, she feels inferior to Jane, and the accomplished woman WHAT Emma thought herself to be. Her open and spirited nature finds Frank quite amiable and for a while she fancies him a possible husband. She allows him flirt with her exceedingly and discusses Jane's affair with Dickson. Careless about Knightley's doubt about a connection between Jane and Frank, the incident of Frank's rescuing Harriet from gypsy's fires the fancy of the imaginist and she plans a match between the two. However, with disclosure of the Jane-frank affair that Emma overcomes some of her prejudices and gradually she takes a warm liking for Jane.

Emma's insensitive and intolerant attitude towards old goodhearted Miss Bates culminates in her rudeness at Box hill. She is severely rebuked by Knightley and her

repentance occasions an instant redemption. Miss Bates' devotion to her mother also provides a realistic background to the romanticized self-sacrifice of Emma's devotion that was secured by her social status, to her father. It is only coming out of the spell of the aura (though not leaving her father) that she recognizes her social role as a woman. It is also liberation from snobbery evident in her condescension attitude towards Coles.

Long cherishing the arrogance of knowing the secret of other's feelings, Emma undergoes a final disillusionment in discovering her own feeling. Her relation Mr. Knightley had the intimacy and the freedom of marriage, but the final complication is brought by Harriet by declaring her love for him. The intense suffering helps her discover her profound emotional attachment with Mr. Knightley. Their deeper understanding counteracts all superficial disagreement. When the proposal comes from Mr. Knightley it is accepted gracefully with reticence and full responsiveness.

The delicate art of Jane Austen, however, makes us much like the heroine with her faults and the disillusionment and resultant suffering which she undergoes to grow into full maturity. Austen shared a Johnsonian hostility towards imagination. But we sympathize with the excess in her when it appears a means to get read of her uncertainty of future complying with her duty to her father. Her suffering makes her emotionally complex and saves her from dwindling into the "comfortable" Lady Bertram. At last Emma allows her fancy to be subordinated by understanding. Her marriage with Mr. Knightley satisfies the love-economy of the novel and it turns out to be an alignment between sense and sensibility. Through the protagonist the detached, interesting and witty restoration heroine makes an emotional progress as Austen advances the eighteenth century novel to the present proliferation.

Some points on the friendship of Dr. Aziz and Mr. Fielding in *A Passage to India*

The theme of human relation has provided inexhaustible storehouse for creative writers to explore its unrealized potentials for centuries. *A Passage to India*, chiefly inspired by Forster's 17 years long friendship with Sayed Ross Masud, belongs to the tradition of homo-erotic orientalism and concentrates its focus – so far as the personal relation is concerned – on the “friendship” (the word carries homosexual resonance) between Dr. Aziz and Cyril Fielding. It of course illustrates the difficulties that beset human relations: a complex tension between East and West, limitation of human communication, metaphysical differentiation and wider social inhibition against homo-erotic love.

Fielding is a mature, middle aged man with a breadth of experience. A liberal humanist, free from racial prejudice he remains a detached observer, skeptical and tolerant amid the intolerant and passionate environment. He is apparently the man best suited to prove that the world “is a globe of men who are trying to reach one another and can best do so by the help of goodwill plus culture and intelligence.” His inability to give himself up to anyone, lack of imagination to understand experiences that are inexplicable by reason, equating mystery with muddle are his evident limitations. On the other hand, Gertrude points out: “Aziz is the child of the nature”, animated, talkative, emotional, impulsive and sentimental, “sensitive rather than responsive”. It is his abundance of imagination which might easily turn his dream into nightmare of ignoble suspicion, rather than lack of it in other's case is his potential strength and besetting weakness. The relation between such dissimilar men involves some Coleridgian balance and reconciliation of opposites.

The first meeting between Aziz and Fielding prove that goodwill, spontaneity and generous impulses can temporarily bridge the great gulf – linguistic and cultural – that separates men. According to the norms of homo-erotic literature their meeting is provided with the bed-room setting. A note of intimacy is struck immediately. Nevertheless we are kept aware of the imminent danger of a breakdown in communication. Fielding's formal greeting, “Please make yourself at home”, is mistaken for a sign of delightfully unconventional behaviour. A little later Aziz interprets Fielding's jocular dismissal of Post-Impressionism as a personal snub, and an English schoolmaster's race prejudice. However, Fielding's relaxed manner and Aziz's strong faith in his friend's “fundamental goodwill” and his own that “grappled beneath the tides of emotion which alone can bear a voyager to an anchorage” save the moment. The meeting leaves Aziz with the conviction that “No Englishman understands us except Mr. Fielding”. Overwhelmed with self-pity in his illness, his thought turns to Fielding and at the same time he gets embarrassed at thought of his visit to his squalid house. He in fact does come. The bedside scene maintains a delicate balance of comedy and compassion. Fielding's humorous excuses to be in India and his agnosticism puzzle the Indians and at the end Aziz declares that they must quit India for good.

The understanding reached by two friends in the next scene appears precarious and insubstantial since the sun is shown as inimical to all human efforts not as the “unattainable” nor “eternal promise”, and because Aziz has come to substitute patronage for his original admiration for Fielding. Aziz shows Fielding his dead wife's photograph which is one of the most moving expressions of friendship in the novel because Muslims allow such privilege only to relations. The gesture assumes sacramental status symbolizing their “brotherhood” and is in ironic contrast to Turton's act of showing an Indian lawyer his stamp album. Yet there is another point: Homo-erotic relation implies that there would be no need to protect women from the advances of men. Fielding's remark, “and when the whole world behaves as such, there will be no more purdah?” gives a clue to the assumption. The deeply moved English man feels like a “traveler who sees, between the stones of

the desert, flowers.” Though touched Fielding feels inwardly incapable of being carried away with emotion. Similarly, Aziz remains bewildered as Fielding says that he would prefer to leave “a thought behind him than a child”.

With progress of the plot the difficulty in communication is more frequently highlighted which is one of the most important themes of the novel. Fielding defends Aziz’s innocence unflinchingly throughout the post-Cave episode; risks his career and reputation, but he is shocked by the demand for compensation and Aziz’s claim that his innocence is ensured by the fact that the woman concerned is sexually unattractive. He asks Aziz to withdraw his demand. His sympathetic and generous defense of Adela breeds in Aziz the suspicion that Fielding has married Adela for her money. Aziz’s blindness also operates in interpreting Fielding’s absence during the moment of his arrest and acquittal as failure in friendship.

The friendship is thus endangered, perhaps permanently damaged, by women. The bond between widower Aziz and bachelor Fielding was based on a homo-social solidarity that requires for its easy intimacy absolute exclusion of women and transmits a strong antipathy towards marriage. Aziz treated Adela and Mrs. Moore charmingly, but they are not women for him: one too ugly and the other too old. On the other hand, Fielding’s lack of chivalry makes him unpopular among English ladies. However, the two ladies and Aziz’s wife’s photograph remain instrumental in bringing them close. On the whole, it is only the male friendship which is shown as concrete in the novel and Forster detaches love from hetero-sexual relation and marriage becomes a hollow convention.

In last section rumor of Fielding’s marriage makes Aziz exclaim: “No one is my friend, all are traitors.” He destroys Fielding’s letters unopened & finds excuses to avoid meeting. Even Fielding’s marriage with Mrs. Moore’s daughter doesn’t alter his indifference

Thus we find a crucial “instance of an English man, throwing off his stubbornness and establishing a sincere rapport with a warm, impulsive Indian, and yet this understanding is ultimately found to be impossible.” An important reason behind this collapse is of course the fact that Fielding is of British ruling class and Aziz is of subject race.

However, the author cannot conceptualize the future for the Homo-erotic relation even when the political barrier is removed. They are reunited once at the end when their way of life has changed completely. Fielding has left British India and come only for a visit and Aziz has also left for the independent state of Mau. Two friends are out for their last ride together, they try to go back to their relation; but fail. At last Aziz blurts furiously:” “We shall drive every blasted Englishman into the sea, and then you and I shall be friends.” They cannot be friends though they want to, for ‘the horses did not want it – they swerve apart; The earth did not want it, sending up rocks through which riders must pass single file; ... they did not want it, they said in their hundred voices, “No, not yet,” and the sky said, “No, not there”’.

The novel thus mediates male friendship in British India which offers a potent situation to illustrate the oppression against homo-erotic relation. The ending of the novel places the ultimate failure of the two men to achieve a lasting harmony firmly within the context of symbols that constitute the imaginative structure of the novel. This is neither a pessimistic nor an optimistic ending, but holds in solution the tension between man and man and man and nature.

Detailed catalogue of main poetic dramatists in early twentieth century

Twentieth century ensued an era of experiment as well as the initiative to situate the creative works in tradition. In dramatic world, the Absurdist, Futurist, Dadaist, Surrealist had tried their hand and problem plays showed a new possibility the poetic drama was at once an experiment to capture the attention of audience in a different way and an attempt to take drama back to its origin. Literature in general term is a means to communicate the author's imaginative experience through the arrangement of words, and in drama a singular statement becomes plural in performance. Many critics think that drama performs its function most effectively when it chooses poetry as medium because poetry is the language by which intense emotion finds expression. Realistic prose is incapable to bear the burden of "great emotional moment", and if the medium is English the task becomes the harder since it prefers not to "make a scene which is precisely the dramatist has to make". Poetry heightens sensibility. Abercrombie makes a list of realities the dramatist deals with "the inward gesture, the character, the social reality, the spiritual reality and emotional which are the substrata poetry alone can touch all the strata powerfully. While photographic realism, dissection of thought and analysis remain the chosen province of prose poetry provides the transcendental delight, and touches emotional core of existence which motivates the action of drama. Though critics have charged poetry as unsuited to express the ordinary reality, we should also remember that drama produces only an "illusion of reality". In fact poetry performs the capital function of drama by intoxicating our imaginative exuberance and broadening the scope of emotional adventure.

T S Eliot was a leading figure in restoring drama to its poetic form and rejuvenated both. He refutes the charge of artificiality and is specific that its effect on audience should be unconscious. In *Murder in the Cathedral* the language is vibrated with religious fervour of high poetic quality. He said that it is not the duty of the dramatist to bring poetry to the world in which the audience live and to which he returns after leaving the theatre. He must present the sordid world "illuminated and transfigured". In *Family Reunion* the rhythm comes close to contemporary speech Here the character is created in a way that its ambiance seems beyond the range of prose. He holds that "greatest drama is essentially poetic ...greatest poetry is essentially dramatic." Eliot was also aware of the fact that poetic drama should not be limited within the limited aesthetically educated audience but can achieve its goal if fulfils its aim of entertaining as it did during Elizabethan period.

Stephen Phillips was the earliest of twentieth century poetic dramatist who enjoyed a sustained audience. The remarkable plays he provided the theatre with genuine dramatic moment are *Paolo, Herod, Ulysses, The Son of David, Nero, Faust, Pietro of Sienna, The king, Armageddon*. In spite of genuine lyrical ability, his vain attempt to separate the art from reality caused his departure comparatively early from the dramatic that expected a greater combination from him. He conceived life as dream, continued to search a dream to fit to his artistic framework of mind: "Thou didst create me keen and bright, / of hearing exquisite and sight / Look on thy creature, muffled, furred / That hast no glory in thy world, / In Odours that like arrows dart, / Beauty that overwhelms the heart / I neither hear, nor smell, nor see / But only glide perpetually."

Apart from James Elroy's plays, Hassan is perhaps the poetic play to be greatly applauded by the theatre in early twentieth century. Though written in prose, its hero like his author is romantic in temperament and in love with the concept of beauty. His unmistakable sadistic bent of mind is evident in his lines: "Do I love you? Then love shall drive the blade in deep." The oriental play enjoyed temporary success due its rich imagery, and sensuous in theme.

As the Romanticism was in its way of being exhausted after the Pre-Raphaelites and Aesthetic Movement of late 19th century, it required Stephen Phillips to provide it with new vitality. And after his disappearance Masfield and Lawrence carried on the tradition. Masfield's works were characterized by genuine simplicity and naiveté of his nature and sympathy with feeling and taste

of ordinary people. But Binyon was carrying on both his past heritage and his own family. His fame chiefly rests on plays like *Pairs and O Enone*, *Attila*, *Arthur*, *Ayuli* and others. His Auli prophesied that beauty should be ruling principle of life. "To talk of happiness when life is here / Infinite in horizon and all power / That ever mightiest of man has used / Is nothing to that possibility."

Binyon's "love of beauty is primarily that of the intellectual and civilized man unlike that of the simple type of man who lives primarily in action and uncomplicated sensation".

The genuine appreciation of beauty which comes across the author's experience is the pleasing note that forms the foundation of Mesfield's plays. The creation of his unashamed Romanticism includes plays like *Good Friday*, *Esther*, *Beronica*, *A King's Daughter*, *The Trial of Jesus*, *Ariosti and Isolt*, *The Coming of Christ* and others. His searching vision, his hunger for beauty his appreciation of beauty as common man understands it distinguished him from commercial writers of popular drama. The conviction that life is tragic but worth experiencing and uncomplicated whose centre can be accessed too easily by passion make him individual. His main plays are *Stonefolds*, *Daily Bread*, *Kestrel Edge*. In an Wordsworthian he sought his subject from the life of the industrial and rustic workers and like him hailed life as unity---- in which suffering and even death attains a kind of nobility John Drinkwater began his career with poetic dramas such as *Rebellion*, *The Storm*, *The God of Quiet*, *X= O: A Night of the Trojan War*. *The Storm* exhibits the meditative bent of the poet's dramaturgy and its meditative language takes it almost beyond the scope of drama.

Aber Crombie experimented with dramaturgy to introduce blank verse which though was used poetically, the drama failed due to lack of action. His drama includes *Deborah*, *The Adder*, *The End of The World*, *The Staircase*, *The Deserter*, *Phoenix*, *The Sale of Saint Thomas* etc. The importance of Davidson in history of poetic drama in twentieth century lies in the fact that instead of concerting his poetic muse to the service of religion and devotion to God, Davidson turns the scale upside down and tried to build a poetic theatre on non-Christian, antireligious and materialistic presupposition. His plays like *Bruce*, *Smith*, *Scaramouch in Naxos*, *A Pantomime* and other plays , *Godfrida*, *Self's The Man*, *The Knight of the Maypole*, *Theatrocrat*, *God and Mammon*, *A Trilogy*, *The Triumph of Mammon*, *Mammon and His Message*, are creations of a monomaniac who champions individualism, frank satisfaction of impulses and anti-institutional creed, not quite unlike Lawrence. *The Dynasts* by Hardy is a play that possesses an epic grandeur. It captures both a historical overview of mankind as well as the quintessence of existence. Simons is "one of the few writers of today who in the form of poetic drama can produce a beautiful and satisfying work of art expressing a poetic idea in its own individual form." so that emotion of love and the experience of tragic event may receive their forms as poetic symbols. His plays like *The Harvesters*, *Tristan and Iseult* etc bear witness to the statement. Yeats' plays like *Countess Kathleen*, *The land of Heart's Desire*, *The Shadowy Waters*, *The King's Threshold*, *On Bail's Strand*, *Deirdre*, *Four plays of Dancers* etc more than revealing his dramatic sense express his rare poetic genius and active sympathy with the Irish liberation Movement.

Analysis of *Oedipus Rex* as an analytical tragedy

Oedipus Rex, the drama of dramas, nakedly unclassified, presents the suffering of the hero tortured less as a result of his guilt – committed in a world of ignorance- than his knowledge of the guilt. Here the assertion “know thyself” becomes a form of self-destruction, the hero himself being his own avenger. The play, in its barest outline, is the story of a man’s discovery through persistent enquiry that he is guilty of unwilling parricide and incest’s and his horrified reaction to that discovery. In fifth century B.C. the Athenian audience still believed in truth of the oracles and this was fulfilled outside the drama. The poet’s brilliant hand is seen in the agonizing revelation and the desperate self-blinding of the tragic hero which was not foretold.

Here the action takes the form of quest for truth (quest for the murderer of Laius which turns into the quest for the hidden reality of Oedipus’s life and true nature. The opening scene shows a deputation of suppliants appealing to Oedipus to help against the plague. Oedipus is seen stooping down in gracious pity to alleviate the sufferings of his subjects. He informed that he has already sent Creon to Delphi to ascertain the will of Apollo. Creon announces that the plague was caused due to spilling of innocent blood in the form of Laius’ murder. Oedipus resolves to search out the murderer in obedience to the oracle. Determined to leave nothing to chance, he also sends for Teiresias, “The seer blest – pf God / With whom alone of all men with whom truth resides.” But he denies straightly. Oedipus’ rage sounds ironical to the audience, since endowed with physical sight, he was himself blind. As he – not to give any credence to the seer’s statement: “Thou art thyself the unclean thing.”

The enquiry still proceeds as the truth is presently beyond the edge of his consciousness. Jocasta tries her best to heal up the wounded feelings of her husband. She informs that Laius was killed by foreign robbers at cross roads where roads from Delphi and Daulia converge. The sense of assurance is momentarily shattered at the mention of the place. But Oedipus felt assured by his wife’s words since slayers were more than one in number. This central contains the heart of the drama for which rest exists – the drama of revelation. Oedipus asks a series of questions the replies of which deepen his misgivings. The missing links now begin to fall into place to complete the chain. He records how years ago he left Corinth being informed by the oracles that he is destined to marry his mother and kill his father. The supreme dramatic skill manipulates the situations. He is deluded and the dramatist steps towards the revelation that Laius is his father

The Corinthian messenger brings the news of Polybus’ death and alleviates all Jocasta’s doubt. Absolutely sure that her husband’s father has died a natural death, she sends for her husband to share the happy news. It becomes confirmed that oracles are not to be relied upon. However, the second part of the prophesy was still living in Corinth.

Sophocles introduces the messenger who brings the news that comforts Oedipus, also knows that secret that he was not the son of Polybus and Merope. He was a foundling given by a shepherd to him, who, in his turn, carried him to the royal couple. Baffled as to who his parents were, the wildly exited Oedipus, calls himself the child of fortune. Standing on the precipice, he enquires about the giver of the child to that shepherd; Jocasta at once realizes that it was she who was responsible. She desperately tries to conceal the terrible truth and dissuade her husband from making farther enquiry which is revealing the sinister truth.

Oedipus, determined to disclose the truth, gathers that the child belongs to the very house of Laius and that the slave who is already summoned as the surviving witness of Laius’ murder is the giver of the child. The truth being revealed, Oedipus finds it unbearable and desperately cries out in terrible agony and blinds himself with the brooches of dead Jocasta and closes for ever the fountain of sight.

Thus the Delphic oracle “know thyself”, by implication, know your limitation and don’t transgress is no longer a pious saying. The demand for self-knowledge breeds the result opposite to what the knower intended

Paradoxically, here the self assertion becomes a form of self-destruction. The tragic self-knowledge comprehends the shadowy nothingness of human power and happiness. Life is tragic because man is insufficient to know himself; he cannot live without knowing himself yet cannot bear what he is, because, like Oedipus, he cannot equate what he is and what he knows himself to be.

The hero is of course victimized in committing guilt, but does not meet the fate passively; actively grows to it, grapples it with burning passion for truth. He is impetuous, suspicious and hasty in his decision, yet these are not final forces to ensure his fall. Further, it is his quest for truth to disaster. When others beg him to stop, Oedipus misinterprets them which is a kind of hamartia, but it is his single-minded devotion to truth and readiness to suffer assert our sympathy. The quest is the manifestation of his nature: “Such being my nature I cannot become something else.” And this is fulfilled in a process in which he himself bears an important part.

Sophocles, the master of tragic irony, uses Oedipus’ quest ironically. His yearning to know the truth leading him to Delphi creates a greater confusion; more he tries to fly the more driven to catastrophe. Unknowingly he murders his father. It was his right knowledge that makes him the defiler of his mother’s bed.

Oedipus Rex is known as analytical play because the decisive incident happens before the play opens and play consists of untying the knot. Its action consists of the quest leading to its hero’s destruction and desolation, an action motivated by the hero. The story is depicted with concentration and compactness of unparalleled dramatic art to depict the majesty of man in enduring his destiny.

A critical study of Frost's poem *Come In*

“Before I sleep I have miles to go / promises to keep before I sleep.”??

The conflict between the allurements of call for complete self-absorption into oblivion – aesthetic or sinister – and a hunger for companionship fulfilling the obligation towards his fellow creatures is a recurrent motive in the corpus of Frostian literature. The charming lyric *Come In*, first published in the volume ‘Witness Tree’ in 1942, dramatizes the conflict in a delicate and deceptively simple way. Though written at a later period of his career, the poem is gleamed with freshness and spontaneity of thought.

The central point of the poem is the poet's reaction to the song of a thrush at the meeting point of day and night. The poet was out for evening walk when suddenly stops at the frontier of the wood attracted by the song of a thrush. It was dusk outside but peach dark inside. The darkness is so constricting that the bird could not better its “perch” for the night. The bird was pouring forth the last song of the day as it could still feel in its heart the red agonized face of the setting sun. The memory rendered its own agony eloquence. Its call was heard far wide as if calling out for some one who might join it in its lament. If not entered the wood, the invitation transfixed the poet at the edge of the wood for a while. However, at last he strongly resists the terrible pull since he was “out for stars”. He resolves finally that he would not have surrendered to the temptation had he been invited and he hadn't been.

The final irony strikes in form of “I hadn't been”. It makes it clear that the invitation was the projection of his own state of mind; an extension of his inward pull towards oblivion, the poem depicts one of the major interests in Frost's poetic career. The death wish, the magnetic pull of the dark recurs repeatedly. In Frost's world, whether together or apart, man exists as individual and only the companionship and need for release from scary darkness draws him towards light

Frost's poetry abounds in woods, but he always stands at the periphery and never enters into it. Woods are ignorance, unfathomable depths of human soul, hazy and ambiguous, perilous sensuous entrenchment and invested with deep mystery. Here one cannot find his way out. The “pillared dark” does not only have the feel of the security of the church, but stifling imprisonment in which the bird cannot better its “perch”. The wood is also the awareness that man stands alone.

The poet rejects darkness because he was “out for stars”. Here we find kaleidoscopic changes of the effect produced by the crisscross of light and shadow. The poem begins in twilight. The speaker, standing in a region where light is that of twilight, mingled with shadow, gazes at the “peach dark” inside. Gradually, vision is engulfed by darkness and his whole being is absorbed into the alluring song of the bird. At last the tension is relieved as the poet's gazes upward and finds the sky is studded with stars. There is a constant aspiration towards the gleam of light and warmth in form of stars, lanterns, bonfire or hearth in his poetry.

The poem shows Frost's finis as an artist. He creates meaning in such fine and delicate use of vocabulary and phraseology that a casual reader might be deceived by simplicity of language and its deeper meaning might pass unnoticed. The title has a homely air of inviting someone at the entrance of a door; it might be the romantic invitations as well as the fatal allurements of the siren's song. The word “hark” belonged to the specialized vocabulary of the poets, but a generation ago it fairly

formed a part of common speech with its emphatic appeal to listen. The phrase “sleight of a wing” depicts the bird’s tiny gesture to adjust its position and the common turn of phraseology as well. Of greatest interest is the poet’s attempt to verbalize the bird’s invitation and set it at a distance in a tentative metaphor” “almost like a call”.

In poems like *Into My Own*, *Stopping by the Wood in a Snowy Evening* and many other Frost assumes different persons to dramatize the resolution of this contrary pulls. A dramatic lyric, its conflict rests upon the struggle between oblivion and unfamiliar and possession of ones identity as a part of this society, As the curtain lifts here is a motion is just stopped at the margin of the wood,. The physical movement is arrested as the inward conflict begins: it is an uncertain movement from light to darkness and back to a definite departure towards the faint but assured light of stars. The resolution once taken, we experience a kind of physical movement receding into the region of light and familiarity.

In Keats the nightingale represents joy and eternity in contrast to the transitoriness and sorrow of human to which the ”forlorn” poet finally awakes as the bird flies away, In Frost the call is much more intimate and tempting alluring one to the world of dark mystery which the poet finally declines. The call and poet’s struggle to disengage himself provides the tension of the poem and the final resistance offers relief. On the whole, we may readily share Untermayer’s observation about the poem: “... such poetry is ageless. It entices the reader with its amiable surface of fact and rewards him with its depth of feeling. Never has poetry been more completely an act of sharing, so friendly and so profound.”

An outline of the basic tenets of Old English prose and poetry

The old English period, named after the Anglo-Saxons, marked an important phase in the development of the language. The Anglo-Saxon language was very rich in possibility and enriched itself chiefly by its own resourcefulness and partly by limitedly imported Christian words mainly to express abstract ideas. Interestingly, the borrowings were not inharmonious with the core of the native language which became an unwelcome characteristic of latter loans. Jespersen's observation about old English prose and poetry shows the way they bring out different features of this phase of a developing language.

To develop a good and cultivated prose style, any race requires longer time and greater refinement than poetry. The comparatively undeveloped and rather clumsy prose of Anglo-Saxon prose is no exception to it. The fault, however, is more literary than linguistic. The subject matter treated in such writing did not also encourage a farther refinement. However, some passages of the Homilies of Wulfstan and Chronicle written by King Alfred show considerable literary merit. Later even alliterations were used in imitation of poetry to heighten the effect.

However, Old English poetry brings out the abundance and colour of the language in which it is clothed. Its singular charm is consists of its peculiar features.

Here the movement of the lines is "slow and leisurely", and the measure and quantity induce us to linger for a time deliberately on lines and pauses rather than to read them hurriedly. Such poetry abounds in repetitions and epithets. While, for example, while in *Beowulf* a single "he" would suffice the author of the poem uses host of words like "bright hero", "brave prince", "noble in war", "eager and spirited" etc adding new traits to the mental pictures. The repetition adds different shades of meaning and strengthens the idea. The language of poetry is also marked by its astonishing wealth of synonyms. In *Beowulf* alone thirty six words, such as, "OELING", "OESCWIGA", "ALOPECIA", "BEADORINC", "BEAGGYFA" AND OTHERS WERE USED FOR THE WORD "HERO"; AND ELEVEN WERE USED FOR SHIP OR PORT, SEVENTEEN FOR SEA ETC. CONSTRUCTION OF SENTENCES, CHOICE OF WORDS AND THEIR FORM WERE GREATLY DIVERGENT IN POETRY FROM THAT OF PROSE AND ORDINARY SPEECH. ALFRED USED THE FORM "HATAN" OF "HET" IN HIS PROSE, BUT IN LINES RAZED TO POETICAL HEIGHT HE USES "HEHT". THE EXTERNAL FORM OF OLD ENGLISH POETRY IS SAME AS OLD NORSE, OLD SAXON AND OLD HIGH GERMAN POETRY. ANOTHER IMPORTANT CHARACTERISTIC OF THE LANGUAGE OF POETRY WAS THAT THERE SOMETHING IDENTICAL IN THE POETIC LANGUAGE OF THE PERIOD. THE FACT WAS FACILITATED BY THE HABIT OF ANGLO-SAXON POET OF ABSORBING WORDS FROM VARIOUS PARTS OF THEE COUNTRY WHEREVER THE PRACTICE OF WRITING POETRY WAS PREVALENT. HENCE, THE THEORY THAT OLD ENGLISH POETRY WAS FIRST WRITTEN IN NORTHUMBRIAN DIALECT AND WAS LATER TRANSLATED INTO WEST SAXON DIALECT LOOKS

RATHER UNCONVINCING. HEREIN LIES A GREAT DIFFERENCE IN THE LANGUAGE OF POETRY AND THAT OF PROSE. THE PROSE RETAINED THE DIALECTICAL DIFFERENCE.

THE TENDENCY TO USE COMPOSITE WORDS, IN WHICH THE COMPONENT PARTS RETAIN THEIR IDENTITY MORE OR LESS INTACT, IS RESPONSIBLE FOR DOMINANCE OF PERIPHRAISIS.

The poetry of the period is remarkable in its regularity of stress and quantity. A harmonious sound effect is produced by the use of alliteration by repeating the same/same sounding letters. The chief words of each line are tied together by alliteration: "*Straet was sianfah, stig wisode / gumum aetgaedere. Guobyrne scan/ heard hondlocen, hringirene scir / song in searwum, pa hie to sele furom/ in hyra gryregeatwum gangan cwomon.*" However, the poems of the period use rhyme of assonance rarely. Predominance of consonants created heavy sound effect.

THE DICTION OF THE POEMS IS ALTOGETHER OF FULL POWER AND HAS THE ABILITY TO CONVEY VIVIDLY AND MEMORABLY THE EMOTION AND FEELINGS OF PEOPLE. Commenting on the linguistic merit of *Beowulf* M. B. Ruud remarked, "The magnificence of language which leaves critics and translators helpless." **ITS STYLE IS CAPABLE OF RETAINING VITALITY WHETHER DEALING WITH MYTHICAL MONSTER OR RELIGIOUS MATTER, IDYLIC COUNTRYSIDE OR GREAT WARS. THE ABUNDANCE OF SEA-FARING WORDS IN OLD ENGLISH POETRY BRING OUT A REMINISCENT MOOD OF A NATION NOW TRYING TO SETTLE DOWN BUT DID NOT QUITE OBLITERATED ITS MEMORY OF BYGONE DAYS.**

The language was of course not prosaic enough to carry the accent and theme of ordinary life which is the chief concern of prosaic literature. But it is highly poetic language and picturesque and powerful in delineating the spirit of the nation.

An analysis of role of Gaveston in *Edward II*

Gaveston, a slender figure in Holinshed, acquires a major stature in *Edward II* in hands of Marlowe. Possibly, one of the chief reasons of Marlowe's return to a comparatively unattractive period of the reign of Edward II is to bring into forefront the relation between Edward and his minion. Though the relation is dealt in smaller scale in the Chronicles, here it is the leading motive in the action of the drama. He remains of pivotal importance in the first part; even after his death his absence plays a crucial role in the second. The play deals with the motive of loss and abuse of power in which he fully participates. Gaveston acts as the driving force behind Edward's abandonment of regal duties in order to satisfy his personal needs.

The play opens with the exiled Gaveston being called back to court by the newly appointed king. The Earls consider his return as the recipe for the king's disaster and threaten to withdraw allegiance. However, the king and his friend meet, they embrace rapturously and in spite of Kent's warning Edward shower's titles and offices like Lord of Cornwall, Earl of Chamberlain etc upon him. The friends mishandle and arrest the bishop of Coventry who secured Gaveston's banishment. His insolent familiarity with the king enrages the peers. The queen becomes the worst victim though she protests against the earls' taking arms on her behalf. During the session after a hot exchange of abuses Gaveston is forcibly removed. Arch bishop of Canterbury threatens to release the Earls from the bond of duty towards the king. Finally, the point is settled on the decision of Gaveston's banishment. Now Edward exerts pressure on the Isabella to influence the Earls. She succeeds in pursuit and the exiled is recalled. Both the friends resume their insensible and irresponsible attitude until the civil war breaks out. The friends try to escape; Gaveston is captured and killed, Edward vows vengeance on the murderers which leads to his ultimate disaster.

We first encounter Gaveston as he is overwhelmed with the king's invitation. The scene of his encounter with the common men first enraged by his callousness and then soothed by his false words of comfort throws light on his mindset. Subsequently, his behaviour towards the bishop shows a lack of decency. Careless about the declining condition of the state, he squanders away public money. "Swollen with the venom of ambitious pride", he remains absorbed in his self-interest and underestimates both the strength of the barons and the vulnerability of the king's political security.

Gaveston embodies the pagan paradise with his aesthetic philosophy and an artificial mode of life. From the moment of his return we see him set out to enjoy life of ease and luxury under the royal patronage. His words at the very beginning "joy", "frolic" "spring" etc concentrate on the idea of luxury and indulgence while "king", "majesty" etc make it clear that it is the state power which is to be involved. He leads an extravagant life even when the soldiers are not being paid properly. He well understands the king's taste for music, poetry and sexually stimulating shows. He wishes to be surrounded by the wanton poets, pleasant wits and musicians. In order to entertain the king he arranges for the Italian Masque and lascivious scenes of lovely boys bathing naked in the stream. He remains a constant temptation for Edward who makes the court a pleasure ground.

The homosexual relation is given limited space in Holinshed, but Marlowe makes it central to his play. The allusions to Jupiter and his cupbearers or Hercules and Hylas bring out the issue. At the beginning Edward invited Gaveston to share his kingdom, the latter wishes to swim across like Liendar to meet his beloved. Such relation is necessarily accompanied by its corollary of excluding women. Accordingly, the young queen becomes the most hapless victim. However, it is not altogether free from the ambition of having influence on crown, the power to distribute rewards and punishment. He contributes directly in the king's misfortune. Once he is redeemed by his love for Edward when before death he pleads: "Shall I not see the king?" Marlowe is here neither to vindicate nor to condemn such relation in general, but shows how the social status makes a man both the oppressor and the oppressed.

Marlowe maintains ambivalence about moral ideas and Gaveston is used to point clearer. Here is uncertainty whether he is a sincere and helpless victim of his passion like the king or an ambitious, ruthless pretender who exploits the infatuation of the "pliant king". He is revolting since an individual peasant rises to social rank by his own talent who declares that his "knee shall bow to none but to the king". A Marlovian hero, though on a meaner scale, he refuses to accept the claim to social status based on pedigree. He is also accused of homosexuality. He is a "bohemian" with his taste for poetry, music, dance and foreign entertainment. Marlowe gives him Renaissance imagination and he confronts the medieval court with his creed of delighting in human body as an end in itself. His homoeroticism, which is an assault to the public morality combined with his low social class provide a threatening subversion to the high rank he aspires after.

In abuse of power Gaveston plays almost a pivotal role. It is the desire of the king and his minion to bask in the sun of glory and luxury of the court and escape the obligations stipulated by the position that leads to the catastrophe. His insolent presence in court creates the breach between the king and the earls, lack of decency tactfulness enrage them and church and finally, his relation with Edward isolates the queen which endangers king's political security. His death and the resultant avowal of vengeance complete the disaster. Infact, from the very beginning, Gaveston gives impetus and momentum to the present tragedy moving fast towards the final catastrophe in a play which might be called a study in crime.

A critical study of Donne's poem *The Good morrow*

“Stand still, and I will read to thee, / A lecture, ... in love's philosophy...” (John Donne: *A lecture upon the shadow*). The love poems contained in Songs and Sonnets explore every conceivable facets of Donne's consciousness concerning love, ranging from jealousy, hatred, fear, anxiety to the bliss of consummated love, in their “rare emotional flight on the wings of intellect”. They are typically Donnesque, endowed with the stylistic and thematic traits known as Metaphysical. The Good Morrow is an aubade spoken in bed both literally and metaphorically. It might be also an abrupt break away from a serenade at the realization of futility of existence before the present the lovers loved each other, the realization triggered off by contentment of the present situation which brings in the promise of immortality.

The poem opens with the impatience of the lover at the thought of meaningless existence before the lovers fell in love with each other. Somehow angrily he records the futility of their experience in past; its insubstantial nature is brought out by such images as sucking on “country pleasure” or snoring in “seven sleepers' den”. The images, in contrast to the present maturity which lovers enjoy being fulfilled by each other, prepare us for the coming of a new day which is central to its theme. A Petrarchan note is struck when Donne glorifies his beloved as the only reality, all other beauties being mere shadows: “If ever any beauty I did see, which I desired and got, it was but a dream of thee.” It is the impulse to stabilize the external time that he conceives of it as a series of detachable fragments, and ceases life in unique instances: “And now good morrow to our waking souls”. Love controls and bounds space absolutely. The tendency of contemporary science to condense or compress the world into smaller spheres through its apparatuses is reflected in his attempt to make their “little room an everywhere”. Geographical maps and voyages are alluded to in order to emphasize the lovers' indifference to the external landscape and their concentration on the unique fusion of their two worlds into one.

Now the lover, coming so much closer to his beloved, closely inspects their situation. Their eyes contain each other's face and the “rest” of the face becomes the mirror of the heartscape. Apart from showing his love for details, the lines carry a platonic overtone. The use of “true” and “Plain” followed by “heart” brings out the simple, sacred and pristine and pure nature of their love. The use of “sharp north” and “declining west” and the defects in the geographical hemispheres shows a sense of decay devoid of emotion, passion and warmth as compared to lovers' hemispheres. Donne is distinguished for his use of circles, concentrics and spheres in order to show the infinite quality of love. The use of the scholastic philosophy of Saint Aquinos- (“all compounded things are held to be liable to corruption and decay by a disproportion of their parts”) - is evident in “Whatever dyes was not mixed equally”. The dialectic of love is brought to a fine resolution: “If our two loves be one, or thou and I love so alike, / That none do slacken, none can die.”

In the first stanza we find “run-of-the-speech” or “run-on-line” that create an impression of emphatic assertion by the heavy letters like “D”, “w” etc. The Iambic meter creates the effect of a rising to an emotion. In the second stanza a change is seen from the overwhelming emotion to the subdued effect before the final presumptuous confidence in

mutual reciprocity and reconciliation of love. In the third stanza the emphatic tone gives it note supremacy and the triumph over time arrests the movement. It is a peculiar blend of transition from proclamation of presumptuous confidence to degenerating doubt to everlasting love.

Donne sees things in their banal actuality. The intellectual element is made to dominate its emotional impressionism. "A thought for Donne was an experience and modified his sensibility". The strained analogies (as he concedes likeness between the lovers and the hemispheres) and also the rhythm which characterized his writing are integral to its meaning. Here we have a mind labouring to organize the matters of private experience into systematic order and to treat the world of feelings as a structure as positive as Euclidean demonstration.

In *The Good Morrow* both metrically and syntactically sentences are broken into disjointed phrases. The unmusical words sounds and the irregular stress deny the passage a steady movement. The poem shows how important the expression is to the mood of his poem.

The poem justifies Donne as the pioneer of the "Metaphysical school" of poetry. It begins abruptly without preparation and the reader is left to imagine the circumstance for himself. The language is unromantically plain and straightforward and mixes colloquial expressions. The tone is somehow unrelaxed. The poem does not develop the kind of lyrical atmosphere common to most love poetry, but a sense of controlled power dominates here whose masculine force proves itself. Donne plays with time. In the first stanza he deals with "time past", the second with "time present" and the last with "time future".

Donne chooses twenty one lines - three stanzas with a rhyme scheme of ab, ab, ccc – for the poem. It is probable that the form was most appropriate for his change of mood from angry impatience to mutual reconciliation of love. The title of *The Good Morrow* is most befitting as the "morrow" brings about the awakening of the body, soul and mind.

The Good Morrow may not be Donne's best love poem but it is not certainly the "vers-de-societe" nor is it the "thought of a dry brain in a dry season". Here is a unification of sensibilities for which Eliot commended Donne and other Metaphysical poets. It puts forward Donne's philosophy of love: it is not solely soul, but also the body that embody the love. The poem also succeeds in creating a voluptuous atmosphere calling up in it two flesh-and-blood human being who acts in relation with each other.

A critical study of Donne's poem *The Anniversarie*

The love poems contained in Songs and Sonnets explore every conceivable facades of Donne's consciousness concerning love, ranging from jealousy, hatred, fear, anxiety to the bliss of consummated love, in their "rare emotional flight on the wings of intellect". They are typically Donneque, endowed with the stylistic and thematic traits known as Metaphysical. The Anniversarie is one of the noble, impassioned hymns of domestic bliss in which consummated love is celebrated with a rare vigour and passionate sincerity claiming immortality for them. The treatment and the subject are remarkably refreshing and original in Elizabethan context.

The poem is presumably addressed to his wife Ann More, and is one of the optimistic poems by Donne, where poet feels that their love, unlike all other earthly things hath no decay. Unlike The Canonization or The Relique, here is no avowal of poetic immortality; rather, he gives expression to a mood of ecstasy inspired by the consciousness that their mutual love is going to enjoy an eternal existence due to the present perfection.

In the first stanza of the poem Donne contrasts the mutability of the king, court and even the sun with their love and presents a sharp contrast. They enjoy the coveted position as the king in love. The discussion of death and loss it causes in second stanza is not a morbid preoccupation, but an illustration of an all-embracing and enquiring mind. Though the separate graves might separate them physically love will increase in their souls released from their bodies.

In the third stanza of the poem the poet claims the position of both the king and the subject for the lovers. "Here upon earth wee are kings" he maintains. A paradoxical conceit is brought out with a simplicity and directness of dramatic conviction. The poem ends with a strong assertive hopefulness of safe sovereign and continued reign – which will "Adde againe".

Though the poem is not so much remarkable for its subtle logical procedure, nevertheless, it follows an argumentative pattern. In the first stanza the metaphorical identification of the lovers with the sun that exists in time but running unceasingly runs away from its source of light. It becomes a means for them to transcend mortality through hyperbolic language. However, paradoxically, the acknowledgement of realism is deployed to assert the uniqueness of their love as opposed to fact. The continuity of argument in the second stanza is somehow disturbed by the indecorous language of the first two lines – between the lofty religious language before and after as they contain a direct, conversational tone. They cast a doubt to the poet's religious solemnity (in line 17-20) leading to the rejection of spiritual bliss outside and above the world. Paradoxically, Donne conceives eternity in temporal terms ("second of our reign") like the supreme and sovereign kings chronicling the reign which saves the poem from being a celebration of love as "eternal summer".

Metaphysical conceit is not altogether absent here. Donne first compares the lovers with kings, the symbol for the highest prosperity. Then he goes to prove their uniqueness by providing each of them at once the status of both the rule and ruler. Finally he asserts

their superiority by claiming safety and security unknown to early kings. They have neither true fear of treason (they are both the king and subject) nor do they have the false fear springing out from suspicion.

In the poem though Donne may appear to be Platonic to some extent, he appears to be the Elizabethan Browning. He does exalt love but he infuses passion and realism in his statement of love. As Shakespeare love is bound up with time. But the enriching and ennobling experience of love diffuses all boundaries between the past, present and future. "Truly, keeps it first, last / Everlasting day".

The Anniversarie is a poem of three ten-line stanzas where the last 4 lines rhyme alternately and the rest is written in rhyming couplet. It is remarkably free from Donne's obscurity of style. The speech rhythm is conversational apt for a dramatic lyric. The words are neither remote nor essentially popular. They are enforced by the imaginative power of the poet.

Here is a poem in which Donne celebrates a love, consummated and based on reciprocated responses and at the same time he is aware of the realistic threats that entails less perfect lovers. An identification of the marriage bed with the grave, almost jokingly, suggests an interest in body continued even after death produces a subtle and rich blend of the physical and spiritual.

The Anniversarie is loaded with all the essential characteristics of metaphysical love poetry. The poem is a rare gem in the casket of Donne's metaphysical love poetry.

Description of Hell In *Paradise Lost*, book I

The reason Milton wrote in "Fetters when he wrote of angels and God and at liberty when of devils and Hell, it's because he was a true poet and devil's party without knowing it" (*The Marriage of Heaven and Hell*, William Blake). Milton finds himself at liberty when he describes Hell to give rein to his imagination in order to evoke paradoxical response in and to give greater freedom of exercising the power of imagination on part of the reader. In *Paradise Lost* Hell receives a double dimension - it is depicted by the poet both as a geographical place and a psychological state.

Physically Milton's Hell is unlike Dante's which extends from the surface to the center of the earth; it is situated well outside the earth which Milton Believed had not been cursed. It is a separate enclosure within Chaos, a subtraction of it, situated below the universe just beyond its outer shell. It is distant from earth (centre) twice as much as the earth from Heaven (the same relative distance given By Virgil).

It is the dungeon Hell where Satan and his legions find themselves after their titanic fall. It is the fiery gulf with the Burning lake where the doomed angels were floating stupefied. Its fiery plain, a vast desolate place, is surrounded with the wall of fire and overhead is the fiery vault. A prison house Blazing and Burning like furnace, its flood of liquid fire is kept Burning with the constant supply of sulphur. As usual, Milton's image is here more factual than fanciful. The idea of Burning lake comes from the account of the Dead sea on which floats the Bituminous whose Hydro-Carbon furnish Both "naphtha and asphalts" used as light in Pandemonium. Paradoxically, in describing the fiery lake, the poet has uses abstractions to concretize so that the reader might imagine the unimaginable depth of the "Bottomless perdition" and undergo the Blistering process the fallen angels were succumbed to. Even its dry land emits intense heat and the "Burning marl" produces the repelling combination of fowl odor and foggy visualization due to smog.

This is a place which Milton conceives in Oxymoron: "darkness visible". It has the light of the eclipse; the light and shadow effect characterizes the inverted morality of Hell. Across the glimmering darkness is seen the splashes of livid Blue colour of Sulphur and the red of Blood.

In addition, it is a desolate, forlorn place of despair and hopelessness. Milton's Hell aptly recalls Dante's terrifying inscription over the Hell Gate: "All hope abandon you who enter here." In Hell of *Paradise Lost*, too, "hope never comes / That comes to all". This is why; the stunned, thunderstruck inhabitants are continuously restless here. The mixture of lamentation and sorrow with hatred and rage suggest that the physical place itself evoke the condition of emotional state of devils that are potentially full of fury and wrath. The phrase "dry land", thrown in like a parenthesis, achieves a wonderful effect when used in connection with Satan. Dryness is a normal symptom of Satan's alienation from God.

Yet, it is hardly a place of spiritual death. However dreary this infernal landscape may be, we see in it, various physical, artistic and intellectual activities. Music in Hell encourages the rebel angels' heroic firmness, discipline just as it rose to the height of noblest temper – the heroes of old army to Battle.

The devils' most magnificent creation is Palace of Pandemonium, Satan's "proud seat" which outweighs the greatest of all earthly monuments and pagan city: "not Babylon, nor Alcairo / Such magnificence / in all their glories." The impression of Milton's description of the richly adorned Pandemonium - with its roof of "fretted gold", its Doric pillars overlaid with "golden architrave" and "cornices" and friezes with projecting sculptures - is far from simply negative in its effect. The details of this "wonderous art" in Hell Built of the molten gold, separated from the dross by liquid fire, Brass gates and the stars-like lamps brightening the lofty monumental architecture - provoke a more complicated response to the creative social energy of the exiled devils.

The infernal council of Satan and his grand peers taking place within Pandemonium focuses our attention on Hell as a realm of worldly activities, politics and demagogy. The magnificent titles of the devils highlight their august political stature. Indeed we see them in succeeding parts of the poem like acting and scheming politicians debating about the future action that will affect their empire as well as the precarious future of mankind.

However, all the glorious glitter - Both physical and social - does not altogether outdo the sense of false grandeur. The Hell is embellished with "glittering cliff", "ribs of gold", "treasure Better hid" or the golden luster underlying a Mammonic lust for gold make fallen angels nothing But the "demigods on golden seats". The Doric style and the emphasis on magnificence would have appeared sinful to puritans who believed with Milton that "God prefers before all temples the upright heart and pure".

Milton competes and outdoes its classical representation where it is associated with classical underworld and the Homeric energy of wild uproar found in Satan. Farther more it is characterized by its own heroic activity, politics and grandeur: it is a place where expatriated devils create their own community empire resembling the elaborate Baroque structure and representing their attempt to generate their civilization in this place of exile. Yet in a way it is unprecedented complex. It is unlike Heaven, it is a world of "utter darkness" which exists - Both physically and spiritually - at immense distance from Heaven.

Milton's Hell is a parody of Heaven and of the providential order where God creates good out of evil. Its wasteland exists in sharp contrast to the sensuous fertility of Eden. It is no way Beyond God's control, and was prepared By Him for the rebels. The chaos which is an elastic and disorderly place is situated between the two fixed and essentially unchanging plains of existence – Heaven Being all light and goodness and Hell immutably and unremittingly evil. Satan by establishing his headquarter "down there" creates a range of physical and moral

possibility for mankind. Hell both structures the universe and saves it from weightlessness by providing the gravitation itself acting as the Bottom of the otherwise bottomless chaos. Spiritually the concept of Hell ties the physical ups and down with a moral significance.

Hell, Satan's realm, thus breaks the confinement of the geographical locale as it is conceived by the poet significantly as the subjective psychological interior state. In this sense it is a place with no physical limit at all. Hell exists within and where Satan is, and he carries his Hell within him wherever he goes: "Which way I fly is Hell, myself am hell..." In Milton then, an internal Hell is no less powerful concept than its external manifestation. If Paradise lies within an interior and symbolic state as the end of this poem teaches its readers - then so does Hell itself.

Model answer of Blake's view of Imagination

“To Me This World is all One continued Vision of Fancy or Imagination, and I feel Flatter'd when I am told so.” (Letter to DR TRUSLER) The eloquent advocacy on Behalf of imagination as the supreme creative faculty which characterized the Romanticism in 19th century had diverse implications, both in theory and practice, for different authors. Among the major theorists some are concerned with the supersensible world to which imagination alone has an access while the others focus on the process itself which makes us see more adequately the world itself. Blake belonged to the second group and he was the earliest and most revolutionary spokesman of the supreme value of imagination. He announced proudly and prophetically: “This world of Imagination is the world of eternity; it is the divine Bosom into which we shall all go after death of the vegetated Body. This world of Imagination is infinite and eternal, whereas the world of Generation, or vegetation, is finite and Temporal. There exist in the Eternal World the Permanent Realities of everything which we see reflected in this vegetable Glass of Nature.”

For Blake imagination was the source of spiritual energy and the imaginative creation partakes in the divine activity. In a conversation with Henry Crab Robinson about Christ he said: “He [Christ] is the only God and so am I and so are you.”

Blake was a visionary and his theory lends support to the concept of imagination as transcendental. But, concerned with exploring the capacity of perception, he was never in favour of shutting the doors of perception in the interest of contemplating a higher reality or a supersensible world and distinguishing the reality ordinarily perceived and that extraordinarily imagined. For him what is most important is the perception. In reply to Dr. Trusler's accusation of his overindulgence in the world of fancy Blake wrote: ‘I feel that Man may be in This World, and I know that This World Is a World of Imagination and Vision.’ The familiar world itself gives hints “To see a world in a grain of sand... eternity in an hour.”

Blake was particularly hostile to Locke's rejection of innate idea and his assumption of mind as a white paper void of any character or a mirror that cannot refuse images offered by sense perception and discredits the whole system that supports him. He situated mind at the focal point of his theory of which imagination is the transcendental and most vital activity. The devil in Blake claims Body is the portion of soul discerned by five senses. Refuting Reynold's argument Blake wrote: “Reynolds thinks that man learns all that knows. I say on the contrary that man brings all that he has or can have into the world with him. Man is born like a garden ready planted and sown. This world is too poor to produce one seed.” Though he did not forward any organismic theory like Coleridge, the comparison of the imaginative process is made with living things rather than machines. Imagination transforms the sense data and describes the invisible in language of the visible world...

Blake dismissed the atomic physicist and like men who try to destroy the divine light which alone could give meaning to life and proclaimed that “The A toms f of Democritus / And Newton’s of light / Are sands of the Red sea shore,/ Where Israel’s tents do shine so Bright.” Blake challenged Empiricist’s Belief that perception can be distinguished atomistically into several senses like sight or hearing. He maintained that In *There is No Natural Religion* Blake wrote: ‘Man’s perceptions are not Bounded By organs of perception; he perceives more than sense, (tho’ ever so acute) can discover.’ In *Marriage of Heaven and Hell*: ‘Isaiah answer’d: “I saw no God, nor heard any, in a finite organically perception; But my senses discover’d the infinite in everything” (my italics).

Blake knew nothing about the German metaphysicians, and it was his own contention that matter is in no sense as real as spirit. In *Marriage of Heaven and Hell* the clever devil particularly Castigates the distinction the French philosopher Rene Descartes drew Between mind and Body, which Locke repeated in his turn, (‘That Man has two real existing principles, Viz, a Body and a Soul’). The devil plays Locke in his own game. He claims: ‘Man has Body distinct from his Soul; for that call’d Body is a portion of Soul discern’d by the five Senses, the chief inlets of Soul in this age.”

“He who does not imagine in stronger and better lineaments, and in stronger and better light than his perishing and mortal eye can see, doesn’t imagine at all...” (A Descriptive Catalogue, 1809). Imagination holds Blake is divine and operates with given material which is nature; but a time would come when nature would disappear and the spirit would create without taking symbols from it to interpret the unseen. It is divine because it is through imagination alone that man’s spiritual power is fully and finally realized. A man could be a poet if only his creative imagination is not deadened by civilization. It is the lilt and imaginative naiveté of his poems and the unspoiled and inspired vision which, more than anything, realizes the potentials of Blake’s theory of imagination.

Analysis of working of sense and sensibility in Emma-Knightley relation

Personal relation has always remained the main focus of novelists and with such domestic novelists as Jane Austen in whom characters evolve firmly within the ambiance of a stable society good marriage is seen as the foundation of that society. In the present novel, the only eponymous novel of the author, Emma the relation between Emma Woodhouse and Mr. George Knightly forms the centre of gravitation. The relation is not already settled when the novel begins but its interest lies in the fact that its development is intimately related with development of its protagonist and the maturity of the relation marks the completion of her education. Mr. Represents the enlightenment feminist's ideal of a man of sense.

Mr. Knightly is introduced as a typical English man, of around seven or eight and thirty and a respected landowner of Donwell Abbey, an adjoining county of Highbury, belonging at top of its social hierarchy along with Woodhouse. He is the timeless English gentleman, "modest, unaffected, somewhat inadequate in speech ... loving rather than lover like." He allows reason to play greater part than fancy in forming his "judgment". Emma is handsome, clever, rich, imaginative, with a "comfortable" home and happy disposition. Mr. Knightley is shown from the very beginning critical of Emma's faults that all think perfect. This typical introduction of their relation shows that it is a relation based on genuine admiration, mutual respect, and concern and not on any flattering misconception. Mr. Knightly shows a respect for Emma's devotion to her invalid father.

The whole novel moves through the disillusionments Emma suffers and in almost all events we see Knightly proves correct. As the novel opens, Emma is cherishing the idea that she has played a decisive role in making a match between her governess and Miss Taylor and Mr. Weston. However, Mr. Knightly readily points it out that it is her mere fancy and she made only a lucky guess. But Emma falls a victim to her overactive imagination. She takes a fancy for a pretty, docile, illegitimate student of Mrs. Goddard's school and plans a matrimonial alliance between with the vicar Mr. Elton. Mr. Knightly of course dislikes the flattering patronizing intimacy and makes it clear that Mr. Elton will never marry a fortuneless woman as Harriet. Instead of Knightley's warning, Emma makes her prodigy to break her relation with Martin. The shattering shock comes in form of Elton's proposal to Emma; marks the beginning of Emma's education in social terms.

The next disagreement between them comes in form of their attitude towards Jane. Emma thinks Jane is proud and reserve which she interprets as sign of coldness of heart of the clearheaded woman. However, Knightly is quick to recognize not only the real worth of this accomplished, dignified tolerant elegant woman, but also hints at some connection between the Jane's receipt of a large parcel and Frank departure to London for a day. Emma takes them lightly and momentarily fancies that Mr. Knightly is in love with Jane. However, at the end Emma approves of her mistake as the secret engagement between Frank and Jane is revealed and she finds in Jane a much worthier friend than Harriet.

Emma's spirited nature finds a match in Frank's amiability and for a short she plays with the fancy of marrying Frank. However, it proves to be a passing fancy.

However, if Jane is introduced to test Emma's liberality Frank tests that of Knightly. He calls Frank's amiability French rather than English since he lacks "English delicacy towards the feelings of others." His attitude is of course somewhat biased owing to a sexual jealousy. . He also takes a softer attitude towards Harriet as he says she would have been a much better wife than the sham Augusta Hawkins.

In spite of differences, their mutual understanding is evident in their frank admission of their faults. During the visit of younger Knightly at Hartfield shows the subtle but perfect accord between the two in handling the situation to avoid any unwelcome consequence.

Emma is shown to cherish a patronizing and insensitive attitude towards Miss Bates. Her lack of tolerance and irritation reaches its climax at Box hill when she insults this goodhearted woman. Mr. Knightly, already known to send a sack of baked apple for Miss Bates and her mother, rebukes her hardly and Emma undergoes repentance and an instant redemption and in her attempt to set the things right her truer worth is revealed.

The final complication of the novel is brought by Harriet's confession of love for Mr. Knightly With shock of a lightning Emma now discovers her own feelings. Once again Knightly proves to be juster in his judgment of Harriet and social standing of an illegitimate child who is capable of affection and utility of domestic life. He initiates a match between Harriet and Martin.

Her relation with Knightly had the intellectual intimacy and the freedom of marriage, but now she discovers its emotional depth. There had a depth and stability of a long intimacy to counteract all their disagreements. In a deeply moving scene the deepest emotions are conveyed in a most restrained manner. Knightly proposal is accepted gracefully by Emma with reticence and full responsiveness. Their marriage fulfils the conditions of both love and economy. By offering to stay at Hartfield and taking care of Mr. Woodhouse, he removes the last barrier. He however makes it clear that Emma should be the mistress of Donwell Abbey. Thus by providing an end to her uncertainty of future, he helps to save her from the compensatory indulgence in excess of fancy. His love is no romantic infatuation; rather, his paternal care provides a substitute of her father who plays role of child.

Emma's is the twofold education: she recognizes love as something else than is defined in her private fancy shut up even from her own emotions, and the society as it exists outside the limited boundary of Highbury. Pragmatic Mr. Knightly helped Emma to understand the pecuniary consideration which dominates the relationships like that of Elton as well as her own need for the care and love of a strong and right-minded man like himself.

From the very beginning the novel shows that Knightly's judgment is based on sense like that of Elinor in *Sense and Sensibility*, but it hardly diminishes Emma's stature. Their relation is designed to critique romantic tradition of chivalry with its aversion towards social responsibility and flattery in sexual intimacy. Thus, with the union of the couple the novel arrives at the matured point of thematic and moral design. It marks union of sense and sensibility, reason and imagination. The novel ends with the renewed sense of community which is supported and strengthened by good marriage and generation.

An outline of the Indo-English relation in early twentieth century in *A Passage to India*

The theme of human relationship which presented an inexhaustible storehouse for creative writers acts distinctly in the novel *A Passage to India* also on socio political level and offers a more or less authentic documentary of the Indo-English relation in India during the first few decades of twentieth century. However, the novel belongs, like such works as *Where Angels Fears to Tread* or *The Longest journey*, to the tradition of homo-erotic orientalism, and presents India as a world through which Forster tries to “understand, interpret and aesthetically project his vision of mysterious, muddled and baffling civilization [the Other] in its relationship to the west.” “Whether or not is it possible to be friend with an Englishman” is the central problem of the novel, around which revolve other deeper and more fundamental social, political and moral questions. Neill describes the novel as the story of “two great races of different heritage and history neither desiring to understand the other and one of them in the wrong place.”

The very first chapter shows that the residential town of British officers “shares” with the shabby town of Chandrapore “nothing ... except the overarching sky”. Now that Forster provided clues to his major themes through the description of the Indian landscape, he bounces us into the middle of the discussion about the possibility of being a friend with an Englishman that concludes with a negation. The sensible liberal lawyer Hamidullah is quite conscious of the Janus-faced quality of Englishman – the, generous, liberal man on English soil, and the hardboiled, perverted, proud bureaucrat in India. Thus the reader comes to terms with a complex of human relation emanating from the political bondage and cultural dissension. Then we see how the privacy of homely dinner party at Hamidullah’s is interrupted by a note from Major Calendar for Aziz. The streets named after victorious British generals hurt his inner pride of Islam. He has to get down from the Tonga to walk up since the Indians were not allowed to drive up to the residence of English officials only to be told that the “Sahib is out”. As farther humiliation, Mrs. Calendar & Miss Lesley take away his carriage without even acknowledging his courtesy

But in the Mosque a close understanding develops between Aziz and Mrs. Moore, and Aziz takes an instinctive liking for the mother of proud bureaucrat Ronny Heaslop.

However, the Bridge party shows the inevitable failure of all formal attempts to better understanding. The English ladies are too haughty and Indians too reserve to share a real genuine personal involvement, or even animated conversation. Mrs., Tartan awkwardly says:” I refuse to shake hands with any of men, unless it has to be the Nawab Bahadur.” The English speaking Mrs. Das and Mrs., Bhatyacharya refer to “Piccadilly, Hyde Park Corner”, and “as if they sought for a new formula which neither East nor West could provide.” Callously they suggest “all hour” as suitable for the visit of English ladies and fail to send the carriage. Ronny’s conversation with Mrs. Moore exposes the absurdity of such attempts of social intercourses. He points out sharply that they have come here not to behave pleasantly but to rule and keep justice. Mrs. Moore realizes that “Englishmen like posing as Gods”. Hence they created their exclusive temple-like clubs prohibited for local populace.

Nevertheless, even when officialdom, suspicion, shyness and barrier of language keep the rulers and ruled apart, spontaneous kindness throws a bridge across the gulf. Genuine sympathy and generosity prevail over Fielding’s tea party.

During Fielding’s unscheduled visit to Aziz’s house to enquire about his health forces of distrust alternate with the fellow feeling. Dissensions are clearly marked – as goodly company of Muslims suddenly become suspicious hearing that even Godbole is ill, In course of conversation they question the moral and political rights of England to rule India. But Forster does not give any answer to

complex problem. These political overtones, however, are often submerged in the sweeping waves of close personal relationship – Aziz’s relation with Fielding and Mrs. Moore for example.

The central crisis of the novel follows from Aziz’s attempt to be friend with English man. The holiday picnic at Marabar leads to disaster consequent upon Adela’s hallucination that Aziz has tried to molest her inside the Cave. Along with other psychosexual and spiritual reasons, the collective subconscious horror of European women against the advances of colonized men play a part in her mental breakdown.

Her allegation results in Aziz’s arrest and release of mass hysteria. It produces a unity of hatred and mutual prejudice and suspicion get hold both parties. British camp is divided into Bureaucrats and liberal minded English people. Finally Adela withdraws the charge and Aziz is set free. But the former circle rises up against Adela. The episode ends with widening the gulf. The comment of English official – I have never known anything but disaster when English and Indians attempt to be intimate socially. Intercourse, yes. Courtesy, by all means. Intimacy – never, never.”- is reasserted.

The great divide is brought out once more in the very last chapter as Aziz blurts out: We shall drive every blasted Englishman into the sea, and then you and I shall be friends.

Yet the conclusion remains open ended. A kind of reconciliation is made possible through Mrs. Moore who is resurrected in India almost with the dignity of a goddess inspiring Adela and Aziz to act generously and truthfully and her presence is felt by Godbole in the celebration at Mau. She becomes a symbol of love, understanding, acceptance, sympathy and insight which alone can possible the reconciliation. However, Forster does not conceptualize the absolute impossibility without qualification. Thus the metaphysical dimension keeps overshadowing the political theme: “All invitations must proceed from Heaven”, for men it is futile to initiate their unity.

Some mimetic critics hold it to be a convincing humanist critique of British India. Indirect reference are made to some contemporary incidents like assault of Marcella Sherwood, general Dower’s crawling order, (Cf. Mrs. Tartan: “...they ought to crawl from here to the Cave on their hands and knees”), the change of apolitical young men into politically conscious revolutionaries, Khilafatt and Non Cooperation Movement precipitating an unprecedented Hindu-Muslim unity, refusal of titles by honoured Indians, indifference of native princely states, Swaraj policy, (Aziz, “Until England is in difficulty we keep silent, But in the next European war aha, aha! There is our time.”

The novel at once inherits and interrogates the discourses of the “Raj”. Following the norms of orientalism philosophy becomes the most coherent way to approach India. Nirod C. Choudhuri considers that in order to portray the relation as representative the protagonist should have been a Hindu. Propositions like “one touch of regret... would have made ... the British empire a different institution” suggest that the brutal injustice from mutiny in 1857 to the massacre of 1919 could be avoided with a bit more sympathy. Benita parry holds it an instance of metropolitan culture exercising its domination over subordinate periphery. The textual practice includes inadvertent endorsement of racial stereotypes: (“like most Orientals Aziz overrated hospitality”). The problem partly arises as, with the progress of the plot, the homo-erotic relation gets confused with the political issues and Aziz, with all his virtues and vices, becomes representative of the whole oriental. The novel, thus in many points, becomes the agency of excessive interweaving of language, text and knowledge that form the basis of our knowing of the world.

Note on Stream of consciousness novel

“Life is not a series of gig lamps symmetrically arranged, life is a luminous hallow, a semitransparent envelop surrounding from the beginning of consciousness to the end” (Virginia Woolf).

Novel, destined to become the most popular literary genres of modern time, acquired its capability of giving the three dimensional view of life with special emphasis on the psyche just before World War I. Three contemporary novelists – unfamiliar with each other -, James Joyce (*A Portrait of an Artist as a Youngman*), Proust (*remembrance of Things Past*) and Dorothy Richardson (*Pilgrimage*), appeared with a new kind of extended narrative, latter popularized as Stream of Consciousness novel. Shocked by the external events shaking the basis of western culture, faith and rationality, the postwar generation was prepared for the journey inward that required a new mode of expression.

The term was first coined by William James in his ‘Principles of Psychology’ (1890). He held “consciousness” is “disjointed” and it “flows”. As a literary term it was first used by May Sinclair in reference to the novels of Dorothy Richardson. Some critics use the term interior Monologue to denote the technique. Stream of consciousness is an inclusive term.

However, such kind of novels were refinement upon the various techniques of exploring human psyche by novelists like Richardson, Sterne, Mrs. Gaskell, George Eliot, Henry James and others. The conscious exponents of the technique who reached it to perfection were Joyce, Dorothy Richardson, Woolf, Proust, Conrad and like.

The technique holds every thought as unique and ever changing. Our reaction to every given thing results from our experience of whole world up to the moment, the whole of perception which our consciousness registered. It is a journey to the realm of feelings and sensations from that of action, a mission to the hidden world of reverie, through the dark corridor of human mind. Influenced by psycho-analysis, Stream of Consciousness novels - unlike that of incidents and action -, records activity taking place below the level of consciousness. It registers the myriads of impressions – trivial and fantastic, evanescent and ingrained with sharpness, the incessant showers of innumerable atoms which mind receives in a moment. It embraces sensations and memories, feelings and conceptions, fancy and imagination, even intuitions, insights and vision.

The breaking of chronological chain of events is partly based on Bergson’s concept of time. Time is conceived as the continuation of indefinite past into a living present. The annihilation of the tyranny of time compels minimization of plot, elimination of action and elaborate characterization.

As Virginia Woolf points out, in Stream of Consciousness novel “the story might obble, the plot might crumble... the new wine could not be held in old skin...” It breaks the norms and conventions of prose fictions and breaks away from the mechanism or framework of traditional novels.

In this new narrative mode, the author undertakes to reproduce, without the narrator’s intervention, the full spectra of the mental life of the character. Through long passages of introspection, he records in details what passes through character’s awareness. If the narrator intervenes, he does so minimally, to weave the incoherent mental process in a close-knit grammatical structure.

The narrative art of older fiction is replaced by lyrical sequence to capture infinitely subtle mental activities. In order to render new reality the novelist’s moulded reality out

of shape and make extensive use of symbols – the nine symbolic interludes in *The Waves* is an example in point. In this respect they shared an affinity with Imagists.

The method allowed variety too. Unlike Proust, Joyce presented immediate consciousness as reality of an epiphany moment. In *Ulysses* the Odyssey of a day flows into eternity. Woolf's *Jacob's Room* is an attempt to construct pictorially the personality of an English man from the childhood to the age of twenty-six.

SUCH NOVELS DISCARD TRADITIONAL STORY TELLING METHOD. The novelists, instead of portraying morals, turned to depict those who are engaged in the business of living. Instead of constituting rounded whole, he tries to catch psychological moments with all its intensity and fervor.

The radical claim to narrativize consciousness which is an unbroken flow compelled the novelists break the syntactical, grammatical and logical coherence. The new narrative method is a radical development from subjectivism. They often introduce the imaginary dialogue between "himself" and "himself". The progress of narrative is sometimes barred by the character's reluctance to follow the course of events happening outside; retrospection intrudes upon the present and blurs the distinction between the actual and the imaginary. Distinction between parts of speech is ignored. The tone suddenly shifts from the elevated and poetic to the trivial and ironic. Novelists sometimes break words into pieces and reassemble the parts from different words to build a new (E.g. Joyce's use of "alcoherent"). Sometimes they combine words in a sentence, paragraph, even in a chapter without corresponding punctuation (the last forty pages of *Ulysses* is an example).

However, there are some aspects of sense perception, images, thoughts, emotions and feelings that are themselves nonverbal, but the author converts them into verbal equivalent. More over, so-called indifferent author leaves his imprint on the depiction of character's mental life.

In order to portray a new reality, the Stream of Consciousness novelists explored new realm of human mind, penetrated through the different strata of it, extended the psychological possibility of novel by revealing the amazing depth and fluidity of consciousness. They cultivated new narrative mode and rendered it with poetic expression. Such novels finally asserted that human mind is too wayward as ever to be channeled in conventional pattern.

Brief sketch of Imagism

The influential literary phenomenon that was in vogue in England and especially in America during first decades of twentieth century (1912-1917) had been an important influence on the contemporary and immediately subsequent literary era is Imagism. As broad movement it signaled the beginning of Modernism in England and America. The movement by its break from Romantic and Victorian period ushered in an era of Modernism in American literary scene. The term was first coined by Ezra Pound to denote the principles agreed on by the associate members of the literary group formed in a stylistic programme it manifests the desire of Post Symbolist pre war generation for a harder, more and objective medium. The three principal members of group were Ezra Pound, H. D. and Richard Aldington. After Pound's departure, he was succeeded by Amy Lowell when Pound called the Movement pejoratively Amygism. Other leading participants were Hilda Doolittle, D. H. Lawrence, William Carlos Williams, Jon Gould Fletcher,

The group was partly influenced by T E Hulme. It was of course a revolt against what Pound called rather "blurry, messy, sentimentalistic, mannerish poetry at the turn of the century." Imagists experimented with brief visual poems in oriental manner. Like Gautier and Parnassians, they aimed at sculptural hardness and immaculate craftsmanship like Symbolists an accent on pure poetry excluding all extra poetic content. Like Realists they also resolved to remain close to concrete reality. They projected the poem as a laconic complex in which "painting or sculpture as if it were just coming over into speech. Imagists proposed as found in Amy Lowell recorded in the preface to first three anthologies of *Some Imagist Poets*, to abandon conventional poetic material and versifications, and freely to choose their subject form various sources including classical mythology to create its own rhythm, used common speech, to present image or any sensory description in a language which is hard, clear and concentrated. Imagists tend to use free verse, and avoid any comment or generalization. They only proposed only give the writer's impression of visual object or scene, often the impression is rendered by metaphors or juxtaposition without indicating any interrelation. Imagists often used oriental manners like Japanese Haiku. Pound chose *Oread* by H. D. as a model of Imagist poetry.

Imagism may be considered as three interlocking entities: Hume's prognosis of classical revival; stylistic or workshop description formulated by Pound and continued even after his departure and Pound's doctrine of image. First Pound defined "image" is what presents an emotional and intellectual complex in an instant of time. Latter he called the poet's primary pigment. It is the image which is "beyond formulated language" which distinguishes poetry from other forms of art. It repudiates Romanticism and its aesthetics of beyond, and rejects infinity or mystery and indulgence in emotional excess. It called for poetry of self-imposed limitations corresponding to a metaphysical attitude about man as an "extraordinarily fixed and limited animal" and reality to be apprehended only by isolated glimpses. The new poetry should be about "small, dry things" conveyed by concrete visual metaphors. Such poetry sometimes appear as short hand notes of impressionistic glimpses set in a miniature, hard asymmetric treatment of Hellenic or other motives. Imagists aimed at novelty since Pound declared that "no good poetry is ever in a manner twenty years old." The stylistic cannon of Pound's school comprises of three principles: I direct treatment of the "thing" whether subjective or objective II use of no word that does not contribute to the presentation III regarding rhythm to compose in sequence of musical phrase, not in sequence of a metronome. This presented poetry as an acquired art demanding conscious labour.

Pound's poem *In a Station of the Metro* one idea is set on the top of another to produce the synthetic complex also described as language's "point of maximum energy", we see two aspects

of the image remain faithful reality but their juxtaposition creates a higher governing reality unattainable by photographic realism.

The Movement was of course too restricted to endure long. But the Movement had distinctive influence on modern poets including Eliot, Yeats Stevens and others who experimented with representation of precise, clear images that are juxtaposed without specifying their relation. Reaction varies greatly. In Eliot's opinion, its accomplishment in verse was critical rather than creative. For Leavis it amounts to "little more than the recognition that sometimes something was wrong." Some critics think that it was a stage in Pound's development towards his Cantos. The movement is also reproached by Stevens for granting everything equally suited for a subject for poetry. As a critical movement its value resides in reevaluation of Romanticism, establishing the functional capacity of poetic image to convey the concrete and definite. As Spender puts it, by "overstating its case it was ignoring other no less effective poetic energies as well as dangerously limiting its own scope."

Discussion of the role of Chorus in *Oedipus Rex*

With the increase of number of actors in Greek plays – Sophocles himself playing a major role – the Chorus lost its prominence, yet remained an integral part of it. Sophocles adapted his Chorus with new condition and by making them always dramatic, though no longer surrounding or controlling the action but always concerned with it.

Chorus was different from other actors not only by their relation to the action but the dance movement which accompany their song, Thus, though assigned to a different action area it was included in dramatic personae. Generally a group, the Chorus was comprised of sailors, young girls, matured women, respectable elders or guardians of sanctuary etc expressing reaction. The spectators idealized, it bridged the distance between the characters on stage and the audience in the theatre, with its ritual utterance, recollection of the past, participation in smaller scale in the action. It was chiefly deployed as the lyrical instrument deepening the intensity of the tragedy. The Chorus in *Oedipus Tyrannus* illustrates wonderfully the Sophoclean use of this device by clarifying the structure and patterns of the play, recording passage of time.

In the present play whose theme is essentially public, it represents common citizen. It consists of respectable elders of their community held in high esteem. Hence here is the miniature form of public response to individual action. As the play opens it appeals to the king and from their willingness to help the king we are assured that whole community will be at work for the welfare of the city.

The play, which manifests the reality at variance with man's understanding of it, opens with the sharing of illusion of Oedipus and the chorus of holding him as the honoured, accepted and sufficient king, the deliverer of Thebes. The image begins to disintegrate with Tiresias' accusation of Oedipus as the polluter of the land, regicide, parricide and the defiler of his mother's bed. Yet the chorus still recoils from accepting the truth; it continues to glorify the king though in fluctuating in degree till the final untying of the knot. It increases the shock of the revelation of the truth which is so contrary to the fostered illusion.

The illustration of the function of Chorus in the play needs a brief analysis of their activity. Besides their loyalty to the king it maintains a strong religious note which is established in the prologue. This is apparent in the parodos. It is in the line of the priest's appeal to Oedipus. We must also take into account its belief in the oracle and importance of the established religious practice. The ideas that prevail are the plague, the obscure message from Delphi, beginning of quest with the help of the clue given by Creon etc, and this summing up sets the drama in motion, and offers the cultural background of the play.

The plague is now seconded by Creon's message. The argument gradually concentrates our attention to Oedipus which he needs. Besides, the ode is an elaborate hymn to Apollo to stop plague, the god who dominates the tragedy of Oedipus -- his whole life from the moment of his birth until the last. In content, form and mode the song echoes the prologue and by its apprehension intensifies the atmosphere of terror. The first stasimon sticks to the point. The second ode along with expressing the sense of perturbation following Tiresias' revelation, shows its continued respect for the deliverer, the idea equally shared by Oedipus makes the shock greater. It speculates the identity and describes in the imagery the plight of criminal.

The second stasimon is a personal one and is full of doubt, fear and conflicting emotions in which it is placed by dreadful revelation. Ignoring the birth and Theban origin of Oedipus it concerns itself with the charge of murder laid on the king. The lyrical interlude gives Creon time to arrive and defend himself. Here it actively takes side with Jocasta to request Oedipus to stop the quarrel; it pursues him to cancel the death sentence on Creon. Here it participates in the action in the same term of the actor and for the time being Oedipus is completely isolated. It is faced with a dilemma as the royal couple denounces the oracle. Though it clings to the king it comes out from shadowy role as subservient to king and proves its individuality. Jocasta's denunciation of oracles intensifies the atmosphere of menace. The upholders of the community's values and tradition are greatly disturbed. The second stasimon highlights the religious background as well as reminds the audience of the strength of the divine rule when human ignorance and passion have taken the control of the action. The prayer invokes Zeus as the supreme god who exercises vigilance and it condemns hubris. They lament the present anarchy indirectly opposing the royal stand. The irony of this prayer becomes visible in the last stanza which is fulfilled by destruction of their beloved king. This ode reveals at a critical stage certain aspects of Greek believes.

Following Oedipus' projection of himself, at the height of tragic irony, as the child of fortune the third stasimon takes the road to rejoice third stasimon just before the catastrophe. After the revelation of the Corinthian messenger the people and the king turn to each other. In frenzied joy they join together in idealization.

When the final revelation shatters the whole existence of individual, the chorus, though shocked, retain their calm and universalize the tragedy which is highest object of art. They present the tragedy of Oedipus as representative of mankind. They lament for the whole human race and assert that the happiness of man is illusory which vanishes. In the last part of stasimon the Chorus turns directly to the audience. Oedipus is presented as an example for instruction in truth of universal validity and the judgement is stated in such a way as to give it relevance to the whole human predicament.

The Chorus then turns from Oedipus' past greatness to his present misery. It is grief-stricken and wishes it has never seen him and proclaims the gnomic comment in last seven lines. This ode is in consonance with its superior position owing not to its sublimation but to his fall, He falls from the level of superhuman to that of subhuman. Thus the chorus acts as the common standard to measure up the hero's fall. The ode also provides the much desired lyrical relief by dint of its remoteness from the immediate reaction. The song sung in the accompaniment of dance movement relieves the tension. Thus it provides a broader perspective to the play. It keeps reminding of the plight of the city while major characters are involved in their personal problems. Less detached and objective about the chief characters, the Theban elders are more deeply involved with Oedipus in affection and draw him nearer to audience.

Sophocles' brilliant handling of the Chorus makes it flexible and powerful instrument to deploy in the movements of the play. Their continuous share in the play makes the mere device alive and indispensable.

A critical study of Shelley's poem *Ode to the West wind*

Ode to the West Wind is the masterpiece of Shelley and in its little compass exhibits all the main characteristics of his literary genius. The present poem published significantly in *Prometheus Unbound* volume in 1820 By Ollier, was composed in the autumn of 1819.

The poem opens with the direct address to the west wind imagined as a presence and the poem maintains a relational "thou" from the start: "O wild West Wind, thou Breathe of autumn's Being..." This is a special apostrophe, says Irene H. Chayes, which may be the part of meditation or encomium that brings together an inner state of mind and an external object and makes possible a dramatic confrontation. It also renders the wind an objective status of a dramatic character engaged in a conversation with the poet.

The first stanza which depicts the working of the wind on the land is hailed as a "Breath" which has a metonymic association with the life and voice, thus life-giving and creative. Here is no pictorial allegory and the wind is described negatively as an "unseen" presence. However, in contrast to the wind, the natural objects which it enchants or controls are strongly visible. Multicolored leaves (which might suggest a racial prejudice) are blown away as from "an enchanter fleeing", and thus in a relation to the wind which is terrifying and magical. The wind is a magician and a revolutionary, and two kinds of discourse dominate the verse: aesthetic and political.

The "winged seeds" are also blown along the wind in order to lie "like corpses" Beneath the earth until the spring with her clarion call will awake them to new life. Thus an image of resurrection is hinted at.

Thus in the very first stanza, the status as both the destroyer and preserver (somehow similar to that Hindu god Shiva) is established.

The third stanza describes the impact of the wind on the water. The Blue Mediterranean dreaming in happy summer dreams is roused from its slumber by the roar of autumnal wind. The sea is very often made to reflect the poet's thoughts very transparently rediscovering it through the object and elemental form. The mighty Atlantic, in fear of the rushing west wind, makes a passage for the swiping onrush by creating a chasm in its body, through it can be seen the vegetation at the bottom of the sea growing grey at the approach of the wind. The woods of the ocean experience a kind of autumn as it passes through it. Significantly, here is a collaborative act of self-destruction "And tremble and despoil themselves". Its influence is described in terms of that reciprocity which the poet desires. Behind the three different descriptions of landscape of earth, sky and water in the first stanzas of the poem is reiterated is "thou" of the wind to which all are linked by the cooperative act of change, lost and renewed and to whose invisible presence all visibly bear witness.

In stanza four Shelley identifies himself with the three orders of natural power: to be a "dead leaf", "a swift cloud" or "a wave" might be to rejoice its strength. Wasserman interprets the stanza as the celebration of the poet's human freedom, to "give himself to

the uncontrollable necessary workings of the power and once again be, 'as a wave, a leaf, a cloud' – not dehumanized But as receptive to the power as they." Some critics thought the last two lines of the stanza is a Blemish on the poem. But the self-pity is contained in a context in which it is transcended. Timothy Webb argued: they are "a highly stylized cry of despair which must be seen as the culmination of the long tradition of prophetic poetry."

In stanza five here is an attempt to reassert the desired identification with nature, but the identification complicated by the third element of lyre ("Make me thy lyre). It establishes a common relation between the poet, forest and the lyre which is that of collaborative sound. They temper the "harmony" of the wind into "a deep autumnal tone". The poet The poet no longer asked to Be Borne By the wind to Be Borne Beyond life and poem But asks to Be able to channel the power of wind through his own :strings", the spirit of the wind is reclaimed as the spirit of poet so that the mysterious unattainable divinity of the poem is mirrored in man.

All the autumnal leaves of the poem are related to the literary leaves that will rekindle from an "invisible influence" like the inconstant wind the flame of revolutionary change. The words of the poem contain the incendiary material from which the wind of inspiration might make fire. His poetry might regenerate the society; destroy the evil tyranny in order to preserve the forces of liberty, equality and fraternity. As Francis Berry – explains, the poem conforms to the structure of the prayer: repeated invocation, cataloguing of the attributes of the power addressed, confession by the suppliant of his own failure to bridge the gap between aspiration and achievement unless he is divinely aided and so on.

Shelley had an inspiring vision of golden age to dawn upon the world to sweep clear all its corruption and miseries and ushered in an era of perfect purity, peace, joy and harmony. It is earnestly begged to be the trumpet of the poet's prophecy that the future will be a Brighter and happier world for man to live. Hence at the close of the ode the poet goes out with his immortal lyric cry:" Be through my lips to an unawakened earth / the trumpet of a prophecy! O Wind, / If Winter comes, can Spring Be far Behind?"

A brief study of Shakespeare's strategy of eternizing his love in a world of transience

"But you shall shine more bright in these contents/ Than unswept stone, besmar'd with sluttish Time". Shakespeare's 14 line lyric dramas allow spectators, through the wings, a glimpse of the personal drama which shows, what he feared most is the loss of love, constantly threatened by the "ravages" of Time, the "despoiler of created things". The fear of mutability does not only provide the main theme of most of the sonnets, it continually encroaches on other interests and overshadows them. His faith is not as much deeply rooted in Christian theology as to mitigate his terror in human transience and not to regard it tragically. Though in some sonnets the power of love itself or the procreation is conceived as the preserver, it is something greater in him, like Ovid, with which he confronts Time. With a rather thin tradition that Shakespeare embarked on the theme of poetic immortality only to leave it with lines that guaranteed him that immortality.

Shakespeare's imposition of an identity on his friend which equates beauty with truth echoes the mystical creed of Greco-Italian Renaissance. But his conviction of the eternizing power of poetry is stronger than Horace. Petrarch often speaks of the persistence of his love for Laura, but there is nothing comparable in the "*Canzoniere*" with Shakespeare's defiant challenge to Time. Time is as hateful to the ancients as it is to him; but while they show a realistic attitude in recommending submission to its laws, he comes out as an uncompromisingly idealist. His laments over transience as well as the promise of poetic immortality belong far more to the sixteenth century, more particularly, to France than to the older Petrarchan tradition. All the three types of time - geological, archeological and humane - as classified by Leopardi, are explored in the sonnets.

There is a constant interplay between loss and store linking the words "win", "increase", "store", and "gain" in dissonance with "loss", "decay", "ruin", "take away" and "death". They record an ongoing conflict: Time threatens a ruin and Shakespeare tries to fortify the existence of his love.

The ruin poems envision Time himself as the master-artificer of self-consuming artifacts, "a kind of action-sculptor or action-painter gone berserk". His "strong hand", in a fit of frenzy of self-destruction, smashes down "Time's best jewel", and it requires a "strong hand" to counter its action. The struggle for immortality now cast as poetomachia in which Time himself is seen a powerful rival with the outcome quite uncertain. Poetry alone written in "black ink" on "yellow pages" can outlast Time's own favourite media of "brass" or "stone" with the "might" of a "miracle".

The youth of his adoration is presented as a potential victim, helpless against the cosmic principle of destruction: passive, disarmed, and doomed without the saving power of "my verse". His excellences are plunderable commodity, perishable objects belonging to the basic elements in flux: "Increasing store with loss, loss with store." The poet's attempt to eternize the "short lease" of the summer of his friend's glory is like the attempt of the bourgeois, struggling to shore up the cosmic economy against mutability.

Time as a character comes in confrontation with the eternizing power of Shakespeare's sonnets which assumes the character of a dramatic conflict. Impermanence of life is countered by the permanence of art, fragmentary truth of life by the total truth of art and the lifelessness of the art of sonneteering by the poignant immediacy of the apprehension of loss of love.

In a paradoxical way, it is Time who realizes the potentiality of love. It "makes thy love more strong". Instead of giving way to silly despair Shakespeare claims an exemption for his friend from the unalterable laws of transience which gives a kind of spirituality to the sonnets. And it is through his "eternal lines" that Shakespeare has concretized his promise: "So long as men can breathe, and eyes can see, / So long lives this, and gives life to thee".

Main points for developing the answer on the significance of the title *A Passage to India*

Title of a work of art forms an important part in the artistic and thematic design of a work of art. It provides the key to unlock the treasure house of the piece; it arrests attention, directs our focus and holds the centre of gravity. Titles of such novels as Dickens' *Bleak House*, Lawrence's *Rainbow*, Conrad's *Heart of Darkness*, Virginia Wolff's *To the Lighthouse* or *The Waves* have set the trend of symbolically significant names. The title of Forster's novels has often attained a status of a phrase, and *A Passage to India* is no exception to it. The title is derived from the American author Whitman's poem: "Passage, o soul, to final thought ... passage to more than India!" The spirit of the novel is Whitmanesque so far as it is a journey from material to spiritual, from concrete to abstract. But Forster's vision is distinctive since here we find an identification of his imaginative self with Indian landscape and India reveals itself with its multiple identities at various stages of self realization. Here India provides a mindscape for fulfilling his commitment as a novelist to explore possibility of human relation. This is a passage to more than India, a journey to mystery of human heart, to the heart of mystery.

The use of an article "A" is linguistically and symbolically important. It implies multiplicity of passages. It also implies that Forster's passage is individualistic and distinctive. It opens up possibilities of multiple interpretations.

Word "passage" implies a journey which resists fixity. This is a journey through different experiences towards self-realization, yet the destination ever moving away. The Mosque is associated with the arch, a structure implying an invitation, It symbolically represents the brotherhood of Islam; the narrative content establishes genuine friendship between Aziz and Fielding, Aziz and Mrs. Moore. However, its movement is often pulled back by such failure of understanding between Indians and British on political ground as in episodes like Bridge party. The westerners, eager to see "reel" India" has to go through the round cavity of Marabar, the "solid mass". It provides the narrative and symbolic centre of the novel. After going through it characters are put to taste to survive the challenge thrown by the incomprehensible. The survivor's meets in Temple section both as physical and psychic presence – either spiritually resurrected like Mrs., Moore or in form of letter like one exchanged between Aziz and Adela, The section is associated with water and sky –one defies solidity and the other limit.

Here India emerges not so much as a country but as a mystifying pattern of life and culture, here is a passage to not a single India, at several India's mutually at variance with each other. Westerners expected wrongly that India would provide answer in its external form's, and experienced a breakdown, it provided a total vision in which good and evil become complementary opposites forming the whole truth. India is an emblem of an ironic entity, an inclusive unity accommodating paradox, anomaly and antimony. It rejects any emblematic resolution; moment of ecstatic unity is intermittent with the division and confusion of daily life; political consciousness and social divergence transgress against the will to union.

The novel was intended to establish and recreate a bridge between the two cultures, to find out a common ground between East and West. The author envisages an existence which is more real and solid than daily existence. The novel might be situated in the tradition of homo-erotic orientalism but it opens up unrealized potentials that have left enough spaces for readerly interpretation. Hence the title befits the work which is "one of those imaginative achievements in which ... Forster like the Socrates in Phaedrus, surpassed himself by approaching the region about which no early poet has yet sung."

Brief sketch of Frost's poem *Sitting by a Bush in a Broad Sun Light*

Robert Frost, a superb lyric poet and one of the most representative poets of twentieth century America, adopted an approach to religion which is at once complex and subjective. *Sitting by a Bush in a Broad Sun Light*, a rather unambiguous religious poem from his pen of the volume 'West Running Brook,' depicts the two different faces which religion has assumed since its existence was known to man. Frost does not take recourse to conventional forms of prayer or penance to reach God nor does he apprehend, like Hopkins, a world which "is charged with the grandeur of God."

Unlike its complementary piece *Stopping by the Wood in a Snowy Evening* and most of Frost's poems where the scene is vivified by delicate artistry, here the scene is only hinted at the title and in the few hints dropped in the first stanza. The remaining stanzas interpret and elaborate the issue hinted here and in general terms.

W. C. Brian stretched his pantheism to hold that "groves were God's first temples." Frost of course depicts a bush beside which he finds himself, but he does not experience any communion with God through nature. The sunlight here does not pass through his fingers. Perhaps our soul has become impenetrable enough to receive a direct command from Him. The spiritual fire no longer creates life from the "sun smitten slime". The supreme moment was absolute and did not repeat itself. All life derives from one "intake of fire"; the creation followed one revelation. The bush is of course the burning bush of Moses but the bush does not burn any longer. God once directly intervene into man's affair: "Once God spoke to men". To these crucial phenomena we owe our existence which "persists as our breath". However the moment contained the possibility of eternity which "persists as our faith".

The poet undertakes a long retrospective journey in the poem. He takes us back to the pre-historic time when physical manifestation of spiritual life was a simple phenomenon. At that time miracle was an incident; sensuous and super sensuous met every now and then, Centuries of man's journey has changed the situation. But the flow of spiritual life has not been stopped; it remains as "faith".

In the poem *Stopping by the Wood in a Snowy Evening* several analogies are implied, here only one analogy is stated. Frost's approach is not mystical here; rather, his method is metaphysical with its emphasis on wit, sharpness and precision. Words are simple yet contain far-reaching significance. The poem is deeply meditative and Frost is engaged in close observation. The dramatic lyric introduces a temporal movement: sitting by a bush he stretches out his hand to catch the flame but it does not penetrate through his fingers. He then shifts his lance to focus on the biblical time. The drama of creation is presented in slight sketches; eyes are dazzled by fire and luminous scene of revelation. The action is then lifted to verbal levels we hear God speaking with man; finally the camera is focused on present.

The poem records the transformation of our religious experience in our own age. God has withdrawn from any direct intervention; Religion has been redefined and resituated. Existence of God is now secured by our "faith" rather than any physical enactment of miracles.