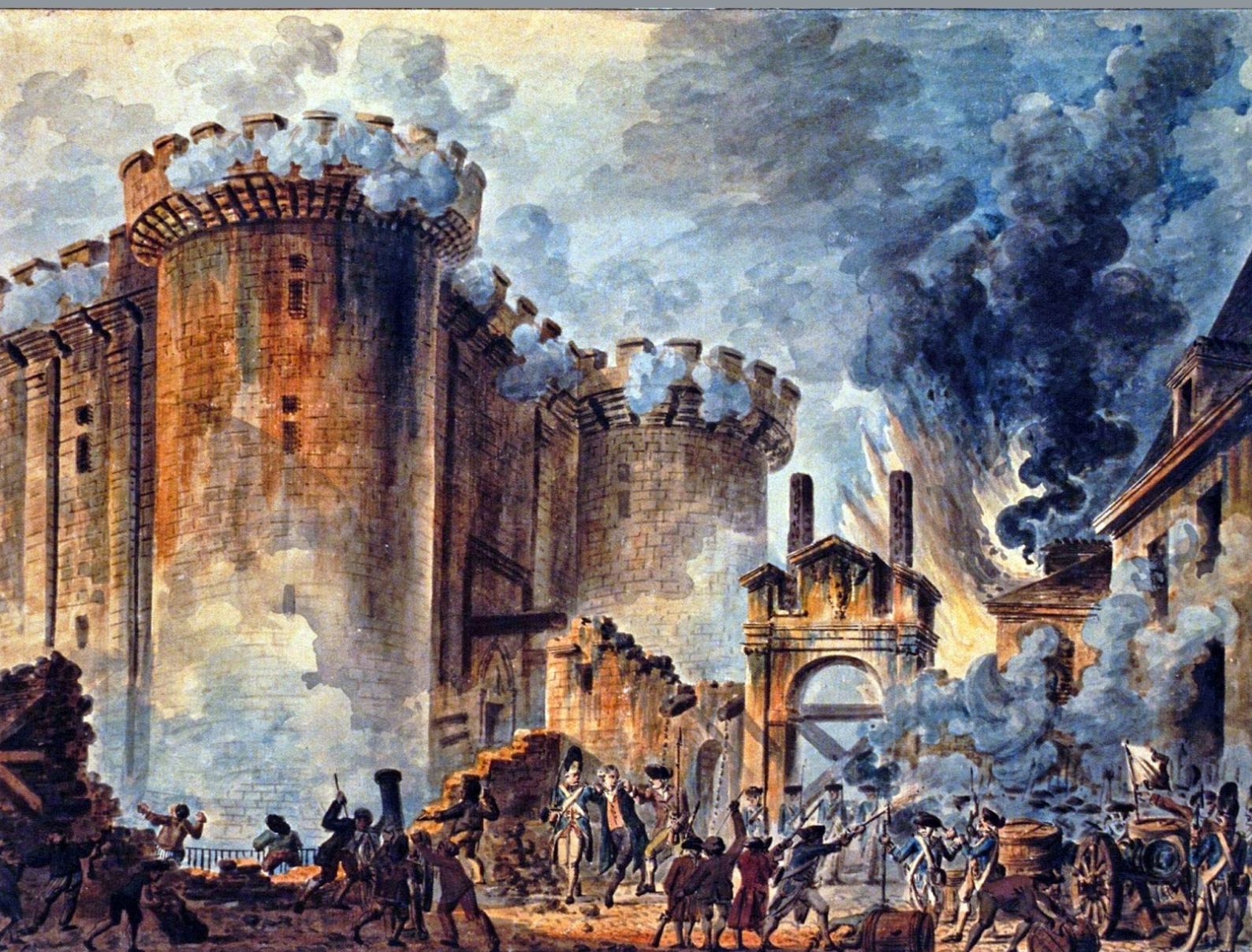
A Critical Appraisal of Romanticism in English Literature

Henry A. Beers,
Neha Anand



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CHAPTER 1

EXPLORING THE ESSENCE OF ENGLISH ROMANTICISM: FROM REVOLUTION TO INSPIRATION

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ABSTRACT:

The English Romantic Movement is the subject of the unit you mentioned, which covers a variety of topics including its historical background, distinctive traits, and the well-known poets who contributed to this literary and cultural phenomenon. The introduction to the unit gives a broad overview of the historical context while emphasising the political, social, and economic developments that occurred in England in the late 18th and early 19th centuries. The Reform Bill of 1832, the transition from an agricultural to an industrial culture, and the impact of historical events like the American and French Revolutions all contributed to these transformations and paved the way for the Romantic Movement.The lesson examines the meaning of romanticism, noting the term's varied applications and antecedents throughout history. It highlights how the Romantics elevated individuality, emotion, and imagination in art and literature while rejecting conventional literary conventions. The section also looks at how Romantic writers embraced nature, ordinary language, and daily life while moving away from classical forms and subjects.Following an overview of the early Romantic writers, the subject dives deep into William Wordsworth and Samuel Taylor Coleridge, who are regarded as the first English Romantic poets. It examines Wordsworth's Preface to Lyrical Ballads and contrasts his ideals of poetry with the works themselves. The section also covers Coleridge's contributions to the movement as well as Wordsworth and Coleridge's partnership and subsequent conflicts.The English Romantic Movement, its historical background, salient traits, and notable poets are all thoroughly examined in this course, making it an invaluable tool for students trying to comprehend this significant era in literature and society.

KEYWORDS:

English Romanticism, Inspiration, Political, Social, Society.

INTRODUCTION

You learn about the English Romantic Movement in this unit. It covers the political, social, literary, and other elements that influenced this movement. It examines multiple definitions of the term Romanticism and focuses a significant portion of its discussion to highlighting its key characteristics. In this Unit's part 1.5, the early romantic poets' work is discussed. The description of a few prominent romantic poets is then given, along with a thorough discussion of how they contributed to the movement. The Unit then moves on to the key figures of the Romantic Movement in England: William Wordsworth and Samuel Taylor Coleridge, after describing Robert Burns' use of the folk song and William Blake's use of mysticism and symbolism. They are regarded as the English language's first Romantic poets. Wordsworth's idea of poetry, as described in the Preface) to Lyrical Ballads, is critically analysed after a brief overview of his body of work. In light of Coleridge's Biographia Liter aria, their literary collaboration as well as their later disagreements are discussed. Wordsworth's actual composition of his poetry provides a quick illustration of the departures from his professed beliefs. Coleridge's poetry and criticism are covered in a separate section. The second generation of Romantic poetsByron, Shelley, and Keatsare introduced to you in the unit's last

portion.At the conclusion of each significant segment, the class offers self-check tasks so that you may gauge your understanding of the information covered. At the conclusion of the unit, questions are provided that cover the entire lesson. Summing up summarizes briefly the main ideas covered in the class. The unit is concluded with a suggested reading list, which is a hand-picked bibliography pertinent to the unit's topic[1], [2].

The Romantic Movement's History

The years from 1798 and 1832 have been referred to as the Romantic Era by scholars of English literature. Lyrical Ballads was published in 1798 by Wordsworth and Coleridge, and Sir Walter Scott passed away in 1832. Additionally, in 1832, the Parliament approved the Reform Bill, which gave middle-class and labourers the right to vote. England transitioned at this time from being predominantly an agrarian society to a contemporary industrialized culture. As a result, the balance of power shifted from the land-owning nobility to the proprietors of large-scale industrial facilities. The mill owners' and their employees' viewpoints had diverged over time. There were political revolutions that had a significant impact on England. The thirteen colonies' Declaration of Independence was a result of the American Revolution (1776). The French Revolution was a dividing and shattering event that had repercussions throughout Western Europe. The radicals and liberals in England initially supported the French Revolution with fervor. The French National Assembly's Declaration of the Rights of Man was applauded. In his Reflection on the Revolution in France (1790), Edmund Burke expressed his disapproval of the French events. Burke received a passionate retort from Tom Paine in his Rights of Man.

Tom Paine advocated for an English democratic republic through both peaceful and forceful measures. Wordsworth, Shelley, and others were greatly influenced by William Godwin's Inquiry Concerning Political Justice, another book. According to Godwin, all property would finally be dispersed evenly and all government would vanish. The execution of the royal family, the guillotine executions of innocent civilians during the Reign of Terror, and Napoleon's dictatorshipall later developments in the French Revolutiondisenchanted the revolution's early supporters.There were significant upheavals in the economy as well. The manufacturing class surpassed the agricultural class in power. The means and rate of production underwent a major change when James Watt's steam engine was developed in 1765 and took the place of the wind and water as energy sources. The majority of the population in England was moving towards being either landlord and wage workers without owning any property. As a result, the population was effectively split among the wealthy and the impoverished. More machinery was introduced into the industrial sector, which increased unemployment.

The work market was made worse by the soldiers' demobilization following the French wars. The decline in demand for produced goods during the war in 1815 led to an economic downturn. The working class rioted as a result of these political, economic, and social causes. More oppressive measures were taken in response by the ruling class. The Reform Bill, which satisfied the political desires of at least some segments of the public, was passed as a result of the unrest's culmination.Important changes also occurred in other fields. During his globe-circling expedition, Captain James Cook found Australia and the Sandwich Islands. Reconsiderations of the nature of society and political structures were sparked by fascinating descriptions of life in the South Seas. Cook's precise mapping of the coastlines made ocean travel safer. The exploitation of new markets in countries like India and other places boosted trade. Technology and industry development followed as a result. The spread of ideas remained consistent with the expansion of the communications network. The booklet developed into a potent tool for debating contentious themes.

For instance, pamphlets were used to conduct the discussion of the French Revolution. The periodical eventually took the role of the pamphlet to allow for greater discussion on political reforms. The accomplishments of the middle class in France served as inspiration for the Parliamentary Reform. The Reform Bill was passed because big-town representation was desired by the public in England.The political, economic, social, and intellectual worlds saw such profound upheavals during the time of the Romantic writers. The Romantic Movement was founded on the concept of revolution. Many influential writers of this age were aware of the profound changes that were occurring all around them and that these changes would unavoidably influence literature as well. The French Revolution appeared to mark a significant turning point in human history and the start of a new era. In his book The Spirit of the Age, William Hazlitt correctly noted: There was a huge ferment in the heads of rulers and poets, monarchs and people. It was a time of promise, when both the world and letters were being renewed[3], [4].

Time-honored hierarchies were destroyed by the French Revolution in many different fields. A free and egalitarian society was promised by the new slogans of liberty, equality, and fraternity. Both the monarchy and the feudal system were eliminated. The lyric, the ode, and the ballad had to take the place of the epic and the tragedy, which were at the top of the literary pyramid, due to the idea of the dissolution of hierarchies being applied to literature. It was hoped that the common speech would take the place of the elite's carefully crafted speech. Great events had to give way to more everyday situations while choosing topics. It is not necessary for the characters in poetry to be kings or queens. simpler people, such as a leech-gatherer, a highland lass, or even an imbecile youngster, were suitable for poetic production. Thus, literature underwent a democratization as a result of the French Revolution in terms of genre, language, themes, and characters. The creative writer eagerly responded when the spirit of the time demanded these alterations.

DISCUSSION

'Romanticism' is a contentious phrase. As many as 11,396 definitions were tallied by F.L. Lucas in his book The Decline and Fall of the Romantic Ideal (1984). The word is derived from the name Rome. Three main languages coexisted in Europe during the seventh and eighth centuries: Lingua Latina, the language of the learned, Lingua Barbara, the tongue of the Germanic tribes, and Lingua Manneristic, a collection of illiterate Latin dialects from which the Romance languagesFrench, Italian, Spanish, Portuguese, and Rumanianderive. Instead of referring to Latin, which is the dominant tradition, the term Romantic refers to the periphery tradition of the Romance languages.The term romantic was first used to describe artworks with peculiar traits in the late seventeenth century. Shakespeare was not a neo-classical author, according to Le Tourneur, who described Shakespeare as a romantic writer. A romantic writer is one who, whether explicitly or not, insists on his personal individuality. Many authors in the Age of Reason claimed that they typified their time. With the Romantics, this was not the case. Wordsworth and Coleridge, who collaborated for a while, never referred to themselves as romantic. Goethe contrasted romantic illness with classic well health. This contrast, which is more psychological than aesthetic, is well-known. When Madame de Stael brought German romantic literature to France around 1800, she emphasised its mediaeval and Christian elements.

These characteristics took the role of the Age of Reason's rationalism and agnosticism. She believed that the eighteenth century's aridity had passed and that modern literature now praised an open heart. The German poet Heine had the opposite opinion. Romanticism, according to Victor Hugo, is liberalism in literature. The fact that romanticism has political overtones is crucial.The phrase alludes to a literary and philosophical system that places the

individual at the epicenter of all experience and life. The focus of art is on the person. Thus, literature is an expression of his distinct emotions and distinctive attitudes. Romanticism, in the words of Thrall and his colleagues, places a high premium upon the creative function of the imagination seeing art as a formulation of intuitive imaginative perceptions that tend to speak a nobler truth than that of fact, logic, or the here and now. The majority of Western Europe was influenced by romanticism during the eighteenth and nineteenth centuries. It had an impact on politics, philosophy, music, art, and literature.

The artificial conventions, the dominant literary tradition, and the poetic establishment are all rejected by romanticism. The Neo-classical view of poetry saw it as something that could be learned via practise and imitation. This perspective holds that poetry's purpose is to inform and to entertain. We can see a reflection of life in art, which is like a mirror. The poet himself is the wellspring of poetry, according to the Romantics. Poetry, in the words of Wordsworth, is a spontaneous overflow of powerful feelings. It cannot be acquired because it is an innate gift. Poetry is an outlet for feeling. Poetry is a product of the poet's mind. The Romantics rejected the conventional idea that writing poetry requires a lot of effort. Blake believed that inspiration, vision, and prophesy are the sources of poetry. Poetry should come as naturally as the leaves of a tree, according to Keats[5], [6].Daring advances in poetry's themes, forms, language, and style were made by romantic poets. Wordsworth uses demeaning and bizarre figures like an idiot boy and a leech- gatherer as inspiration for poetry. Coleridge and Keats both make use of supernatural themes. In far away and long-ago exotic locales and long-forgotten incidents, romantic poetry frequently deals. It is influenced by folk literature, mediaeval literature, and literature from classical antiquity. The use of symbolist strategies, particularly by Blake and Shelley, is still another innovation. The poems West Wind and Skylark by the latter author are two good examples.

The exterior natural world replaced mankind as the lyrical subject matter for Romantic poets. Thus, the description of the landscape and its components takes centre stage. In truth, poets like Wordsworth recognised nature's chastening and taming abilities. Romantic poetry is about the poet himself, as opposed to neoclassical poetry, which is about other people, such as Alexander Pope's The Rape of Lock. The latter is more individualized. Prometheus, Cain, Don Juan, and Satan are just a few examples of the outcasts and rebels who captured the imagination of the Romantic poets.The use of common speech from average people rather than lofty lyrical diction is another important advance. Later, we'll go into more detail about this. The Romantic poets sought to replace the conventional forms with new meters and stanzas. The ballad, sonnet, Spenserian stanza, and other experimental poetic forms replaced the heroic couplet. Romantic poetry idealizes rural life. The grotesque, the bizarre, and the wild in both nature and art captivated the Romantic writers. Incest and other taboo subjects are exploited without restraint. Traditions and manners that were observed by the previous generation are no longer honored.

Romanticism and classicism are typically seen as being somewhat incompatible. While Romanticism is more focused on the individual, the informal, the emotional, and the dynamic, classicism is more concerned with the social, the formal, the intellectual, and the static. For instance, ancient literature emphasises the similarities between people rather than their differences. 'Sir Roger' by Joseph Addison is a typical human figure. The Neo-classical writers were interested in uniformity, formality, acceptance of established standards and patterns of behaviour, while the Romantics drew their inspiration from Rousseau who remarked, If I'm not better than other people, at least I'm different. The characteristic of classicism is meticulous craftsmanship. The classical writers uphold the unities, whereas the Romantic writers ignore them. Romanticism emphasises the emotional, while classicism

emphasises the rational. The former seeks to capture the fleeting moments, while the latter describes immobile scenes in Greek art. Keat's Ode on a Grecian Urn shows individuals going about their daily lives on a still urn. So in many ways, the Romantic Movement was revolutionary.Some of the characteristics of Romanticism that we covered above may be found in a number of authors from much earlier than 1798. James Thomson (1700–1748) had a strong passion for the natural world. His poem The Seasons (1730) piques curiosity about how nature works. He finds the terrifying elements of nature, like storms and floods, to be fascinating. He is referred to as a poet of pictorial landscape. In The Seasons, he discusses how people and nature interact. He is greatly moved by nature's diversity and beauty. The following sentences are Wordsworth-sequel.

Now the soft Hour.

Of walking comes for him who lonely loves.

To seek the distant Hills, and their converse.

With Nature, there to harmonize his Heart.

And in pathetic Song of breath around.

The harmony to Others.

Another precursor to Wordsworth was Mark Akenside (1721–1770). He made an effort to recreate the lyric's Greek forms. The Pleasure of Imagination (1744), his most significant poem, is both didactic and descriptive[7], [8]. The poet observes that the harmony and beauty of nature are shown to the refined brain directly:

Once more search, undismayed, the dark profound.

Where nature works in secret. view the beds.

Of mineral treasure, and the eternal vault.

That bounds the hoary ocean. trace the forms

Of atoms moving with incessant change.

Their elemental round. behold the seeds.

Of being, and the energy of life.

Kindling the mass with ever-active flame.

Them to the secrets of the working mind Attentive turn.

In The Enthusiast (1744), Joseph Warton (1722-1800) discusses the Romantics' adoration of the antiquated and Rousseau's primitivism. It expresses the New World's idyllic purity, the Noble Savage's supremacy, and a sense of oneness with nature:

Happy the first of Men, ere yet confined

To smoky cities. who in sheltering Groves,

Warm caves, and deep-sunk Vladislav’s and lov’d By Cares unwounded.

Almost all of the Romantic writers were influenced greatly by William Collins (1721–1759). Landscape, in his opinion, inspires thoughts and feelings. He especially enjoys nature at dusk. His Ode to Evening is Keats' to Autumn's predecessor. His Ode on Popular Superstitions

exhibits romantic inclinations like a desire for the past and an anti-intellectualism. Collins' utilisation of superstitions and historical traditions impresses Coleridge. The following sentences highlight Collins' preferred theme from the twilight scene:

Now Air is hush'd, save where the weak-Ey'd Bat.

With short shrill Shriek flits by on leathern.

Wing, or where the Beetle winds.

His small but sullen Horn.

As of the rises 'midst the twilight Path.

Against the Pilgrim born in heedless Hum.

Thomas Gray's (1716-71) well-known poem, Elegy Written in a Country Churchyard, pays attention to nature and a humble life which are dear to the Romantic poets:

Now folds the glimmering landscape on the sight.

Save where the beetle wheels his droning flight.

And drowsy tinkling's lull the distant folds.

Gray's latter works reveal a change in inclination towards Scandinavian and Mediaeval literature. His writings foreshadow the Romantics' awe of the natural world and beauty. He charmingly captures the many moods of nature. These descriptions established the stage for Wordsworth's enduring nature writing. Here is a little essay by Grey:In the evening I walked alone down to the lake by the side of Crow Park after sunset and saw the solemn coloring of night draw on, the last gleam of fading away on the hill-tops, the deep serene of the waters, and the long shadows of the mountains thrown across them, till they nearly touched the hithermost shore. At distance heard the murmur of many waterfalls not audible in the daytime.Another romanticism forerunner is William Cowper (1731–1800). His appreciation of the natural world and his devotion to God go hand in hand. He thinks that meditation in the presence of nature would more readily offer insight than reading a book. In his poetry, he emphasizes nature and the beauty of the countryside. Cowper also defends the manly rough line and criticizes Alexander Pope for his smoothness. Wordsworth subsequently develops this concept. In his political liberalism, humanitarianism, and, most significantly, in his empathetic and accurate depiction of external nature, Cowper anticipated the romantic generation. He wrote, contrasting the country and urban scene:

God made the country, and manmade the town,

What wonder then that health and virtue, gifts

That can alone make sweet the bitter draught

Robert Burns (1759-1796)

The most adored Scottish poet is Robert Burns. He represents their national spirit as well. He had a variety of interests that were subsequently seen as primarily amorous impulses. He was well-versed in Scottish mythology, valued independence, and held the ordinary man in high regard. In his time, he was swimming against the tide and was drawn to nature. He also thought that feeling was a more reliable source of guidance than reason.

Utilization of Folk Song

In the eighteenth century, Scottish nationalism yearned for independence and cohesion. It clung to any sign of its originality. Burns sought out the Scottish ballad tradition in an effort to reject and resist English culture. He is most likely the greatest illustration of the impact of folk poetry on traditional English poetry in the eighteenth century. In Burns' life, two traits stand out:

1. The developed genteel poetry tradition of the eighteenth century.
2. Poems written by and about the peasants he lived among.
3. Burns disregarded all compositional guidelines. Folk poetry had a big impact on his poetry.

In general, the themes are: birth, youth, old age, love, and sadness. Use is also made of seasonal events like harvesting and May dances as well as seasonal occurrences like snowfall. Stylized environments and dramatic scenarios are frequent. Folk poetry also has tableaus that repeatedly depict specific set situations. Folk poetry often takes the shape of a discussion, a series of puzzles, or exams. Flowers and birds are given human characteristics. Three is an important number. there are three activities, three riddles, etc. The vocabulary is basic. There are many of clichés utilised. Folk poetry has oral roots, therefore common words and recurring themes help the oral poet's recall. Folk poetry's vocabulary is constrained by formal devices like the refrain, which also hints to its dance-derived origins. Neo-classical poetry, folk poetry does not strictly adhere to rhyme schemes [9], [10]. This poetry often uses internal rhyme, assonance, and alliteration. The following line by Burns uses the following poetic devices:

There Wild Woods grow and rivers row.

There is variety in rhyme schemes.

Folk poetry has a variable meter. Burns produced several original and traditional tunes, but he also produced three lengthy poems. Only one movement supported the direct, concise lyrics. Burns penned a poem called To a Mouse that is undoubtedly demeaning. Writing on these topics went against the philosophy of Neo-classicism. His interest in the modest folk is seen in The Cotter's Saturday Night, another poetry. He shared the principles of the French Revolution and felt compassion for the underprivileged. Before the Revolution, he had made risky statements like the following:

A fig for those by law protected! Liberty's a glorious feast!

Courts for cowards were erected, Churches built to please the priest.

Burns showed a strong sense of patriotism for Scotland by rebelling against religious conservatism and making fun of the Presbyterian and Calvinist beliefs in his poetry. The Holy Fair and Holy Willie's Prayer. He therefore serves as a predecessor to subsequent Romantic poets like Shelley who more seriously reexamined religious ideas.

Poems of love

His love poems are among Burns' best works. Folk poetry has also affected them. You may see repetition used as a literary method in the line My Love is like a Red, Red Rose to create an incantatory impact. Pope and other neo-classical poets avoided repetition for reasons of economy and concept advancement. A lament that offers a perspective on nature from a local perspective, Ye Flowery Banks is another poem by Burns. The traditional rose-thorn symbol is employed in this girl's song to denote loss of virginity. The speaker's gloomy character is

contrasted with happy nature, and the old happy location is returned. In both this and the other poems, Burns uses hints rather than outright declarations. All of these hint towards Romanticism.

CONCLUSION

The English Romantic Movement has been thoroughly explored in this unit, which has offered a thorough examination of the numerous influences that created this literary and artistic age. We studied the influence of revolutions and industrialization as well as the political, social, and economic upheavals that occurred in the late 18th and early 19th centuries. These societal and political changes had a significant impact on the Romantic authors and their writing.Additionally, we came across the second generation of Romantic poets, such as John Keats, Lord Byron, and Percy Bysshe Shelley, whose works continued to influence the movement and give Romantic poetry new dimensions.Self-check exercises and thorough questions provided for a greater comprehension of the subject matter throughout the whole lesson. The Summing up portions assisted in bringing the important points raised in each segment together.In conclusion, this lesson offered a thorough and educational tour of the background, terminologies, and important individuals of the English Romantic Movement. It illustrated how the Romantic poets defied expectations while praising individuality and the beauty of nature, highlighting the enormous influence of the time's social and political developments on literature. For those who want to go more into this intriguing literary age, the recommended reading list provides further investigation.

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CHAPTER 2

EXPLORING THE VISIONARY WORLD OF ROMANTIC POETRY: BLAKE, WORDSWORTH, COLERIDGE, BYRON, SHELLEY, AND KEATS

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ABSTRACT:

Key Romantic writers including William Blake, Donald Wordsworth, S.T. Coleridge, Lord Byron, P.B. Shelley, and John Keats are briefly discussed in this summary. It discusses their distinctive contributions to the Romantic Movement as well as their own approaches to poetry and life. Each poet made their imprint on English literature, from Blake's visionary style to Wordsworth's focus on the simplicity of country life, to Coleridge's investigation of the imagination, to Byron's sarcasm and Shelley's idealism, to Keats' devotion to the craft of poetry. This summary provides a useful introduction to the many voices that contributed to the complex fabric of Romantic poetry.Lord Byron, Percy Bysshe Shelley, and John Keats were among the second generation of Romantic poets who carried on the tradition of questioning social mores and delving into the depths of human passion. The skillful use of satire by Byron, the radical idealism of Shelley, and the devotion to poetry by Keats all added to the complex tapestry of Romantic literature. Particularly John Keats showed an unshakable dedication to poetry, producing a magnificent amount of work in a tragically brief life. Readers and other poets alike continue to be moved by his investigation of beauty, sorrow, and the contrasts of the human experience in his poetry.

KEYWORDS:

Blake, Coleridge, Poetry, Romantic, Wordsworth.

INTRODUCTION

William Wordsworth was essential in forming Romantic ideals because of his commitment to capturing the beauty of ordinary life and the natural world. His focus on simplicity and the capacity of the human imagination had a lasting impact on literary theory and poetry. The Romantic Movement in England was launched by his work on Lyrical Ballads with Samuel Taylor Coleridge.Coleridge, a polymath who excelled in poetry, philosophy, and criticism, explored the inner workings of the human mind and imagination. His examination of fancy and imagination in his writings and his differentiation between primary and secondary imagination remain prominent in literary theory.

William Blake (1757–1827)

William Blake will be covered in a different unit in his block.therefore, we will just briefly touch on him today. In his lifetime, he was little recognised, but now, he has a respectable position among English poets and artists. He practiced engraving at a period when it was becoming less and less fashionable. Blake was a man of vision who, during profound illuminations, saw ultimate truth. For him, the key to existence is vision. His whole body of work, whether it be poetry or art, aims to hone this ability of seeing so that people will seem to comprehend, and in turn, be able to forgive and behave morally.

Originality may be shown in his Songs of Innocence (1789), which were produced using a novel technique called illuminated printing. He compared his overwhelming feelings of joy and freedom to those of infancy. He claims that infancy is the first stage of bliss, self-enjoyment, and togetherness in this poetry. In his song cycle Songs of Experience, He expresses his intense outrage at the brutality and hypocrisy in the world in this 1794 essay. He asserts the reunification of the human soul, which has been split between innocence and experience, via imagination in The Marriage of Heaven and Hell.Both Blake's poetry and art are instructive. In order to reach their full potential, he encouraged individuals to break away from convention and tradition and rely on their own instincts. People assumed he was insane due to his work's mystical overtones, symbolism, revolutionary ideals, and novelty. Although he was more avant-garde than burns or Wordsworth in terms of subjects, language, and style, his brilliance was not acknowledged during his lifetime. at an Age of Reason, he went against the grain by disobeying reason, and at a time of scientific skepticism, he valued intuition and imagination. As a result, he established a niche for himself in world literature[1], [2].

Donald Wordsworth

One of the key figures in England's Romantic Movement is Wordsworth. While he initially backed the French Revolution, his liberalism ultimately waned. He met S.T. Coleridge in 1795, and they both benefited from that encounter. Lyrical Ballads (1798), which they co-wrote, is regarded as marking the start of the Romantic Movement in England. Wordsworth included an explanation of the tenets of this new movement in the prologue to the second printing of the book, which was released in 1800, at Coleridge's request. The preamble will be covered in more depth in the section after this one. Along with numerous songs, Wordsworth also penned The Prelude (1850), which, as its subtitle, The Growth of a Poet's Mind, suggests, is a type of spiritual autobiography. The Prelude, as the name implies, is the first installment of the three-part poem The Recluse. The third section was never completed, but the second one, named The Excursion, was published in 1814.

Wordsworth is more well-known for his little poems like Tintern Abbey and Immortality Ode than for his lengthy and grandiose compositions. The poem Tintern Abbey describes the poet's love of nature going through three stages: sensual animal desire, moral influence, and spiritual contact. The theme of Michael is the resilience of character and the therapeutic effect of nature. These five Lucy Poems are likewise well-known. Wordsworth connects a child's knowledge and brilliance to the subconscious recollection of a past existence in his poem Ode on Intimations of Immortality. Another noteworthy poem is Resolution and Independence. Wordsworth had an impact on contemporary ideas about the innocence and sweetness of infancy, the virtue of simplicity, and the energizing and restorative effects of nature. Simple living and high thinking is a notion that Wordsworth seems to have endeavored to put into practise in both his personal and professional life a separate article on Wordsworth examines his poetic success in depth.

The Poetry Theory of Wordsworth

Wordsworth's manifesto, commonly referred to as the Preface to the second edition of Lyrical Ballads from 1800, is prefixed to the work and covers a variety of topics pertaining to the craft of poetry. These concerns include the characteristics of poetry, how it is composed, how the poem affects the reader, and how prose and poetry vary from one another. We must piece together the poet's opinions on these crucial issues since they are dispersed throughout the introduction.We shall start by talking about the issue at hand. Wordsworth picked incidents and situations from common life on purpose. He felt that a simple, rural lifestyle is more suited for the essential passions of the heart and that country residents' emotions are simpler,

purer, and possibly even superior to those of city inhabitants. Additionally, he believed that individuals who live close to nature have higher moral attitudes and integrate into the feeling of divinity that nature exudes.The use of a selection of language really used by men is the second innovation. Wordsworth criticised the supposedly lyrical language of a bygone period. Poetic diction is a labor-intensive creation and is thus quite different from the spoken language of everyday people. Wordsworth believed that a portion of or the common speech is better suitable to explain events and circumstances from everyday life. Wordsworth emphasises his preference for simple and unelaborated expressions throughout the preface, saying, My purpose was to imitate, and as far as possible, to adopt, the very language of men. and such personifications do not make any natural or regular part of that language[3], [4].

DISCUSSION

Wordsworth discovers a moral defence for poetry. According to him, the poet wants to repair men's emotions and make them more in line with everlasting nature. A poet gives us spiritual exercises to help us experience new emotions and to help our emotions become more rational and purer. Wordsworth defined the creative process as follows: Poetry is the spontaneous overflow of powerful feelings. It originates from emotion recollected in tranquilly. The emotion is contemplated until, by a type of reaction, the tranquilly gradually disappears and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. Successful composition often starts in this state of mind, and it continues in a state of mind similar to this.This description of the process of writing poetry implies a psychological viewpoint. Wordsworth emphasised the distinction between the poetic and the prosaic languages. It may be fairly said that the language of prose and metrical writing have no fundamental differences and never will. This is one of the main areas where Coleridge and Wordsworth differ. Coleridge also challenges Wordsworth's opinions on meter. Metre, in Wordsworth's opinion, has a restraint effect. By being consistent, metric controls emotion. Additionally, metre tends to lend poetry a surreal quality:

The Application of Wordsworth's Theory

Even though Wordsworth was dedicated to the language really used by men, he could not resist utilising Latin terms, archaisms, and the inversion of regular word order in a number of his well-known works, such as Immortality Ode and The Prelude. For instance, he used the words appareled and celestial in Immortality Ode. He utilised polysyllabic Latin terms like recreant, inscrutable, and discordant in The Prelude. Other archaisms include shod (shoe), deigned (desired), and springles (traps). Word order is also reversed in phrases like by the vision splendid for rhyme's sake. The following is from Resolution and Independence:

Himself he propped, limbs, body, and pale face.

Or again, Motionless as a cloud that old Man stood.

Wordsworth must have realised that adhering rigidly to his idea as stated in the Preface to Lyrical Ballads is less essential than the demands of his poetic skill.

The Collaboration of Wordsworth and Coleridge

S.T. Coleridge and Wordsworth first met in 1795. Wordsworth was acclaimed by Coleridge as the best poet of the age once he recognised his brilliance. The two pals talked poetry, wrote a lot of poetry, and met virtually every day. They had such a tight relationship that similar words appear in both of their poems. They exchanged ideas and poetic lines while working together on several poems. Wordsworth received assistance from Coleridge in

finishing his unfinished poems. The end result of this outstanding collaboration was Lyrical Ballads. The two writers also conferred on the well-known Preface of 1800.

Coleridge and Wordsworth both decided to choose the supernatural kind of poetry out of the two types depending on the topic. In accordance with this, Wordsworth composed a large number of his poems for the Lyrical Ballads, while Coleridge created The Ancient Mariner. But on crucial issues, significant gaps emerged between the two. Coleridge disagreed with a lot of the Preface's points. He resisted them, calling them erroneous. Wordsworth made certain claims that seemed to conflict with other sections of the same preface and the author's own practise in the greater number of the poems themselves, according to one scholar. The distinction between the language of poetry and prose was one such query. Wordsworth believed that there wasn't a fundamental distinction between the two. Coleridge believed they were distinctive. He claimed that for poetry to convey emotion, meter is crucial[5], [6].

Coleridge, S. T. (1772–1834)

Since there is a distinct unit on Coleridge, we will just briefly mention his most significant accomplishments here. As a poet, philosopher, journalist, preacher, speaker, dramatist, literary critic, and literary theorist, he was a man of many talents. In opposition to the mechanical psychology of the eighteenth century, he led a movement. He appreciated the superiority of imagination as a creative force more than the other Romantics. His primary book, Biographia Liter aria (1817), which analyses Romantic concepts and discusses his poetic philosophies, is still studied today. He recounts how he coped with the paranormal in his poems in this book. He made an effort to provide a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment which constitutes poetic faithin the same book, Coleridge makes an effort to distinguish between the two crucial concepts, fancy and imagination. He referred to fancy as the aggregative and associative force and imagination as the shaping and modifying capacity. The latter is only a mode of memory emancipated from the order of time and space, while the former struggles to idealized and to unify. Coleridge used Milton's creative intellect as an example, contrasting it with Cowley's fantastical one. The two types of imagination are primary and secondary. According to Coleridge, the primary imagination is the sensory organ of ordinary perception, while the secondary imagination is poetic vision.

The poet should preferably utilise the second ability. Fancy and the idea of wit in poetry from the eighteenth century seem to be related. The ability for a poet to combine metaphors and similes comes from this capacity. Coleridge criticizes poetry for using mechanical devices, like fancy, which the imagination may transcend. The secondary imagination is a magical tool that must be used. The secondary imagination acts as a bridge between people and the natural world and reveals the inherent oneness of the cosmos. Coleridge presents Wordsworth's flaws and virtues in a fair and impartial way. It is quite valuable to read his critiques of Shakespeare and other Elizabethan authors. In an effort to understand the principles that a great work of art produces inside itself, he sought for the essences of Shakespeare's ideas. He attempted to address the question, what is poetry? and described the characteristics of poetic expression. Given that he was a skilled poet as well, his opinions on criticism are extremely important.Three of Coleridge's poemsThe Ancient Mariner, Kubla Khan, and Christabelare remembered today. All three of them are uniquely created and come from the subconscious, the realm of dreams. The song The Ancient Mariner has catchy lines and pictures. The poem Kubla Khan was created as a result of using opium. A lyrical piece called Christabel uses hints to conjure a mediaeval setting. Coleridge produced significant contributions to literary theory and poetry, and his effect in these two fields is undeniable.

Poets From the Second Generation of Romantic

The second generation of Romantic poets includes the three poets Byron, Shelley, and Keats. Despite not being classmates, they have a lot of similarities. They were all rebellious geniuses who were misunderstood and unappreciated in their own nations and eras. Before they could reach their full potential, they all passed away early. As a result, they are the inheritors of unfulfilled renown.Lord Byron (1788–1824) Byron had a huge international reputation both as a poet and as a person. He had an impact on a number of German and French poets. He is the protagonist of his poetry, and his life itself was like a love poem. The word Byronic hero has evolved into a critical and autonomous term to designate a young, risk-taking, passionate, cynical, melancholy, and rebellious persona. This style first emerged in the lengthy poem Childe Harold's Pilgrimage, which in Spenserian stanzas narrates a journey during which the protagonist reflects on the crumbling symbols of European culture and on human progress. Except for Shelley, Byron was unlike other Romantic poets. He also lacked regard for other people due to his aristocratic status. His elitist tastes were more suited to Augustan wit and elegance than to a simple living and common speech. In contrast to certain romantic poets, he had a lot of affection for Alexander Pope.

He believed he and his contemporaries were all in the wrong, one as much as another.we are upon a wrong revolutionary poetical system, or systems, not worth a damn in itself as compared to Pope's poetic practise.Given his fondness for Pope and other Augustan authors, it is not unexpected that Byron's poetry satire is his area of expertise. It is masterful to use the popular Augustan verse style of the heroic couplet in English Bards and Scotch Reviewers (1809). Unfinished satire Don Juan (1818–21) was composed by Ottava Rima. It is said to be a picaresque book in verse that employs a range of subjects, writing idioms, and tonalities. The poem Don Juan, which is a critique of life, is regarded as Byron's finest. It was dubbed a work of a boundless genius by Goethe. The poem's tone is typical of Byron's poetic satires. He sought to depict life in the comic spirit, to strip off the tinsel of sentiment and illusion in Don Juan, according to the author. Beppo and The Vision of Judgement are two of his other poetry parodies. Manfred and Cain are two potent plays that he also penned. According to Russell Noyes, Byron has given us a more potent expression of 'raw and naked humanity' than all the romantic poets combined due to his gigantic energy and passionate self-assertion. He has skillfully shown love, hatred, patriotism, honour, contempt, retaliation, regret, despair, awe, and mocking[7], [8].

1792–1822 P.B. Shelley

Shelley was an idealist and had highly radical beliefs. He thought that oppression could be eliminated, humanity could be made flawless, and freedom could thrive in all spheres of existence. In terms of lyric vocalist competition, he barely faces any. His writing often centres on the idea that when injustice and suffering are eradicated from the world and reason and love are given priority, the Soul of the Universe and the Spirit of Love will be made manifest. Prometheus Unbound (1818–19), his most ambitious piece, has this as its central idea. Like Blake, Shelley was a poet of vision and prophesy. The epigraph of Ode to the West Wind states, If Winter comes, can Spring be far behind?On the occasion of Keats' passing, the pastoral elegy Adonais (1821) was composed in Spenserian stanzas. Unfortunately, genius like Keats' is misconstrued. Keats was slain because of the hatred of the critics. One of the two or three best elegies in English is known as Adonais. Shelley, like Wordsworth, took a lot of time to reflect on the natural world. He thought that the divine and deep beauty of the universe was shown in Nature. He attempted to connect himself with the inner truth, which he referred to as the Light and Beauty of Sustaining Love. Clouds, wind, waterfalls, and other similar natural phenomena attracted Shelley. They became into very meaningful symbols for

him. The cloud symbolizes both the intrinsic mutability and persistence of the human soul as well as the cyclical mutation of water. He was drawn to music and light. All around him, he heard music. He really heard what he called a vast universal symphony. He wants to be like the skylark, which flies above and scans the earth with its lyrical passion. The skylark's melody would also provide inspiration, causing me to express myself with such harmonies of craziness. The world should then pay attention. Wordsworth's Preface to Lyrical Ballads is supplemented by Shelley's A Defence of Poetry, which was written in response to Thomas Love Peacock's The Four Ages of Poetry. The Defence is where Shelley's platonic concepts are expressed. He asserts that poetry makes the phenomenal World known to humanity. As employed by Shelley, the term poet refers to all creatives, including philosophers. The creative person is a higher entity. Art helps to develop creativity, making it valuable. In the Defence, Shelley claims that poets are the world's unacknowledged legislators.

John Keats (1795–1821)

John Keats had the most complete devotion to poetry of the Romantic writers. Blake's didactic goal shaded much of his work. Byron moved away from poetry to actively participate in the liberation of Greece. and Shelley's poetry and political convictions were strongly related. Wordsworth and Coleridge were both interested in philosophy, which diverted their focus. Wordsworth and Coleridge both had philosophical interests. But Keats worked very hard to capture the essence of poetry throughout his limited existence.One may refer to On First Looking into Chapman's Homer, which he wrote when he was twenty-one, as his poetic efflorescence. He discussed his commitment to poetry and his objectives as a poet in Sleep and Poetry. To compete with Shelley in producing a lengthy poem, Endymion was created. A similar ambitious project to Paradise Lost was Hyperion. From January to September 1819, Keats produced his most significant poetry. These include Lamia, La Belle Dame Sans Merci, all six of the major odes, and The Eve of St. Agnes. Keats portrays all of experience as a collection of incompatible contrasts that cannot be reconciled: Melancholy coexists with Beauty, and the border between life and death is impermeable. The ultimate goal of poetry, in his opinion, is that it should be a friend /To sooth the cares and lift the thoughts of man.The indispensable accompaniment to his poetry is Keats' letters.

They include some of his earliest concepts, such negative capability. He claims in a letter to his brothers that the excellence of every art in its intensity, capable of making all disagreeable evaporate, from their being in close relationship with Beauty and Truth The misery and evil in the world are also addressed in his letters. He rejects institutional religion and conventional philosophy as appropriate remedies for the complexity and contradictions of experience. At the age of twenty-four, when Keats' literary career essentially came to an end, few writers, including Shakespeare and Milton, could produce such eminent poetry.In addition to the over 300 letters he wrote, Keats also had fifty-four poems published during his lifetime and another 96 compositions published posthumously. This is an unparalleled accomplishment in only three years. In Hyperion and The Eve of St. Agnes, Keats tried his hand at both romance and epic poetry. He penned several types of lyrics, including hymns in Hymn to Pan, ballads in La Belle Dame Sans Merci and On First Looking at Chapman's Homer, as well as sonnets in his well-known odes. Lamia was written in Dryden-style heroic couplets. La Belle Dame Sans Merci by John Keats is the work that gave rise to the Pre-Raphaelite movement.

Additionally acknowledging their obligation to Keats are Browning, Tennyson, Hopkins, and Yeats. Keats deserves to be referred to as the Poet's Poet, a title Charles Lamb gave Edmund Spenser in a different context, because of his accomplishments as a poet and his extensive and continuously expanding impact.This lesson aims to provide you with a thorough and succinct overview of the Romantic Movement in England. While reading the Romantic poets'

poetry, keep in mind the concept and characteristics of Romanticism. Examine Wordsworth's beliefs as well as his real behaviours[9], [10]. You could also observe that each Romantic poet is distinctive in their own manner, despite the fact that they share similar characteristics. Each of them contributed in a unique way to Romantic poetry.

CONCLUSION

In conclusion, the Romantic Movement in England brought in a transformational age of literature, art, and philosophy. In his works, William Blake, a visionary poet and artist, aimed to challenge convention and tradition while reawakening the power of imagination and vision. Blake's distinct approach to poetry and art has made him a revered figure in English literature, despite the fact that he was undervalued during his lifetime.In conclusion, the English Romantic writers embraced the complexity of human feeling, the power of imagination, and the beauty of nature, each in their own special manner. Their works continue to enthrall and inspire audiences, serving as a constant reminder of the Romantic Movement's lasting influence on both literature and art.

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CHAPTER 3

REALISM AND RURAL DISCONTENT: GEORGE CRABBE'S 'THE VILLAGE

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ABSTRACT:

The 1783 publication of The Village by George Crabbe is a unique narrative poem in the canon of 18th-century English literature. Crabbe departs from the bucolic pastoral themes often seen in previous works by drawing influence from the Augustan tradition of topographical poetry and offers a harsh, unvarnished portrait of rural life.In this abstract, we look at how Crabbe's poem exposes the hard reality that the rural poor must contend with and questions the prevalent romanticized ideas of country life. Crabbe reveals the traps of poverty, the arduous toil, and the difficulties experienced by the peasants in great detail, in contrast to his predecessors who glorified the rural environment as an ideal condition.Oliver Goldsmith's The Deserted Village, which bemoaned the decline of a rural economy owing to the corrupting effects of riches and urbanisation, is sometimes recognised as an influence on Crabbe's writing. In contrast, Crabbe's poem emphasises the problems of the area's poor residents and adopts a more critical and realistic tone.The poem is noteworthy for its emphasis on precise geographical elements, which paints an evocative and accurate portrait of the community and its culture. Crabbe does not romanticize the location, in contrast to the traditional topographical poetry of the period, but rather captures it as it is.The fact that Crabbe was raised in a coastal community that was defined by poverty gives his criticism of the inaccurate depictions of rural life in literature and art authenticity and veracity. He emphasises the struggles experienced by people living in impoverished communities, challenging the idea that rural life is a beautiful retreat from the harsh reality of metropolitan lifestyle.In the end, George Crabbe's The Village offers a potent indictment of the romanticized portrayals of rural life that were common in 18th-century literature and art. It is evidence of the author's dedication to accurately and credibly capturing the hard reality of rural life, opposing the romanticized representations of the day, and providing a sobering perspective on the lives of the rural poor.

KEYWORDS:

Deserted,Poetry,Narrative, Romantic, Village.

INTRODUCTION

The Village by George Crabbe (1754–1832), first published in 1783, is a narrative poem that draws inspiration from Augustan topographical poetry of the eighteenth century. The English countryside was praised as the pinnacle of unspoiled beauty in a plethora of poems written in the seventeenth century. They used pastoral and georgic themes to depict the rural environment and way of life as humanity's ideal state. However, in the eighteenth century, Georgie’s often included information on particular rural subjects, including genre profiles and short histories of the local people and their way of life, in addition to portraying the natural surroundings. The term georgics refers to a group of people who enjoy tranquil rural environment and agricultural themes in Virgil's ancient Latin poem Georgics. The rural themes in poetry received a fresh focus during the eighteenth century thanks to John Dryden's 1697 translation of Virgil's Georgics, which was written for a public that was distinctly urban and literate. Windsor Forest by Alexander Pope and The Seasons by Thomson are two well-

known examples of Augustan poetry that thematically revolve around and modify the georgics. Oliver Goldsmith's highly regarded poem The Deserted Village, which was published in 1770, served as the direct inspiration for Crabbe's work. It has been suggested that Crabbe's The Village is a poetic response to Goldsmith's The Deserted Village, which is based on the village of Auburn and tells the story of the regrettable demise of an agricultural economy brought on by the vices of mercantilism, the corrupting influence of wealth, and the ensuing ecological disturbances. The emotional poetry gained enormous popularity in the eighteenth and nineteenth centuries. The Augustan georgics, who praised rural life, are a long cry from this anti-pastoral tone, which Crabbe further develops in his own poem[1], [2].

Crabbe did not identify the place that inspired his poem, in contrast to typical topographical poetry from the eighteenth century. If it weren't for the fact that Crabbe's son, a biographer, used words from the poem to describe Al borough, Suffolk, where his father was born, we would have assumed the location was a fabrication of Crabbe. We can attest that the true locale is Al borough since the physical position is further supported by topographical information. The inhabitants, their occupations, and habits, as well as the pervasive village vices and poverty, are shown in genre drawings in a way that is realistic and contributes to the creation of a clear picture of the setting and its culture. Crabbe, who was raised in this seaside community's poverty, hated his depressing surroundings and mundane jobs. He fled to London and asked Edmund Burke, a renowned and well-known politician and philosopher of the time, for assistance. Burke suggested Crabbe to James Dodley after reading his literary works, and Dodley finally published The Library (1781), Crabbe's first collection of poetry. Burke also assisted him in being ordained. At Belvoir Castle, Crabbe was appointed the Duke of Rutland's chaplain in 1782. Burke used his careful observation to describe the desolate surroundings of the area where he was born in Book I of the area. The main goal of this poem is to expose urban readers to the harsh realities of rural life while chastising city slickers who mistakenly think that country life is idyllic and free of the corrupting effects of the metropolis.

When Crabbe declares, I paint the Cot,/ As truth will paint it, and as Bards will not, he breaks the rural-urban dichotomy that elevates the rural as sublime and draws the reader into reverse optics, bringing home to them the terrible realities of village life. Over a hundred lines into Book II's continuation of Book I's topic, it diverges into a eulogy for Lord Robert Manners, Crabbe's sponsor and the Duke of Rutland's brother. Over time, Crabbe became friends with a large number of poets, from Sir Walter Scott to Samuel Johnson. It is also said that Johnson made a few small edits to this poem.This poem's comprehensive examination and illustration of how rural poverty is confused and presented with scenic quality in historical cultural creations is what makes it intriguing. In addition to being evident in poetry and literature, this is also evident in the eighteenth-century British landscape painting and theatrical pastorals. A fundamental shift in how rural life was portrayed in literature and art occurred when villages transitioned from being discrete bioregions to being merged into Great Britain's national territory. The term rural poor started to get a lot of attention in most contemporaneous cultural products. The rural poor were shown by well-known artists of the period like thomas Gainsborough, George Morland, and John Constable in a manner that helped to normalize and make them acceptable. sometimes, they served as décor in the salons and drawing rooms of the wealthy.

The truth of physical suffering and the daily battle for existence was obscured by the way that village life was portrayed, which may be found in more detail in John Barrell's renowned book of social history, The Dark Side of the Landscape. In this regard, Crabbe's The Village is unique and distinctive because it exposes and dismantles the deliberate attempts made to

create the idea of rural elegance. Because of his background and early life, Crabbe is able to criticise the prevalent dishonesty in the portrayal of rural life with sincerity and credibility.In his Argument, Crabbe provides a quick summary of Book I of The Village and discusses the key topics: A stretch of country along the coast is detailed, together with notes on pastoral poetry, a poor neighbourhood, smugglers and their helpers, rude locals, the damaging effects of high tide, and village life more generally. Its evils include: the young labourer. the elderly man. their soliloquy. the residents of the parish workhouse. the sick poor. their apothecary. the dying pauper. and the village priest. The poem will also be split into three parts. The first portion, which consists of seven stanzas, discusses the ineffectiveness and fabrications of romantic pastorals un the face of the challenging circumstances of rural living. The rough and dry terrain is the subject of the second segment. The rude and wicked individuals are the subject of the third part. This section focuses on particular individuals who provide tales of the prisoners' lax moral standards[3], [4].

Section I: Criticisms of poetic creativity

Crabbe opens Book I of his poem by outlining his goals and motivations for composing it, for which it is obvious that the standard poetic form or the Muse of the Past are insufficient. He is prepared to discuss the hardships of rural poverty, the arduous work, and the concerns of young peasants:

The village life and every care that reigns.

O’er youthful peasants and declining swains.

What labour yields, and what, that labour past.

Age, in its hour of laguor, finds at last.

What form the real Picture of the Poor.

Demand a song the Muse can give no more.

In his second stanza, he continues to disparage pastoral poetry and categorically states that the golden age of pastoral poetry, if it ever existed, is long past:

Fled are those times, when in harmonious strains,

When rustic poets praised his native plains

As was previously mentioned, Crabbe's description of rural life has been seen as a reaction to Oliver Goldsmith's Deserted Village, which frames his larger critique of Virginian pastorals. The poetry of George Crabbe may also be seen as a comprehensive criticism of the limits of Romantic ideology. Crabbe asserts that unlike Goldsmith, he provides a realistic account of the life of the impoverished. Crabbe recounts the plight of the agricultural poor in great detail, in contrast to Goldsmith. Early critics of Crabbe contend that the two authors are diametrically opposed and that Goldsmith is more lyrical while Crabbe is more practical. Even though it was written in a georgic form, it was more in the vein of the realism poetry of the eighteenth century popularised by John Scott of Amwell's Moral Eclogues and Ambrose Philips' Eclogues:

On Mincio’s banks, Caesar’s beauteous reign.

If Tityrus found the Golden Age again.

Must sleepy bards the nattering dream prolong.

Mechanic echoes of the Mantuan song?

From truth and nature shall we widely stray.

Where Virgil, not where Fancy, leads the way?

It merely reflects the inexperience and ignorance of poets who were likely born and raised in cities and had little knowledge of villages when the romantic poetic imagining portrays the countryside and its associated rural life as a secure sanctuary full of simplicity, free of problems:

Yes, thus the Muses sing of happy swains.

Because the Muses never knew their pains.

By putting them under the pink carpet of scenic beatitudewhich was painted fairpolitically symbolizing the peaceful oneness of the British nation in the eighteenth centurythere were efforts to quiet and obliterate the disagreeable voices and vices that existed in rural districts. In that regard, Crabbe's stands out as a sane voice of defiance in the middle of a culture that almost unanimously portrays rural life as lovely and perfect. Even the relative lack of leisure and free time among the people who had toil and do arduous tasks in adverse environments to earn a livelihood is suggested by Crabbe. They are accused for having lost their prior life of leisure and idle roaming and replaced it with one full of production-related obligations due to their daily struggle for existence in the dreadful conditions brought on by a new economic environment[5], [6]. They have lost not just their own local and indigenous poetry and melodies, but also a great deal of their literacy, leaving them to live in squalor and suffer every day.

They boast their peasant’s pipes. but peasants now.

Resign their pipes and plod behind the plough.

And few amid the rural tribe, have time.

To number syllables and play with rhyme.

Save honest Duck, what son of verse could share.

The poet’s rapture and the peasant’s care?

Or the great labors of the field degrade.

With the new peril of a poorer trade?

Such a vision of happiness and harmony is just trite, and Crabbe criticizes poetry for lacking the guts to depict life and all of its contradictory dark aspects. He criticizes such poetry as being false and hypocritical. Crabbe refuses to give any part of the life of the impoverished a symbolic or metaphorical value in his account of minutiae. The rural people are imprisoned in a solid, realistic environment. As a result, there is no elevation. He creates a world in which these significant societal issues cannot be addressed or rectified despite the fact that he discusses them.

I grant indeed that fleets and flocks have charms.

For him that graze or for him that farm.

But when among such pleasing scenes I trace.

The poor laborious natives of the place.

And see the midday sun, with fervid ray.

On their bare heads and their dewy temples play.

While some with feebler heads and fainter hearts.

Deplore their fortune, yet sustain their parts.

Then shall I dare these real ills to hide.

In tinsel trappings of poetic pride?

Section II: Landscape and Topography

According to Crabbe, who considers the mystification of rural poverty to be very unpleasant, the reality will be shown in a way that bards will notAs truth will paint it, and Bards will not. The geography is also shown as meagre, with frowning coast, which neither groves nor happy valleys boast, rather than as idyllic or in the scenic manner filled with green pastures and winding valleys, which is quite popular in this century. Instead of the typical idyllic hamlet picture, the impoverished are O'ercome by labour, and bow'd down by time here. This prompts him to bemoan poetry's futility and its complete inability to address the injustice that has ensnared the region and its inhabitants. In addition to being predatory, lacking in action or revolutionary fervour, the empty salutations may also be perceived as condescending and making fun of the plight of the people. Poetry that exaggerates the beauty of the rural poor's surroundings and way of life in general cannot change or elevate their terrible living situations. These encouraging phrases are nevertheless meaningless and ineffective, offering local prisoners little control over a favourable scenario:

Nor ye, you Poor, of lettered scorn complain.

To you the smoothest song is smooth in vain.

O’ercome by labour, and bowed down by time.

Feel you the barren flattery of a rhyme?

Can poets soothe you, when you pine for bread.

By winding myrtles around your ruined shed?

Can their light tales your weighty griefs overpower.

Or glad with airy mirth the toilsome hour?

A lot of the topographical art and poetry from the eighteenth century depicts an environment that is fundamentally tamed and is pleasant and healthy. Landscapes' more untamed features are seldom discussed. In spite of their lovely appearance in poetic terms, twisting vegetation may really be detrimental to farming and crops. In reality, Crabbe reveals a topography that is dry, difficult to manage, and needs extra work to make it productive:

Rank weeds, that every art and care defy.

Reign o’er the land, and rob the blighted rye.

There thistles stretch their prickly arms afar.

And to the ragged infant threaten war.

There poppies nodding, mock the hope of toil.

There the blue bugloss paints the sterile soil.

Hardy and high, above the slender sheaf.

The slimy mallow waves her silky leaf.

O’er the young shoot, the charlock throws a shade.

And clasping tares cling round the sickly blade.

This geography is symptomatic of the widespread depravation that persists in the village.

Here joyless roam a wild amphibious race.

With sullen woe displayed in every face.

Who far from civil arts and social fly.

And scowl at strangers with suspicious eye.

The village's rural residents are characterised by disorder, anarchy, corruption, and inebriation. Crabbe takes strong offence at the disarray, irrational criminality, widespread anarchy, overall state of confusion, and pathless waste that contribute to the region's primitive environment. Additionally, he laments the passing of well-liked village competitions and sports that the young people enthusiastically engaged in after school to show their physical bravery and gallantry[7], [8]. Crabbe observes that when the seaside community becomes entangled in a new vicious cycle involving commerce, freight, and transit, this previous way of life is progressively being replaced by useless labour:

Beneath yon cliff they stand.

To show the freighted pinnace where to land.

To load the ready steed with guilty haste.

To fly in terror o’er the pathless waste.

Carrying and ensuring secure goods transportation across international borders and by land turns become an exhausting, never-ending task. In addition, there are the accompanying vices of theft, piracy, and smuggling. Both defending oneself against some of these vices and succumbing to them become normal actions. The poet places himself in the middle of the hamlet in the next passage to reflect on the vices that are prevalent there. All of these are undoubtedly artificial and caused by humans, and as a result, unadulterated nature has been utterly and permanently transformed. He analyses the socioeconomic situation of the area while carefully examining its occupational demography. He observes how fishing, which was progressively becoming as an industry, supplanted other vocations and gave the villagers, who previously participated in more organic and natural activities, work. He plainly has a negative opinion of fishing, which he perceives as mercenary and savage:

And a bold, artful, surly, savage race.

Who, only skilled to take the finny tribe.

The yearly dinner, or septennial bribe.

Wait on the shore, and, as the waves run high.

On the tost vessel bend their eager eye.

Which to their coasts directs its venturous.

Theirs's or the ocean's miserable prey.

After explaining the causes of the area's decline, he turns to his own situation and compares it to swallows waiting for a good breeze to fly out to more hospitable lands:

As on their neighbouring beach yon swallows stand.

And wait for favoring winds to leave the land.

While still for flight the ready wing is spread.

He claims that he was also anticipating a suitable opportunity to flee his cramped existence, which he now recalls with little love and a great deal of anguish. As he describes the incident, the poem takes on the tone of an introspective reflection:

Fled from these shores where guilt and famine reign.

And cried, Ah! Hapless they who still remain.

The fact that Crabbe places the whole responsibility on the location's soil's character, which makes it difficult to grow crops, suggests that he has no remorse for his conduct. Even hard effort is useless since it yields little rewards from this barren region, illustrating the futility of all endeavour. The gap between the affluent and the poor increases and becomes notably more obvious as the commercial economy takes hold of the nation. While most individuals struggle in poverty, a select few people advance and amass money. But the workers who are compelled to see the extravagant displays of riches that a select few have accumulated are also a part of this gentrification. The underprivileged in this country are likened to slaves in a gold mine because although having nothing to call their own, they are nonetheless exposed to the riches. Crabbe continues by painting a passionate but depraved portrait of the underprivileged labourers who toil and sweat day in and day out so that only a select few may have luxury lives:

See them beneath the Dog-star's raging heat.

When the knees tremble and the temples beat.

Behold them, leaning on their scythes, look o'er.

The labour past, and toils to come explore.

See them alternate suns and showers engage.

And hoard up aches and anguish for their age.

By outlining the pitiful and meagre meals that the majority of the villagers survive on and that those romantic poets would not even touch, let alone eat, Crabbe directly addresses all those who glorify the village in order to expose its fanciful and unrealistic side. Crabbe's nostalgic account of the difficulties serves merely to highlight the fallacy of heightened imagination, which creates rural life in a way that makes their poverty invisible and imparts a feeling of contentment.

Third Section: Village Prisoners

From this point on, Crabbe outlines the terrible existences of specific peasants in an effort to disprove the main arguments of the ideal construction of rural life by poets and artists. The life and trip of a once youthful and happy rural kid who ages in this hamlet are mentioned and described by him. He used to put in a lot of effort on the pitch when he was younger, but as he got older, his employers, who had taken advantage of his labour the whole time, began to call him the lazy poor. To me, the children of my youth are lords/ Cool in their looks but hasty in their words, the poet said about the people he once saw as superiors. Even though his power has been diminished by deteriorating age and illnesses, he still battles for survival every day. He laments the loss of his companions and struggles to put up with the exploitation and cruel treatment until, at last, sickness and senile old age cause him to succumb. Contrary to Christian ideals of family and connection, the parish in this case serves as a live symbol of conflict and carelessness. Family ties are threatened by scarcity, desire, and decadence, causing children and parents to be distanced from one another:

There children dwell who know no parents' care.

Parents who know no children's love, dwell there!

Heart-broken matrons on their joyless bed.

Forsaken wives, and others never wed.

There is no room for pleasure or happiness in such a situation. only drudgery and suffering, as well as illness, old age, and incapacity, are in plenty. The only way out of this vicious circle of acrimonious and pointless existence is via death. The nasty doctors, quacks, and con artists deceive the ill, take advantage of their limited resources, and ultimately push them down the terrible death's dark alley. Here, Crabbe switches to an elegiac tone, lamenting the life and passing of the nameless peasant who lived her whole life unacknowledged and unappreciated and died softly without leaving a lasting impression[9], [10]. However, as death is the greatest equalizer, it provides the ultimate escape from serfdom. The masters' strong instructions are useless after death since the deceased person no longer hurries to work as quickly as before.

There lie the happy dead, from trouble free ...

No more, oh Death! Thy victim starts to hear.

Churchwarden stern, or kingly overseer.

No more the farmer claims his humble bow.

Thou art his lord, the best of tyrants thou

A strange stillness follows his passing as it ushers in the realization of mortality and change. The villagers lovingly adorn the body with the worldly items and possessions he had previously utilised as they assemble at the cemetery for the ceremony and commemorate the senior member of their society. The church bell chimes poignantly with an owl's resonant wild shrieking signalling the approach of darkness as the grieving congregation waits patiently for several hours to lay the deceased to rest. All the parishioners leave the corpse and return to their hamlet at the conclusion of Book I, since the parson believed he had more pressing matters to attend to and declined to attend such a trivial event. The sorrow of the poor peasant does not stop now. his mortal corpse must wait until another convenient

moment, which will depend on the priest's schedule. In a setting devoid of any notion of social justice, lives continue to be caught inside a cycle of brutal tyranny.

George Crabbe's poetry is seen by McGann as a comprehensive criticism of the limits of Romantic idealism. Crabbe's poem, according to McGann, is simultaneously a critique and a revelation, for its novel subject matter represents the realization that no subject lies outside the purview of verse ('The Anachronism of George Crabbe'). He claims that when compared to Goldsmith, Crabbe makes the following claims: Yes, thus the muses sing of happy swains, / Because the Muses never knew their pains, or By such examples taught, I paint the cot / As truth will paint it, and as Bards will not. Crabbe recounts the plight of the agricultural poor in great detail, in contrast to Goldsmith. Early critics of Crabbe contend that the two authors are diametrically opposed and that Goldsmith is more lyrical while Crabbe is more practical. According to Alfred Lutz, who wrote The Politics of Reception: The Case of Goldsmith's The Deserted Village, the rural population is trapped in a world of concreteness, a realistic world, by Crabbe's refusal to grant any aspect of the poor's lives symbolic or metaphorical status. As a result, there is no elevation. He creates a world in which these significant societal issues cannot be addressed or rectified despite the fact that he discusses them.

CONCLUSION

In conclusion, George Crabbe's The Village serves as a potent and unflinching indictment of the romanticized depiction of rural life that was common in 18th-century literature and art. While many poets of his day praised the bucolic beauty of the countryside and the simplicity of rural life, Crabbe created a radically different image based on his personal experiences and views. He brought to light the terrible reality of rural poverty, the hardship and suffering experienced by the villagers, and the erosion of their quality of life as a result of societal inequities and economic transformation.Overall, George Crabbe's The Village is still regarded as a notable piece of 18th-century literature for its boldness in defying popular romantic notions of rural life and for its commitment to presenting the unvarnished reality of rural poverty and misery. The poem by Crabbe serves as a moving reminder of how important it is to go beyond idealised images in order to comprehend the intricacies and difficulties encountered by those who live in marginalised areas.

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CHAPTER 4

WILLIAM BLAKE: ILLUMINATING THE ENIGMATIC SOUL OF ROMANTICISM

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ABSTRACT:

William Blake, a mysterious Romantic poet, painter, engraver, and mystic from Britain in the 18th and 19th centuries, had a profound impact on both literature and the arts. He stood out for his unique combination of inventiveness and spirituality, often accompanied by stunning visual artwork. Underneath his mysticism, Blake's writings reveal a remarkable sensitivity to social issues, leading to his designation as a veritable polymath who even dabbled in music. This abstract examines Blake's life, his collection Songs of Innocence and Experience, and delves into the analysis of two of his well-known poems, The Lamb and The Tyger, as well as The Chimney Sweeper poems from both Innocence and Experience, underscoring the stark contrast between innocence and experience and illuminating the social injustices of his day. Blake questioned accepted beliefs via his complex fusion of words and images, and his works continue to arouse debate in modern literary study.The The Chimney Sweeper poems by William Blake from Songs of Innocence and Songs of Experience presented a scathing image of child labour and social injustice. While the first poem's naive viewpoint provided the possibility of redemption, the second poem's experienced viewpoint exposed the terrible reality that chimney sweepers must endure and criticised the part that organised religion plays in extending their suffering.Blake defied expectations and challenged social standards in both his art and poetry. For their complexity, profundity, and persistent inquiries into youth, experience, and the human condition, his works continue to be examined and admired. The polymath and visionary poet William Blake left behind has had a lasting mark on the Romantic literary canon.

KEYWORDS:

Book, Life, Love, Poem, Poetry.

INTRODUCTION

One of the most enigmatic Romantic poets to emerge from Britain in the 18th and 19th centuries was William Blake. In addition to being a poet, he was also a painter, an engraver, and a mystic. He combined creativity and uniqueness to produce a highly intriguing mixture. Most of his poems is accompanied by great visual work because he blends words and images. His works revealed a sharpened sense and sensitivity towards societal concerns despite his underlying mysticism. He may be referred to as a veritable polymath since he was also a musician who set his own poems to music and performed it as songs.Blake was born on November 28, 1757, in London's Soho to a middle-class family. Blake resided in London for the rest of his life. He began working as an apprentice in 1772 for a well-known engraver named James Basire, where he progressively developed an interest in mediaeval art and history. He created several magnificent pieces that were singular fusions of lyrical and aesthetic brilliance, lasting to succeeding centuries. TheMarriage of Heaven and Hell, Visions of the Daughters of Albion, Jerusalem, and Songs of Innocence and Experience are among the most well-known of them. His own mythology, which may be seen as extreme, is the source of all of his creations. He never gained the recognition he deserved throughout his

lifetime due to his complex worldview, and in his final years, he was condemned to being borderline mad. He was married to Catherine Boucher, who supported him in all of his endeavours but passed away without having any children[1], [2].

Innocence And Experience's Songs

Songs of Innocence and Experience, a collection of poetry by William Blake, is the source of the poems in this course. Blake himself initially published this compilation of his poetry in 1789, and he himself drew the illustrations. Five years later, he reissued the book under the title Songs of Innocence and Experience, adding new poems to it. demonstrating the Two Disparate States of the Human Soul. For Blake, there are two different but equally valuable states of consciousness: innocence and experience. He claims that both combine to form a single entity. These two concepts allude to a mythological dualism, which is a feature of a cosmos that contains binaries. The poems in this collection are referred to as songs because, as one of Blake's friends said, Blake sung them out loud. With songs and singing being a thriving and prevalent culture throughout all facets of the society at the time, music was a crucial social skill. Street songs for the poor and operas and oratorio for the rich were reasonably prevalent.

These poems, which contain complicated emotions and reflections on current societal vices, seem to be quite straightforward despite the fact that they are written in rhythms and rhyme schemes that are infantile. Blake depicts societal evils including poverty, child labour, and abuse through pictures and imagery of daily life, children, nature, animals, and flowers. Blake's Songs of Innocence and Experience, as suggested by Julian Walker, may be related to the evolution of children's literature as a genre. He said that children's literature began to emerge as a genre in the 18th century and by the middle of the century it had turned into a successful industry. Songs of Innocence and Experience by William Blake superficially resemble children's poetry from the 18th century. But in reality, the poems explore profound issues about youth, morality, and religion while challenging and overturning many of the tropes and patterns found in children's literature.At this period, a wide variety of children's literature emerged, reflecting the varied conceptions and constructions of childhood at the time. Children were seen to be essentially bad who needed to be redeemed by instruction and punishment to become good Christians, according to the Christian ethic of original sin. The child's mind, on the other hand, was seen as an impressionable blank slate in John Locke's writings, such as Some Thoughts Concerning Education (1693), which were meant to be carefully regulated in order to produce obedient, law-abiding individuals.

In contrast, Jean Jacques Rousseau saw children as unique beings that were separate from adults. The Romantics, who came after him, saw infancy as the pre-lapsarian ideal of innocence and maturity as inevitably corrupt and marked by a loss of innocence. Children's literature included alphabet books that exhibited the alphabet and Biblical passages on a wooden paddle coated with clear horn, natural history books that dealt with flora and wildlife, and emblem books that taught moral lessons via the use of animal narratives. These ultimately evolved into educational books and spelling and grammar manuals, the majority of which had illustrations, exactly like Blake's works. Blake, however, defied and subverted this widely read children's literature in a variety of ways. Blake's perspective and voice are fundamentally those of a youngster rather than a lecturing adult. It is highly out of character for children's literature, such as the chapbook, for Blake to fail to provide a clear moral conclusion.

Blake's poetry inspires respect for the duality of the natural world and of life without passing moral judgement.Michael Phillips mentions the artwork on the Songs of Innocence title page,

which shows two kids sitting at their mother or nurse's knee and reading from a book outside in a garden in the country. Symbolically, a new vine wraps itself around a tree's trunk for support, which in turn creates shade. Through the title's typography, birds ascend. While children can be seen playing higher up in O and G of Songs and an angel is leaning back against the capital letter N engaged in writing in a book, a piper wearing a wide brimmed hat rests against the letter I of Innocence.Blake stands out as being far more progressive than the rest, according to Phillips, who compared this to other children's novels of the day. By picking an outside location for the image shown above, the atmosphere is made very romantic. Children are given a beautiful setting in which to read to adults. Their information is under their control. This important change prompts the adult to take note of how youngsters see the world[3], [4].

The Lamb

One of Blake's most straightforward poems is The Lamb. He revealed it in Songs of Innocence. The metaphorical meaning is almost bluntly proclaimed and evident. There is a straightforward declaration of faith. It is believed that The Tyger from his Songs of Experience, in which he poses the rhetorical question, Did he who made the lamb make thee? serves as a companion piece to this poem. According to The Lamb, creation was a natural and spontaneous process. The speaker of this poem, who seems to be a little kid, relates the lamb to both Jesus Christ and himself, a young child. The first of the two stanzas, which is addressed to the lamb, is rife with inquiries:

Little Lamb who made thee

Dost thou know who made thee?

Gave thee life and bade thee feed.

By the stream and o’er the mead.

Gave thee clothing of delight.

Softest clothing wooly bright.

Gave thee such a tender voice.

Making all the vales rejoice!

Little Lamb who made thee.

Dost thou know who made thee?

On the other hand, the second stanza gives answers to the ones posed in the first part:

Little Lamb I’ll tell thee.

Little Lamb I’ll tell thee!

He is called by thy name.

For he calls himself a Lamb.

He is meek and he is mild.

He became a little child.

I a child and thou a lamb.

We are called by his name.

Little Lamb God bless thee.

Little Lamb God bless thee.

The purity and kindness of the Lamb are compared to those of Christ, the model shepherd who was in care of his flock. Of fact, this just serves as a metaphor for Christ's role as a teacher of humanity. A kid is also, as the Romantics thought, the father of man in its condition of innocence and oneness with nature, much as a lamb enjoys a totally natural life eating grass, drinking from streams, and wearing soft wool. This unity also evokes memories of man's idyllic pre-lapsarian life in the Garden of Eden, his first home. By that reasoning, Adam, the creator of man, is also a kid.

DISCUSSION

The peaceful bleating of the lamb is comparable to the happy chirping of the youngster, whose merriment fills the fields, valleys, and pastoral outdoors with love and gladness. As they both share and inherit the gentleness of Christ, the Son of God, they are unified in this. Christ is remembered, shown, and adored in Christian iconography as a little infant in the arms of the Virgin Mary. His susceptibility to the vices of the world brings his innocence into even greater relief. The lamb is then put up against the tiger while the youngster is placed against the adult. The twin sides of creation and the continuance of life are symbolized by the lamb and the tiger. The two facets of the human spirit are good and evil. The last line of the stanza, and therefore the poem, is a heartfelt wish for the lamb, a symbol of innocent youth, to have a long life. The universe is balanced against the odds as long as innocence is alive, the soul is alive, and. When read in the context of its sister poem, The Tyger, the poem's latent meaning becomes much more obvious.

Tyger

The Songs of Experience included this poetry. The Tyger and The Lamb both ponder the same question about the conception, genesis, and creation of humans. The lamb was created by God, according to The Lamb in The Songs of Innocence. The tiger is a reflection of the evil intentions present in the cosmos, as opposed to the lamb, which asserts that the process of creation is natural and peaceful. They form what Blake refers to as the fearful symmetry together. Did he who made the lamb make thee? is the resonating question in this situation. The obvious silent retort is that both were created by the same hands. The herbivorous lamb is a meek and timid animal suited for food, but the carnivorous tiger is a predator. Even though the lamb and the tiger are diametrically opposed to one another, the same craftsman created both. They are situated inside a continuum that balances evolution and nurturing thanks to the natural cycle.

TygerTyger, burning bright.

In the Forests of the night.

What immortal hand or eye.

Could frame thy fearful symmetry?

Words like burning, night, fearful, deeps, dread, deadly, and terrors that convey a feeling of gloom and awe may be found throughout The Tyger. This alerts the reader to the fundamental horror associated with creation. The tiger shows us the uglier and more ferocious aspect of creation.

In what distant deeps or skies.

Burnt the fires of thine eyes?

On what wings dare he aspire?

What the hand, dare seize the fire?

The creator of the tiger seems to be a reference to Prometheus in Blake's own mythology, who in Greek mythology stole fire from the realm of the gods to give humans their civilization. The fire that seems to burn in the tiger's luminous eyes at night appears to be the same fire that Prometheus bravely tamed and captured while stealing it from the realm of the gods. Many poets of this era praised Prometheus as a Titan, a rebel, and a cultural hero. P.B. Shelley was the most well-known. his Prometheus Unbound (1820) is considered one of his most famous works. Blake updates the creation narrative to place humans before creation in his own unique mythology. His son Orc is likewise a spirit of revolt, resistance, and freedom, and he, who he names Urizen, is a self-absorbed creator of a new world and its laws. This spirit of revolt and independence from authoritarian aristocracy is cherished and written about with vigour, much as the French Revolution inspired adoration and reaction in much of Romantic poetry and its imagery. The ferociousness of the tiger also represents a brave defiance of prescribed norms, making it a symbol of challenge and independence[5], [6].

The poem has several allusions to insurrection, hence references to legendary figures who represent resistance and rebellion are commonplace. There are both overt and subtle connections to Prometheus, as well as to Satan who was struck by lightning As stars threw down their spears and Icarus who was asked, Of what wings dare he aspire? or In what furnace was thy brain? from Vulcan/Mulciber. Due to this, the majority of academics now see the tiger as a symbol of revolution. After the Paris massacres in 1792, an English statesman said, One might as well think of establishing a republic of tigers in some forest of Africa, and there were newspaper references to the tribunal of tigers, according to Peter Ackroyd. Blake was writing the poem while the French revolutionaries were being branded in the likeness of a ravening beast. Marat's eyes were compared to those of the tyger cat at a later time.In the part titled Residence in France in his Prelude (1850), Wordsworth describes post-revolutionary Paris as a place of fear. Defenceless as a wood where tigers roam. Numerous interpreters have also interpreted the poem as a critique of the industrialization that is rife at the period. The next two stanzas talk of the tiger's creation as a heavenly enterprise in addition to fire, which represents human civilization and industry:

And what shoulder, and what art.

Could twist the sinews of thy heart?

And when thy heart began to beat.

What dread hand? And what dread feet?

The tiger resembles a supernatural figure. The tiger's whole physical form radiates a supernatural aura. The design of the tiger's dangerous muscular body and quick movement exudes awe, majesty, and mystery. The unmistakable implication of extraterrestrial interference is raised to a degree beyond human comprehension: of a supernatural power almost on par with those brilliant devices whose novelty held an entire generation spellbound for their amazing prowess.

What the hammer? What the chain.

In what furnace was thy brain?

What the anvil? What dread grasp.

Dare it's deadly terrors clasp?

The God of fire, metalworking, and smithery Vulcanalso known as Mulciber in Milton's Paradise Lost or Haphaestus in Greek mythologyis implied in this line. An indignant Jove threw Vulcan over the crystal battlements. As Mulciber in Paradise Lost, he was the creator and builder of Satan's opulent Pandemonium, which served as the headquarters for his infamous Stygian Council. The three symbols of the malevolent deity Vulcan are the fire, the anvil, and the hammer. Vulcan also serves as a symbol of industrialization and, as such, opposes the kindhearted Christ of the poem The Lamb. The following stanza brings this underlying ambiguity to light:

When the stars threw down their spears.

And water'd heavens with their tears.

Did he smile his work to see?

Did he who make the Lamb make thee?

The straightforward truths and moral justifications of The Lamb vanish, making room for a series of uneasy ruminations and uncertainties. If the formation of the obedient and docile lamb was natural and organic, the energy that created the tiger was considerably more ferocious and violent. The creative process is fundamentally perplexing, including dualities and a complicated blending of forces, as Blake portrays in his Marriage of Heaven and Hell. Understanding the synergistic harmony of the cosmos, which is home to a variety of animals, as well as the schizophrenic inclinations of human impulse and spirit, which are merely a mirror of this divine duality, is thus beyond the purview of moral and didactic understanding. This takes us to the poem's last words, which resemble those at the conclusion of the first stanza nearly verbatim:

Only the word dare been changed in the last verse. This variant is loaded with significance since it is seen as final and intentional in relation to the poem's aim. As expected, this difference has drawn a lot of critical attention. The words could in the first stanza are changed to dare in the final, signifying a feeling of defiance and transgression. Both The Lamb and The Tyger use the juvenile iambic pentameter as their dominating rhythm, but in the last line, the tone switches to an erratic trochaic meter. As a result, invention is an audacious, difficult, and rebellious endeavour.The poems about chimney sweepers The Chimney Sweeper, like The Lamb and The Tyger, occurs in two distinct versions in both the Songs of Innocence and the Songs of Experience and, like the preceding two songs, charts a progression from innocence. These poems address the harsh practise that was common at the period when boys as young as six were exploited as chimney sweepers in London. Many underprivileged families who were unable to provide for their children made the decision to sell young boys to the owners of these businesses as chimney sweeps. Little lads could clean the channels because of their tiny stature and ability to climb chimneys.

The task of cleaning these chimneys was not only challenging but also dangerous to one's health since prolonged exposure to the filthy, poisonous soot-filled ducts caused fatal illnesses in a large number of people. The House Report on Sweepers detailed several instances of youngsters working in these positions suffering from cancer, respiratory illnesses, development retardation, fractures from falls, and even death. In order to represent

two distinct viewpoints on the young chimney sweepers he saw on the streets of London, Blake included his two poems in these two pieces.In the Songs of Innocence, the chimney sweep tells a story about a peculiar situation in which he finds himself. This is the heartbreaking story of the young narrator, who was sold off as a slave to a master when his mother passed away when he was just old enough to stop lilting:

When my mother died, I was very young.

And my father sold me while yet my tongue.

Could scarcely cry ‘weep! ‘weep! ‘weep!

So your chimneys I sweep and in soot I sleep.

Despite all of this brutality, the youngster retains his optimism and comforts his companion, a fellow young chimney sweeper, when the master shaves his head. In his remarks, we see his innocence and sympathy:

There’s little Tom Dacre, who cried when his head.

That curled like a lamb’s back, was shaved, so I said.

Hush, Tom! Never mind it, for when head’s bare.

You know that the soot cannot spoil your white hair.

Tom's hair, which resembled a lamb's fluffy coat, was a representation of his innocent demeanour. Therefore, the loss of hair shows that children who are forced to work for survival have had their innocence deliberately and violently stripped from them. Tom is comforted by the narrator's remark that this was a nice thing to go away since his hair will no longer be stained by soot from chimney cleaning. However, the phrases also appear to imply that no matter how harsh the circumstances, a child's innocent nature can never be tainted[7], [8].The next stanza continues the narrator's consoling tone by describing a dream Tom had at night. In Tom's dream, he discovers all his friends dead and lying in coffins of black, confirming the children's fear of ascending up the chimney and their fear that they would perish there:

And so he was quiet, and that very night.

As Tom was a-sleeping he had such a sight!

That thousands of sweepers, Dick, Joe, Ned, and Jack.

Were all of them locked up in coffins of black.

The fact that hundreds of sweepers, including Dick, Joe, Ned, and Jack, were all imprisoned in black coffins is symbolic of the gloomy chimneys where they would eventually perish. But the messenger from the Saviour, an angel, opens their coffins to release them all free, and there seems to be light at the end of the tunnel. And in a vast green valley that exudes pastoral appeal, they finally feel liberated from the grind of city life. In the midst of nature, they are one with the creator and, like the kid on the Songs of Innocence book cover, roam and play like youngsters are supposed to.

and by came an Angel who had a bright key.

And he opened the coffins and set them all free.

Then down a green plain, leaping, laughing they run.

And wash in a river and shine in the Sun.

They play and have fun while being reunited with nature where they belong. As they return to the condition of naked and white purity after their death, these kids have the chance to reclaim their innocence. This is a fortunate connection with God as well, and it is eternally joyful. The Angel tells them that whether or not they could make this dream come true would depend on how well they behaved.

Then naked and white, all their bags left behind.

They rise upon clouds, and sport in the wind.

And the Angel told Tom, if he'd be a good boy.

He'd have God for his father and never want joy.

The Angel also assured Tom that if he behaved well, he would have God as his father and would never want for happiness.

But as one would assume, this was only a dream, and when they awoke, they were thrown back into the harsh reality and the tedium of life, the monotony of labour, and effort. The external lighting's radiance had vanished, leaving Tom in the damp darkness he was used to. The warmth of recognition that led to their bad circumstances being reconciled had been left behind by the dream. The Angel's reminder of their actions also led them to believe that their good deeds on earth would continue to bear fruit after they passed away.

And so Tom awoke. and we rose in the dark

And got with our bags and our brushes to work.

Though the morning was cold, Tom was happy and warm.

So if all do their duty, they need not fear harm.

The poem seems to conclude with the kids finding comfort and tranquilly in a fictitious feeling of security provided by religious faith. Even though their lives were cut short prematurely due to tragic events, there was a resolution to their suffering in this story. Their persecution and dismal lives were normalised and justified inside this system of unadulterated faith. It's as if they were put to the test in this life for which they would get a prize in the next. Their current grief just served as a necessary pre-requisite to experiencing eternal bliss in their hereafter. Blake exposes the unfair system of organised religion, which provides a façade of grandeur to tyranny and poverty, in the poem the Chimney Cleaner from the Songs of Experience. Contrary to the narrator in Songs of Innocence, this poem's narrator is aware of this injustice and is able to see through the religious story that serves as the foundation for their fragile existence.

A little black thing among the snow

Crying 'weep! 'weep! In notes of woe!

Where are thy father and mother? Say?

They are both gone up to the church to pray.

Both of them had departed for the church to pray.

The anguish and suffering of the young window cleaner are described in the opening line as a little black thing in contrast to the purity of the white snow in the background. He also

screams, Weep! Weep! like the infant of Innocence. However, this child's parents had left him behind as they went to the church to pray, leaving him orphaned. When he was abandoned on the heath, no one recognised his anguish and misery since he had not shown any signals of hostility.

Because I was happy upon the heath.

And smiled among the winter's snow.

They clothed me in the clothes of death.

And taught me to sing the notes of woe.

Because the parents believed their kid was comfortable wherever he went, they decided on a life of misery for him, believing he would not be aware of the cruelty. The callous parents who may have made him work as a chimney sweeper in order to provide for their family's daily needs may not care that doing so may result in his demise. Additionally, his agony and suffering were normalized under the seemingly harmonic vehemence of the Christian faith's notes of woe. Blake finds this to be both very painful and cruel. An unfair and biased system that tolerated child abuse and labour took his former innocence for granted.

And because I am happy and dance and sing.

They think they have done me no injury.

And are gone to praise God and his Priest and King.

Who make up a heaven of our misery.

This also signals the conclusion of the child's narrative, who has a deep comprehension of both his own situation and that of his parents. This kid of experience is angry with organised religion for keeping people unaware of the injustices and suffering that exist in society. The poem Innocence makes the argument that religion simply normalizes the suffering and sadness caused by poverty and dispossession in the context of a story about a difficult life and a happy afterlife. The poem Experience makes the claim that the Church and other religious organisations have an incentive to spread this lie. It merely helps to keep things as they are in terms of socioeconomic classes, where the affluent continue to live comfortably at the expense of the poor by stomping on their rights. If the Christian theological practises of the Church cannot deliver children like the chimney sweeper from their tragic situation and provide them with a better and improved life and opportunity to transcend the social rank into which they are born, they will ultimately be shown as hollow and unjust.

CONCLUSION

William Blake, one of the most mysterious Romantic writers of the 18th and 19th centuries, had a lasting impact on both literature and art. His distinctive synthesis of poetry, art (including engraving, painting, and mysticism), and mysticism resulted in a collection of work that continues to fascinate and move readers and academics alike. The depth and complexity of Blake's creative expressions were enhanced by his ability to seamlessly combine words and pictures in his poetry and drawings.Blake had mystical tendencies, yet his writings showed a deep awareness of the social issues of the day. He addressed problems like poverty, child labour, and abuse in his poetry and art, often employing dramatic and symbolic imagery to make his points. His Songs of Innocence and Experience examined the dual nature of the human spirit and questioned accepted notions of morality in a society that was undergoing fast change.Blake's life was distinguished by both creative genius and

relative obscurity while he was alive. They had no children after being married to Catherine Boucher, who helped him with his creative endeavours. Many people thought he was strange because of his convoluted worldview and outlandish views, and in his latter years, he battled mental health problems.In The Lamb, Blake emphasised the purity and compassion present in both, and he honoured youth's innocence and its relationship to Christ. The darker sides of creation were explored in The Tyger, which also questioned the beginnings of good and evil. Many of the poems in his book, including this one, questioned conventional religious and moral beliefs.

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CHAPTER 5

EXPLORING IMAGINATION AND NATURE: THE EVOLUTION IN WORDSWORTH'S POETRY

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ABSTRACT:

The Romantic movement of the early 19th century continues and expands on the pre-Romantic tendencies seen in the works of Thomas Grey. Gray's poetry shows an early understanding of the creative capacity of the human soul. He was succeeded by the Romantics, who included authors like William Blake, William Wordsworth, Samuel Taylor Coleridge, John Keats, Percy Bysshe Shelley, and Lord Byron. These poets made the emotional and imaginative the primary emphasis of writing instead of the logical and intellectual.One of the most well-known Romantic writers, Wordsworth, thought that poetry was the spontaneous overflow of powerful feelings. As a poet, Keats emphasized the need to describe what I imagine, while Shelley referred to poetry as the expression of the imagination. The Romantics developed an imaginative perspective that enabled them to look beyond the world's outward appearances and to see, in Wordsworth's words, the Wisdom and Spirit of the Universe.William Wordsworth is revered for his deep writings about nature and was a key player in the early English Romantic Movement. He and Coleridge co-wrote Lyrical Ballads in 1798, which provided as the impetus for the Romantic literary movement. Tintern Abbey, Michael, Ode on Intimations of Immortality, The Prelude, and Ode to Duty, among other works, are only a few of his well-known compositions.The poem Tintern Abbey is divided into five movements, each of which corresponds to a stanza. It looks at the symmetry and order that nature has by design, the bounties that nature has bestowed upon us, the ways in which nature may change a person's senses and spirit, periods of uncertainty, and finally the realization of nature's immeasurable value and relationship to the human experience.

KEYWORDS:

Immortality,Poetry,Pre-Romantic,Wordsworth.

INTRODUCTION

Wordsworth's poetry is distinguished by his capacity to capture the essence of nature and his close relationship to it. His paintings clearly demonstrate his conviction that there is a close link between man and nature. He often uses nature as a metaphor in his poems to connect the inner and outward realms of the human experience.Wordsworth establishes a connection between himself and nature in Daffodils via the use of vivid imagery and metaphorical language. The poem describes how the poet's attitude shifts from solitary and sorrow to pleasure and inspiration when he sees a field of daffodils. It demonstrates Wordsworth's philosophy that poetry ought to develop naturally from strong emotions and that the language ought to be an expression of those feelings.

The pre-Romantic tendency shown in Grey is carried on by the Romantic movement in the early 19th century. Gray's poetry demonstrates the early recognition of the creative ability. The Romantics, including Blake, Wordsworth, Coleridge, Keats, Shelley, and Byron, are his successors. With them, the focus completely switches to the realm of emotion and imagination. These poets see the world with an imaginative vision that has been developed

and trained to see behind its apparent reality and discern what Wordsworth refers to as the Wisdom and Spirit of the Universe. Poetry is the spontaneous overflow of powerful feelings, according to Wordsworth. While Keats claims that I describe what I imagine, Shelley defines poetry as the expression of the imagination. The Infinite inside the limited universe and the ideal within the real are therefore the goals of Romantic writers. The Romantic poets of the 19th century go from a logical perspective of the universe to intuitive and personal discoveries. Therefore, the emphasis placed on the power of imagination in Romantic poetry is its defining feature[1], [2].

William Wordsworth

Some of the best poetry about nature in English were written by William Wordsworth (1770–1850). In English poetry, he was a founding member of the early English Romantic Movement. He had a significant role in the French Revolution's early fervor. He co-authored The Lyrical Ballads, which launched a new movement in English poetry, with Coleridge in 1798. It is thought that Wordsworth's Preface to the second edition of The Lyrical Ballads, which he penned in 1800, served as the movement's literary credo. Along with a huge number of short songs, Wordsworth is most known for his magnificent works Tintern Abbey, Michael, Ode on Intimations of Immortality, The Prelude, and Ode to Duty. Other excellent poems by Wordsworth are The Lucy poems, The Solitary Reaper, Daffodils, and The Leech Gatherer.

Abbey Tintern

The poem Lines Composed A Few Miles Above Tintern Abbey On Revisiting The Banks of The Wye During A Tour has the abbreviated title Tintern Abbey. The two fundamental creeds that Wordsworth stated in his Preface to The Lyrical Ballads in 1800 are attested to in this poem, which was written and published in 1798. According to Wordsworth, poetry is the spontaneous overflow of powerful feelings and that it originates in emotion recollected in tranquilly. Let's examine the meaning of the complete title of this poem in the context of these two literary tenets. Wordsworth emphasises the term revisiting in this passage. This poem was written when he went back to Tintern Abbey, which is located along the Wye River, after a five-year absence. As a result, the poem is a recapitulation of the feelings Wordsworth felt when he first visited the location. These recollected memories inspire new, spontaneous expressions of delight throughout this poetry. In a nutshell, the poem is a representation of Wordsworth's emotions and ideas when he was there at a recalled scene.

An autobiography of the spirit is Tintern Abbey. Wordsworth weaves the poem into an autobiographical framework by recalling joys from a previous visit interspersed with harmony from his current visit and holding out to him the hope of a similarly pleasant encounter in the future. The poem is regarded to be a spiritual autobiography since it details the poet's spiritual upbringing and progress. The Prelude, Ode to Duty, and Ode to Intimations of Immortality are three further autobiographical works by Wordsworth. The first of these four poems is Tintern Abbey. The poem also belongs to the kind of circular, philosophical poetry known as contemplative poetry. A prayer to nature is spoken at the start and the conclusion of Tintern Abbey. The poem obtains a circular framing thanks to the last line, which makes references to woodlands, cliffs, and lush pastoral fields.

The poem's structure

Five motions, each representing a stanza in the poem, might be used to summarise it. The poet emphasises nature's inherent qualities of harmony and order particularly in the first movement's description of the natural world. He discusses the blessings of nature with regard

to himself in the second movement. Nature's harmony influences the poet's senses, heart, intellect, and soul to be in balance. As a consequence, the poet experiences a mystical trance in which only his soul is awake and, with the assistance of his ability of imagination, he is able to look into the life of thingsthat is, to discern the essence of existence. The ability to go to a sublime condition where he may get a glimpse of the Infinite is nature's greatest gift to man[3], [4].

He awakens from his trance in the third movement, only to be plagued by doubts about the veracity of these gifts from nature. However, the doubts are quickly dispelled when he remembers how he had always found comfort and solace in thinking back on these images of nature whenever he had experienced the stress and strain of life amidst the din and noise of cities and towns. In the fourth movement, the poet scans the world in front of him, recalling the feeling that had previously brought him such joy and comfort. He predicts that nature will continue to provide a comparable source of food in the future. Why is Wordsworth's praise of nature's enduring benefits so upbeat? He describes how his relationship with nature changed throughout the course of his childhood, adolescence, and adulthood. He explains how, as a result of combining these diverse experiences, he has always felt total harmony and affinity with nature. Then, realizing how the Wisdom and Spirit of the Universe moves both the Spirit in him and the Spirit in nature, he makes the connection between the two. Thus, the poet has been influenced by nature in a harmonizing and protective way.

DISCUSSION

Wordsworth addresses nature in the fifth and final movement which is not part of your course of study with thanksgiving and a new prayer. His sister, Dorothy Wordsworth, who is in the second and younger stage of her relationship with nature, is the one he asks for nature's blessings on. In the midst of nature, he prays that she would likewise be guided from delight to joy and feel the hints of immortality.

Interpretation

As a poet of nature, Wordsworth is praised for conveying the spirit of the place in addition to his precise depiction. Wordsworth sees a one-to-one link between man and nature and personifies nature in each of his poems. In this regard, it is important to go back to Matthew Arnold's observation that the poem seemed to have been written by nature rather than Wordsworth. Arnold was a poet and critic who lived in the 19th century. Despite the emphasis on nature, Man is the main character in every one of Wordsworth's poems, according to a thorough analysis of his works. Wordsworth places Man at the focus of his writings, and his theory centres on the interaction between nature and the Mind of Man. His poetry focusses on man as the subject, God the Infiniteas the object, and nature as the bridge between the two. Nature is defined in these lines 1–22 in terms of its composition as well as its inherent attributes of harmony, isolation, and quietness.

It provides a timeline of events since the poet's previous visit to Tintern Abbey. The phrase long and the two visits, when combined with the triple repetition. The poet's lengthy absence has only served to deepen his love for the location and the visions of nature that will always be vivid and green in his imagination.Look for the word again in lines 2, 4, 9, and 14 starting in line 2. Is there a relationship between the phrases five and again? Five alludes to his visit to the location five years before in the past. The phrase again alludes to the momenthis current visit to the same location. He experiences a similar level of thrill when returning to the valley after a five-year absence, but this time it is enhanced by the blending of the past and present. Future experiences might be more intense because to this. The high and tall cliffs that connect the landscape with the stillness of the sky indicate a connection between the

serene landscape below and the deep calm of the skies above. Keywords that emphasize the fundamental elements of nature include harmony, isolation, and. The poet's imagination is infused with harmony by the harmony he observes in nature. Wordsworth and nature are perfectly in harmony in these sentences.

All of nature is in perfect harmony. You can see the hue harmony seen in nature here. The unripe fruit-covered orchard tufts seem green. They seem to be lost in the lush forests and copses that surround them. The freshness of spring is regarded as being related with the colour green. We can see Wordsworth's skill at capturing the essence of the countryside in the opening verse. He has combined the worlds of nature and of man, and both are linked with the stillness of the sky . Wordsworth learns about the coherence of the cosmos through the scenery of Tintern Abbey.Young Wordsworth had a passionate, aching joys and dizzy raptures attitude to nature. However, this passionate love is not enduring. He knows the vast difference between human yearning for something everlasting and its rejection or non-fulfillment because he recognises the transience of something as potent as love emotion. The expression sad music of humanity sums up humanity's unmet ambition for the Infinite. This depressing song continues because it appeals to the soul rather than the man's sensuous ear. Thus, mankind creates a chorus of melancholy music[5], [6].

The poet claims that he is chastened and humbled by listening to the silent, depressing song of mankind. Nature and Wordsworth's initial passionate phase was solely focused on one other and had no regard for anything else. But both the human intellect and humanity have been included in this mature level of his approach to nature. Wordsworth uses a combination of his senses, heart, intellect, and soul to take an integrated approach to nature. Then he realises that the spirit inside him and the spirit within nature are one and the same, and that the Wisdom and Spirit of the Universe permeates both. He senses the presence of the majestic Spirit, which permeates all creatures and may be found in both the natural world and the human intellect, as he grows towards manhood. He discovers the expression of that driving power in all topics and things. The power that exists outside of all thinking things and all thought objects is known as the Primary Spirit.Is this a magical experience, and was Wordsworth the only one to, have it? No, since if it's a mystical experience, it can only occur when in a trance as the second verse explains. But in this instance, Wordsworth emphasises his experience by focusing on the things that were seen, recalled, and not disconnected from the outside world. The presence of outside nature causes a variety of sensations until he realises that the spirits of nature and himself are intertwined by something that moves and breathes through them rather than being two separate spirits.

He reveres nature as a result of his magnificent encounter with the one thing that rolls through all things. A diagrammatic representation of Wordsworth's perception of the interaction between Man and nature is provided below:The two concentric circles outside rims stand in for Man's and nature's outward features. The exterior things of nature are seen by the senses, which provide man a pleasurable pleasure. As it comprehends the essence of natureits beauty and harmonythe inner circle, which represents the heart, the seat of emotions, finds a comparable layer in the natural world. The outcome is an encounter with intense affection for the natural world. Deeper within is the mind, the centre of cognition, which undergoes tranquil restoration. Man's soul, which connects to and recognises the connection with the spirit in nature, is his most fundamental component. Thus, Wordsworth's central claim is that the Primary Spirit of the cosmos is the driving force behind both Man's spirit and the spirit of nature. both what they half create/And what they perceive.The eye and ear are used to perceive natural items. What they partially construct, but why does Wordsworth say that? While Man is completely immersed in nature, what is outward is perceived by the sight

and ear in a selected manner. He is assisted in recognising the existence of the universal spirit in nature by the moulding spirit of his imagination, which works on this selective perception. He could not have had this magnificent experience without nature's presence and his love for it.

He is able to love other guys because of his mature love of nature. He has been set free and can now embrace everything in the world. This is the direction he is given by nature. The fourth movement finishes on a respectful note of thanks to nature thanks to the effect of the natural world and the awareness of the senses on his moral and spiritual dimensions. He expresses gratitude to nature, whom he refers to as his moral teacher and spiritual mentor. The last stanza, which is not part of your course, concludes the meditation by approaching the meditation's subjectnaturewith deep respect and devotion. Wordsworth addresses nature in prayer like a fervent devotee who is approaching his god.Tintern Abbey combines the past and the present, the young man's formative years and his transformed personality in later life. These experiences make up a single totality rather than being separate ones. Wordsworth's return to the Wye after a five-year absence reaffirms his conviction that Man and nature are one, as well as his belief in the interconnectedness of the past and present. Because of his recall of the prior emotions he had felt on his former visit to the location, this poem is the spontaneous outpouring of his intense sentiments and emotions.The poet finds himself in jocund company of the daffodils, which triggers the change.

The poem therefore depicts the poet's development from a starting point of solitude to a condition of fellowship with nature, which ultimately leads him to a state of creative ecstasy during the writing of poetry.When the poet's eyes land on a host of golden daffodils, his indifferent state all at once breaks. These lines provide some indication of Wordsworth's early poetic development. The next phrase refers to the flowers as a host after first being referred to as a crowd in the previous paragraph. The word crowd refers to a collection of people or objects that are pressed together in an arbitrary manner. Wordsworth originally perceives the flowers as being clumped together and without any sense of order.But when he unexpectedly notices a pattern in their midst, his creative process is sparked. The daffodils are no longer basic yellow blooms in natural growth, but are of a rich golden colour. they no longer seem as a multitude, but adopt the shape of a host a word sometimes connected with a host of angels. The multitude of yellow blossoms is transformed into a swarm of golden daffodils, showing how the poet's imaginative creativity is already in action[7], [8].

Wordsworth is exceptional because he presents things accurately in lines II 5–6. The daffodils need enough water and shade to flourish. Thus, the poet claims that daffodils may be found in plenty along the lake and under the trees.The poet notices the flowers fluttering and dancing as the wind that blows over the lake moves them. He repeats that the waves danced like the flowers, but not with glee in lines 13–14. When Wordsworth uses the term glee to express the delight of creative endeavour, it is crucial. Daffodil pleasure may be compared to creative bliss.It's the wind, another key phrase in his works. Wordsworth often used the word breeze to refer to creative inspiration. The poetic wind that propels the poet's imagination into creative action is analogous to the breeze that causes the daffodils to bloom with joyous abandon.The stars that brighten and glimmer along the milky way are associated with daffodils. Wordsworth has included the daffodils into the cosmos by drawing this connection to the stars. The many flowers that are dancing and whirling their heads about resemble the dazzling stars in the galaxy.

The flowers' pleasure and vitality, which radiate from them as they shine, twinkle, and dance, fill Wordsworth's lonely heart with happiness. The poet can't help but be homosexual in such company. He is now in the jocund company of the daffodils, as opposed to being alone at the

beginning.In Wordsworth's instance, it is a mental act. Both production and perception are involved. A comparison between what they half create and what perceive is made by Tintern Abbey. In addition to enjoying the now, the poet is also saving the experience for later. But while he studies the daffodils, he is unaware of what he is doing. Later, when he is feeling lonely and uneasy, contemplative and blank, he may remember these lovely images of the daffodils. They appear to his inner sightthe eye of imaginationand provide him comfort. He is artistically encouraged to use his lyrical writing to creatively express the previous feelings as he calmly thinks back on them.

Wordsworth made a number of claims regarding the nature and standards of poetry in the introduction to the Lyrical Ballads. Wordsworth defined poetry as a spontaneous overflow of powerful feelings and emotion recollected in tranquility, among other things. In addition to these, he had also commented on poetic diction and figurative speech. Wordsworth believed that poetry is the instinctive utterance of feeling and passion and that, as a result, the language of poetry is the language of passion and emotion and, therefore, it is natural. Wordsworth disapproved of the idea that poetic figures of speech were meant to decorate language. He claimed that the forms of speech should be organically supplied by emotion rather than being supposed ornaments. These two poems, Tintern Abbey and Daffodils, are in line with Wordsworth's assertions in terms of vocabulary and imagery. For instance, Tintern Abbey's iconography conveys its peace and tranquilly. Wordsworth discusses the harmony of sounds and sights. The development in images from the din of cities to the soft inland murmur to the still, sad music of humanity illustrates the transition to the tranquil phase of nature. Take note of the poem's opening lines' colour harmony. Similar to throng, we see the poet's imaginative creativity in Daffodils, where a crowd of yellow blossoms are transformed into a host of golden daffodils[9], [10].

Wordsworth's use of similes in Daffodils serves as an example of how he used figures to convey his sentiments and emotions. He introduces a connection between himself and the cloud at the beginning of the poem, suggesting that he is floating aimlessly in a state of misery and despair. Try to clarify the poem's second parallel between daffodils and the milky way's stars.Identify the two poems' use of alliteration.The archaisms in the poems demonstrate Wordsworth's stress on language as a primal expression of feelings. For instance, the words beautiful forms and jocund company imply the poet's fervent declarations.Wordsworth's Tintern Abbey is a spiritual autobiography dealing with Wordsworth's spiritual growth and development. Wordsworth's poems illustrate his romantic theory about nature and criteria for poetry. Poetry, in Wordsworth's view, is the natural language spoken by men. Wordsworth defines poetry as the spontaneous overflow of powerful emotions and as emotion recollected in tranquility.

CONCLUSION

In conclusion, Gray's poetry exhibits pre-Romantic characteristics that helped to create the Romantic movement in the early 19th century. By highlighting the importance of the human connection to nature and the capacity for imagination, the Romantics—among them Wordsworth—extended and intensified these trends. These Romantic ideals are exemplified in Wordsworth's writings, such as Tintern Abbey and Daffodils, which demonstrate the motivating and transformational force of nature in human experience and the free, unrestrained expression of strong emotions in poetry.The pre-Romantic inclinations of Thomas Gray's poetry served as a basis for the Romantic movement of the early 19th century. The Romantic poets who followed Grey, such as Blake, Wordsworth, Coleridge, Keats, Shelley, and Byron, deepened and enlarged on the creative energy that Gray's works hinted at for poetry. These Romantic writers altered the emphasis of poetry away from a rational view

of the cosmos and towards one that valued intuition and introspection. Because of their creative vision, they were able to look beyond the world's outward appearances and connect with what Wordsworth called the Wisdom and Spirit of the Universe.

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CHAPTER 6

UNVEILING THE SECRETS OF 'THE RIME OF THE ANCIENT MARINER': AN IN-DEPTH ANALYSIS

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ABSTRACT:

In this in-depth examination of Samuel Taylor Coleridge's, The Rime of the Ancient Mariner, we explore the plot, structure, and symbolism of this renowned poem. Coleridge's lyrical ballad, the centrepiece of the Lyrical Ballads collection, was first published in 1798. It is a protracted examination of a mariner's terrifying journey, complete with paranormal events and moral repercussions.The poem is broken up into seven sections with varied stanza lengths, mostly quatrains, with iambic tetrameter and trimeter, with an abcb rhyme pattern. The title of the poem is significant because rime suggests a captivating narrative the mariner is anxious to tell and ancient emphasises the mariner's otherworldly and ancient nature.The examination starts when the mariner stops wedding guests on their way to the ceremony and keeps them captive with his alluring look. The mariner continues to describe his tragic adventure, starting with the ship's successful departure. When they run into a storm, however, their voyage takes a terrible turn and they are forced towards the Antarctic Circle. In this case, the storm is portrayed as an unrelenting antagonist or enemy.The crew's terrible experience with freezing waters, aridity, and a kind albatross that guides them to safety is described in the following chapters. But because of the mariner's rash choice to murder the bird, they are sent into a dead, windless abyss where they must suffer and feel guilty. The crew's opinion of the albatross changes as they begin to blame it for their situation and join the mariner in his transgression.Overall, The Rime of the Ancient Mariner by Coleridge is a sophisticated and multi-layered poem that addresses ideas of guilt, atonement, and the paranormal. The poem asks readers to reflect on the effects of human behaviour as well as the everlasting power of nature and the supernatural via its rich imagery and metaphorical aspects.

KEYWORDS:

Ancient, Death, Poem, Poet, Romantic.

INTRODUCTION

About the romantic poet Samuel Taylor Coleridge and the history of ballad writing in the unit before. Additionally, you have studied the history of Coleridge's well-known song The Rime of the Ancient Mariner and are familiar with the plot thanks to the poem's synopsis. You must analyse the text piece by piece in this unit, comprehend each stanza's meaning in depth and provide critical commentary, as well as learn about the allusions, references, and other literary devices used in the poem. The Lyrical Ballads, which was published in 1798, contains this lengthy ballad, Coleridge's longest lyric to date. Wordsworth provided the remaining poems, with Coleridge contributing only four, including this one. This song is divided into a total of seven segments, each of varied length. Except for a few that are sestets, quintets, tercets, or couplets, the stanzas are almost all quartets. The latter three sections are as lengthy as each has twenty-five stanzas or more, with the second part being the shortest at fourteen stanzas. The poem is mostly composed of quatrains, with the first and third lines in

iambic tetrameter and the second and fourth lines in iambic trimeter. The customary rhyme scheme is abcb, and the ballad metre is used throughout.

Let's take a closer look at the poem's name, The Rime of the Ancient Mariner. Here, rime refers to a poetry or a strident tale that a mariner is eager about telling someone. The most often occurring imagery in the poem are the mariner's terrifying experiences with freezing temperatures, sheets of ice, and frost. The word rime also denotes hoarfrost, which is a kind of freeze or ice. The adjective ancient used to describe the mariner implies that the guy is more than just elderly—he is so old that he seems to be from another time period or to be an ancient artefact from a long-gone era. The terms ancyent and marinere, which have outdated spellings, emphasise the subject's strangeness and antiquity. Many of the terms used by the poet are spelt in an archaic way, indicating that the story takes place in the past and is about an event from that era. You may refer to the poem's text from the preceding lesson, and for a more in-depth understanding, read the part-by-part analysis below.

How a ship that had crossed the Line was pushed by storms to the icy region near the South Pole. how, from there, she changed course to the tropical latitude of the Great Pacific Ocean. of the unusual events that occurred. and how the Ancient Mariner returned to his own country. The poem The Rime of the Ancient Mariner opens with a Argument, in which the author quickly describes the general plot and subject matter of the poem. One line that summarises the poem's structure and main ideas serves as the poet's opening argument for the reader. The Great Pacific Ocean serves as a metaphor for the Antarctic Circle, while the Line refers to the perilous voyage back home. It is a rhyme, or a poetic recounting of a voyage through the 'rime' that went wrong. After the ship was blown towards the South Pole, the excursion turned into a catastrophe[1], [2].

The three guests in the poem are seen rushing towards the chapel to take part in a wedding ceremony at the beginning of the poem. A mariner motions for one of them to halt. The visitor feels powerless in front of the ancient mariner and the menacing stares in his sharp eyes, but he is hesitant to stop and begs the mariner to let him leave.The visitor feels trapped. He was going to meet the bridegroom, a close cousin. When the joyful noise alerts the visitor that the feast is ready, they get restless. But the veteran mariner grabs the visitor by the hand and starts telling him about his adventure right away. The visitor becomes irate to the point that he snubs the mariner and tells him to remove his hand off of him, calling him an old idiot. Instantaneously releasing his hand, the mariner.

The wedding guest discovers that despite being free, he cannot go. He is ultimately forced to surrender to the mariner's wishes like a little kid by the mariner with the intense gaze in his eyes. The mariner settles down on a stone and starts to recount his story. The word spake is a clue that the ancient mariner spoke in a bygone era. The mariner describes how their ship departed from their home port under ideal wind conditions, urged on by their well-wishers. The kirk (a church), the hill, and the lighthouse were soon familiar landmarks that the ship passed by. At first, the days passed calmly and normally. They could tell the ship was travelling south because of the dawn on their left and the sunset on their right. The ship was sailing from the northern hemisphere towards the Equator since the sun rose higher straight above with each passing day.

The bassoon's sound alerts the waiting wedding guest that the bride has entered the ceremony hall, which makes them eager. He visualises the bride walking into the reception hall and envisions her as being radiant and fresh like a red rose. The visitor became restless once again and wanted to join the celebration, but he was helpless in the face of the mariner's mesmerising grip on him due to the brightness of his eyes. The mariner goes on to say that

shortly after, the ship was caught in the centre of a storm that was so fierce and strong that it almost lifted the ship and forced it beyond the Antarctic Circle. Here, the storm-blast is represented as an aggressive man. a foe who struck with fury and pursued the vanquished foe who had already given ground. A depressed weakling with a bowed head is analogous to the image of the ship with its sloping masts and lowering prow. The ship had drifted out a great distance, yet the storm pursued it like a terrible bully.

The ship had now entered the chilly seas. As they approached the ship, enormous icebergs that were as tall as mountains drifted by. There was nothing else around the pristine, gleaming ice save that. Not only people, but all other animals, were absent from the area. Those on board the ship had almost fainted from terror and the extreme cold. They were relieved to see an albatross after a protracted period of time emerging from the thick fog. It ate the food the crew gave it while circling the ship. The ice broke up, allowing the ship to now navigate the water. Beginning to blow towards the south, the wind assisted the ship's movement northward. Following the ship was an albatross. It turned out to be friendly when the sailors fed it, and it sat on the mast or the pall. It remained there throughout the full moon night and during the time of evening prayer[3], [4].The mariner stopped talking at this point in his story and looked to be under the influence of the devil. The wedding guest comforted him and enquired as to why he was so terrified. The mariner said that he used his cross bow to shoot the albatross. The mariner doesn't seem to have killed the albatross for any legitimate purpose at all. The mariner quickly saw his entirely unneeded and foolish behaviour, but he was now unable to stop it. This sent him to an eternity of roaming and admonishing others against making the same mistakes he made.

DISCUSSION

Now that the ship was heading back north, the East was on the right side and the West was on the left. The sailors' moods were affected by the fog and the fact that the sun seemed to be buried behind it the whole day, despite the fact that a strong south breeze was helping to move the sails. Additionally, they were keenly aware of the delicious albatross' absence. Everyone agreed that the mariner's killing the bird, which was a sign of good fortune and made an appearance in time for the ice to break and a favourable breeze to blow, was a heinous deed. The noontime Sun then started to shine with all of its splendour as the fog and mist disappeared. The superstitious sailors soon changed their minds and hailed the mariner for killing it while blaming the albatross for the fog and the mist. They made excuses for the needless killing and joined the mariner in his wrongdoing.With the help of the strong breeze, they smoothly navigated the sea for a while until entering the quiet latitudes, where they were shocked to discover that the Pacific Ocean was windless. The only sounds that could be heard in this area of the water were people conversing to one another.

They no longer saw the Sun as being glorious, but rather as being bloody. The ship was still on the water and resembled a painting on a canvas since there was no air movement. Their throats dried up since there was no cloud, rain, mist, or snow that might act as a source of fresh water. There wasn't even a single drop of water that they could drink while being surrounded by the vast ocean's boundless expanse of water.The crew thought the ghastly monsters crawling across the sea's surface were disgusting. Neither during the day nor at night could they find relief from the heat and thirst. When the slimy water under the Sun's rays changed colours, it resembled heated oil. The crew started speculating as to why they were being so harassed and came to the conclusion that it was because the mariner had killed the albatross since immediately thereafter, their ship had been sent into these dangerous seas, maybe by some invisible force. Their ship may have been propelled to this spot of complete quiet by a ghost beneath the waves. Their mouths were so parched in the sweltering heat and

complete thirst that they stiffened and were unable to move to say even a syllable. Their gullet was blocked by dryness, which resembled smoke and soot. The mariner received accusatory stares from everyone, who held him solely accountable for the catastrophe. The deceased albatross's corpse was placed around his neck. He also carried a dead bird as a sign of damnation in lieu of the cross, which represents salvation.

The staff was going through the worst possible situation. Their eyes were also dry, in addition to their throats being parched. They could not even move their eyes from their open position; thus their stare became fixated. The mariner saw an object in the western horizon that was first little larger than a dot. It first seemed to be mist as it got closer and then began to take on a certain form, but it kept appearing and disappearing and shifting locations on the lake as if attempting to avoid an unseen spirit. The mariner and the sailors were in awe as they observed, but they were unable to speak or express pleasure or sorrow due to dry lips and throats. The mariner bit his arm and smeared his own blood over his tongue in order to talk. Losing blood represents cleansing and atonement for sins[5], [6].The mariner was able to communicate with his friends by saying that what they could see on the ocean was a ship. The soldiers could not move their parched lips or tongues in response to the mariner's words. instead, they could only gape and smile. They could now directly see the approaching ship. They let out a long sigh that suggested some relief and optimism.

The mariner saw that the ship was now not adjusting its course and was coming straight towards them to maybe save them from the approaching disaster. The ship, however, was going slowly without any wind or waves to move it, which the mariner observed with astonishment. It was already dusk. In the west, the sea water had become red due to the reflection of the crimson sun. When the ship blocked the sun from the crew's vision, it was directly over the water's surface and about to set.It seemed like the light had been blocked out by the bars of a jail since the ship was a skeleton with bars. The mariner prayed for the sun to rise. He was now very alarmed to see that the ship was rapidly approaching them despite its thin, transparent, gossamer sails' inability to retain air. Then, the mariner saw a lady and questioned if she was the only crew member on that ship. Later, he saw a second figure that seemed to be the precise definition of Death, and the mariner deduced that Death was the companion of the demonic lady with red lips, golden-yellow hair, white complexion, and errant features. She was so terrifying and nightmare-like that just looking at her would make one's blood turn to ice. She was a living death.

When the skeleton ship got near to the mariner's ship, he saw that the two of them were playing a dice game. Then Life-in-Death stated that their game was done and she had won the game with the last toss. She whistled three times in celebration. The stars suddenly emerged in the sky as the sun had entirely dipped below the ocean. As dusk fell, the phantom hulk rushed off, and soon it was so far away across the water that only a faint murmur could be heard. These strange occurrences severely alarmed the crew. The mariner felt as if terror was suffocating him. As the night became darker, the stars lost their brilliance. The helmsman's face seemed pallid and devoid of colour in the light of the lamp. The sailors began to deteriorate one by one and eventually turned into lifeless blobs when the crescent moon with one dazzling star came up in the eastern horizon while it was still at a low altitude in the sky. Aside from each one turning his final glance towards the mariner as if blaming him of causing their predicament which led to their death, the 200 crew members who were beside the mariner died quietly without a grunt or sigh. Despite living, the mariner was still subject to an unbreakable curse. The alternative to death for him was life.

The mariner was able to detect the spirits of the sailors fleeing. He was unsure of how to interpret this flight, thoughwhether the soul's freedom was a happy condition for it or a worse

misery. The mariner was reminded of the swoosh of his crossbow as each soul zipped by him as it exited its body. It made him feel more guilty than before.The wedding guest speculated that the storyteller may be the ghost of one of the deceased sailors after hearing about the weary souls and horrific deaths of the sailors. The terrified visitor described his terror by stating that he was terrified by the speaker, an elderly mariner, who had a narrow hand, a gaunt, skeleton, long, and slender physique, and sharp eyes. The speaker told the visitor that he was still very much alive and that he was not with a ghost since the mariner had not fallen to his death.He continued by saying that his miserable, lonely, cursed existence and horrifying circumstances had brought him to where he was now. The lifeless remains of his colleagues, who were all previously so attractive, lay around him as he lay in agony alone on the big sea. Thousands of slimy, slithery animals could be found in the water, and he was one of them. He thought the marine life was disgusting, and the water smelt bad. He turned away from the water. However, the scene on the ship's deck, where 200 men were laying lifeless, was even more gloomy and terrifying. There was nothing he could do except keep his eyes closed. He turned to face the sky in an effort to voice a plea for compassion to the skies above, but he was unable to do so and only a murmur came from his mouth. The mariner noticed that his heart had also become dry in addition to his lips[7], [8].

The mariner was surrounded mostly by death. He was weary and sick of the show. He had no option but to keep his eyes closed since he could only see death whether he glanced above at the sky, below at his feet, or around him at the water. His eyeballs began to pulse from keeping his tired eyelids closed for so long. Surprisingly, none of the 200 seamen bodies that were scattered about his feet rotted. The mariner was startled by the accusatory expression in their eyes. He worried that the dead men's expression would bring him misfortune, much like the orphan's curse. Despite all chances, the mariner endured this horrible circumstance and made it through the whole seven days and seven nights.The mariner is surrounded by a deathly stillness in contrast to the moon's tranquilly. Furthermore, the moon is not alone on its magnificent ascent, but rather is joined by one or more stars, unlike the mariner. The moon and the mariner's surroundings are noticeably different from one another in terms of clarity. The mariner was in the middle of a steamy, gloomy frost, whilst the moon shined dazzling. The ship's shadow fell over the ocean due to the moonlight's strong illumination. Because of the ship's curse of lifelessness, the area of the water where its shadow fell stayed motionless and was a flaming red colour, as if it were blazing in the flames of hell. The mariner saw swarms of eerie aquatic creatures turn and move through the ship's shadow. Their skin sparkled, reflecting the moonlight. The mariner saw how these creepy creatures seemed as they twisted and curled, shooting golden flashes in all directions.

The mariner experiences an unexpected outpouring of love and compassion while seeing the vibrantly coloured water snakes, which he interprets as symbols of life and joy amid the Sea of Death. The mariner refers to them as happy living things and believes that since they are in a remote area of the sea, far from the mainland, their beauty has gone unappreciated and unheard. Inadvertently giving the snakes a blessing, he also notices a softening of his formerly frozen and rigid heart. The dead albatross is released from his neck and falls and sinks into the water like heavy lead just as he discovers that the Christian qualities of love and compassion have returned, enabling him to bless and pray.The mariner began to drift off into a peaceful slumber that had previously escaped him as soon as he prayed for the sea snakes. He is grateful to the kind mother who took pity on him and gave him sleep, a divine quality of people. He had a dream that the empty buckets on the terrace were filled with dewy water, and when he awoke, he discovered that his dream had come true because it had begun to rain. He had damp lips and a parched throat. He was receiving a blessing in truth. He was so relieved by the rainwater that he felt like a spirit devoid of a body. The period of silence

was over, and movement was now evident. The sails filled with air as the wind began to howl and blast. The hush of death was replaced with signs of vitality. The sea became active with several more ships and boats, all of which had flags and sails that were moving on the water's surface. The sparkling of the stars also brought life to the night sky.

Rain, the sky's manifestation of kindness, continued to fall. With a rumbling sound, the clouds parted, and a column of lightning that resembled a river of light plummeted from the sky and illuminated everything. The lifeless corpses of the sailors began to moan and exhibit indications of activity as the ship continued to travel ahead. The dead seamen began to move in unison and stood up. They acted in a strange way, without saying a word or even batting their eyes. Even though there was no wind to fill the ship's sails, they took their stations and began to guide it. The mariner could see that they weren't really people. rather, they were ghosts that operated in a robotic manner. The mariner's brother's kid was also among the dead. as a ghost, he was pulling at the rope alongside him, but they were not interacting or making eye contact.

The depiction of the eerie spectacle alarmed the wedding guest, but the mariner reassured him by explaining that these were not the distressed spirits of the deceased sailors, but rather blessed spirits who had come to the aid of the mariner and the ship. These ghosts guided the ship all through the night, and when daylight broke, they gently and quietly exited the dead corpses via their lips. The spirits rushed towards the rising light as the mariner gave them a kind gaze.As the mariner became more aware of his surroundings, he realises that the noises were the morning chorus of birds. Skylarks and other little birds were among the many birds that filled the sky and the water. Their lovely singing sounded like a flute and other musical instruments mixed. As the day went on, the wonderful melody gradually faded away, but the ship kept sailing along without any wind, effortlessly. The ship looked to be being pushed by an unseen force coming from below. The mariner was certain that a ghost had infiltrated the ship's bottom.

The ship stopped moving about midday and remained still on the water for over a minute until it slowly began to move once again in jerky back and forth motions. Blood was thrown at the mariner in an instant that resembled a horse's pawing, and he collapsed unconscious. He had no clue how long he had been sleeping, but when he started to regain awareness, he heard two voices, one severe and the other soothing. The first speaker, who may have been the mariner, questioned the second voice whether he was the person who had brutally shot the defenceless albatross with his bow. The fact that the mariner had personally attracted the bird to the ship, allowing him to escape the country of mist and snow, made his crime seem more heinous. The bird represented love. It was as precious to God as the human being. It was a creation of God. The gentler voice then argued that the guy had already done penance and that it may be decided that he would continue to do additional penance in order for him to atone for his crime, as if pleading to the first voice to spare his life.

The dialogue between the two voices goes on. The first voice now asks the second to explain the mystery of the ship's quick movement, speculating that it may be the result of the ocean's design. The ocean is unable to produce a storm, the second voice gently responds. The ocean is like a submissive slave who remains motionless before his lord. He remains still as he intently scans the Moon in the sky. Depending on the directions he gets from the Moon, he either becomes abrasive or maintains his composure[9], [10].The second voice then directs the first voice to the Moon, who was gazing tenderly at the Ocean like a kind lady. Here, the moon and the sea are personified as a lady and a man, and we learn that both voices are masculine since they address one another as brother. The first voice doesn't seem happy with the second's response and inquires once again as to why the ship is travelling at such a high

pace in the absence of wind or waves. As the spacecraft goes quickly, the second voice responds, it cuts the air in front, which closes behind the ship and pushes it. The second speaker is pleased with the ship's speed since they need to reach someplace before it becomes dark. The second voice also states that the ship will only travel quickly while the mariner is hypnotized. once his trance ends and he regains awareness, the ship's speed will slow down.

The dead men who should have gone to their charnel dungeons were standing on the deck with their stony gaze fixed on the mariner and their stony eyes glittering in the moonlight when the mariner awoke from his slumber. The ship was sailing, the moon was shining, the weather was calm, and the dead men. The mariner could see the same suffering and wrath in the dead sailors' eyes as he had seen when they had died one by one. The mariner was unable to glance up in prayer or take his eyes off the dead people lying on the deck. The mariner saw that the water was now a clear green, which gave him the impression that the horrifying spell was finally gone. But his mood of terror hadn't changed. For dread of what he may find, he dared not glance around. He was in a similar scenario to a lonesome guy who, upon hearing footsteps, turns around momentarily but then is afraid to look back even if he suspects a terrible person is close behind.Although there was not even a ripple in the water to indicate the existence of even a little breeze, the mariner felt as if a blast of wind was blowing at him. The mariner's hair was ruffled by the wind, which was fanning his cheek. The air that was simply blowing on the mariner, however, was welcomed by him. To the pleasant surprise of the mariner, he spotted the kirk, the hill, and the lighthouse above his home land as the sails gently raised and the air blew beautifully. The mariner began to cry and praise God in prayer as his ship sailed into the port and he had such a rush of emotions at being close to his homeland.

The emotion was too intense to express with words or desires. He asked God to either make him fully awake or allow him to go into an endless slumber. The port was located in a bay with water that was as clean and translucent as glass. The moon's reflection dropped into the lake, scattering its soft moonlight everywhere. The seashore rock was glowing brightly in the moonlight. The weather cock, which was firm and immobile, as well as the kirk church, which was perched atop the rock, were both drenched in moonlight. The atmosphere was one of calm and white light. Crimson shadows that descended a short distance from the prow in front of the ship arose from this beautiful tranquilly. The phenomena of the strange colouring of so many shadows caught the mariner off guard. He quickly turned to face the deck and was astounded to find a neon seraph made of a clear white light perched on each body that was laying flat and dead. These angels, known as seraphim, were seen waving their hands in a beautiful and magnificent display. They made no noise at all, and the stillness calmed the mariner's heart like some heavenly song.

A short while later, the mariner heard the sound of oars striking the water and a boat's pilot and his helper shouting out and rowing the boat quickly towards his direction. The mariner praised the compassionate God and smiled at the sound of oars and people's voices. He understood that the sound was a blessing from God, not anything the dead men could have produced. He quickly saw a third guy in the boat. This hermit was praising God by singing hymns. As one ascended the hills away from the sea beach, the hermit resided in the forest that extended beyond the water. The hymns were probably written by the hermit when he was living in the bush.The hermit liked to converse with sailors who had been gone at sea for a considerable amount of time. His place of devotion was a cushioned, moss-covered ancient oak stump where he offered three daily prayers. The mariner could overhear their conversation as the little boat carrying the hermit, the youngster, and the pilot approached the ship. It was evident from their chats that the boat had not get there on its own. Instead, it had

reacted to the ship's light signal, which it had received. When they got near to the spacecraft, they were shocked to discover that it had lost all of its many brilliant lights. The hermit also thought it odd that the ship that had delivered the distress signal had not responded to the boat's cheer call.

The hermit noted that the sails were twisted, the planks were withered, and the ship seemed to be shrinking. The ship resembled a pile of dried ivy creeper branches and leaves that may shatter under the weight of snow and float in a summer stream. The hermit was reminded of an abnormal occurrence he had once seen in which an owl let out a screech and attacked a wolf that was devouring its own young while the mother wolf was gone by the strange and scary picture the ship presented. The ship's eerie appearance also made the pilot frightened, and he may have wanted to flee when the hermit urged him to approach the ship. The boat got close to the ship, but the mariner didn't say anything or do anything. When the boat made contact with the ship's bottom, it seemed as if the bay's water split in two, and with a loud boom, the ship began to descend into the water like heavy lead.

CONCLUSION

To sum up, Samuel Taylor Coleridge's The Rime of the Ancient Mariner is a sophisticated and menacing song that explores themes of guilt, atonement, and the paranormal. Coleridge examines the repercussions of careless deeds and the significant influence they may have on one's life via the horrific narrative of the mariner. The poem's structure pulls the reader into the story as the mariner tells the tale of his tragic voyage to a wedding guest, who at first is resistant but then becomes enthralled.The title of the poem, The Rime of the Ancient Mariner, is significant. The word Rime also relates to the chilly and frosty circumstances the mariner meets on his journey in addition to referring to a lyrical story. The word ancient emphasises the mariner's experience and strangeness, giving the impression that time has stood still. Readers are transported to a bygone period by Coleridge's use of archaic language, which adds to the poem's historical and otherworldly mood.The poem's main topic is the mariner's development from a careless and impetuous sailor to a repentant and enlightened soul. His prayer for the blessing of the water snakes and his newly acquired respect for the beauty and holiness of all living things serve as a metaphor for his redemptive journey. The apparition of the seraphim at the conclusion of the poem acts as a heavenly intervention, pardoning him and releasing him from his suffering.In addition to being a superb examination of the human mind, The Rime of the Ancient Mariner serves as a warning against the dangers of environmental degradation and mistreatment of animals. Readers today still find Coleridge's use of vivid imagery and otherworldly aspects to be thought-provoking and ageless.

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CHAPTER 7

AFTER BLENHEIM: UNMASKING THE IRONY OF WAR

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ABSTRACT:

The aftermath of the Battle of Blenheim during the War of Spanish Succession (1701-1714) is explored in Robert Southey's poem After Blenheim, which was published in 1796. In the poem, an old man called Old Kasper and his grandkids Wilhelmine and Peterkin find a human skull close to their home by the stream on a bright day. Old Kasper describes the bloody specifics of the fight while hailing it as a great victory without really comprehending its reasons or ramifications while the kids enquire about the war and its meaning. The poem emphasises the terrible folly of war by using sarcasm to emphasize the damage and loss of innocent lives it causes. Southey's writings criticised the exaltation of war and urge its avoidance in order to save more misery and destruction. The poem efficiently communicates its point by using literary devices like metaphor, repetition, and archaisms, finally challenging the actual purpose of war and its effects on mankind.

KEYWORDS:

Battle, Poem, Poet, Stanza, Victory.

INTRODUCTION

Robert Southey wrote the poem After Blenheim, also known as The Battle of Blenheim, in 1796. Robert Southey was named the poet laureate of England for his contribution to poetry. Since Charles II did not have a successor after his death in 1700, the poem's theme is the War of Spanish Succession (1701–1714). The dubious accession of Phillip V, King Louis XIV's grandson, to the throne sparked a conflict between Austria and France since the former believed the latter had seized power unfairly. The Austrian side supported by England beat the France-led side in the Bavarian town of Blenheim in Germany, turning the tide of the war that had gripped all of Europe. Prince Eugene of Savoy and the Duke of Marlborough from England were the two greatest combatants, as mentioned in Southey's poem.

A Short Biographical Sketch of Robert Southey

Robert Southey has always been a rebel since he was expelled from Westminster School for his objection to the practise of flogging. In support of a utopian ideology, he and Samuel Taylor Coleridge debated moving to America. He has promoted a radical philosophy. After abandoning that plan, he thought of penning plays and songs like Inchcape Rock and After Blenhiem. He quickly rose to fame as a poet and brilliant historian . Although Southey's poetry fell short of those of his great contemporaries, such as Wordsworth, his masterful prose writing is without questionLord Byron himself deems it perfect. The works of Thomas Paine and the French Revolution shaped his early radical position. He penned Wat Tyler, a three-act dramatic poem on the peasants' uprising of 1381, in 1794. The poem discusses the peasants' objection to the new levy imposed to pay for the Crown's war against France. Southey, who was appointed England's poet laureate in 1813, gave up his radical viewpoint in exchange for fame and notoriety[1], [2].

Following Blenheim Stanza-wise Summary

Stanza 1:A beautiful depiction of a sunny evening opens the opening stanza. The author introduces Old Kasper, the primary figure in the poem, who is sitting in the sun outside his cottage door watching his granddaughter Wilhelmine play on the pitch after finishing his day's labour.

Stanza 2: Wilhelmine saw her brother Peterkin rolling something large, smooth, and round that he had discovered next to the water while he was having fun. He looked to his grandpa for answers since he was interested in learning more about that object.

Stanza 3: Old Kasper shook his head and sighed as he took the large, smooth, and round object out of his grandson's hands, thinking it was the skull of some poor fellow who had perished in battle. It is strange that he calls the Battle of Blenheim a great victory despite the fact that many people died.

Stanza 4: Kasper continues by saying that he had discovered several similar skulls while cultivating the ground since thousands of troops had died in the successful conflict. However, Kasper's choice of the word great victory reflects his pride at the sacrifice of the warriors who played a crucial part in the conflict, even if the dead remains of these men lie in the fields undetected.

Stanza 5: The kids were eager to learn more about the conflict. They were interested in learning why the war was being fought. They had connected the notion of battle and sacrifice with a feeling of thrill, adventure, and excitement. Little Wilhelmine's wonder-waiting eyes were filled with expectancy as she glanced up to her grandpa. The poet makes an effort to separate the type of interest and excitement that are typical of children in this verse.

Stanza 6: The English army beat the Franco-Bavarian army in the Battle of Blenheim, one of the key engagements of the War of Spanish Succession. Kasper takes satisfaction in the great victory, but he is unable to explain the causes of the conflict to his grandkids. He made no effort to understand its motivation.

He just decided to believe what others had told him about the battle, namely that it had been a famous victory.

Stanza 7: In this stanza, Kasper is shown going through his old recollections. He explains to the kids that his father had resided in Blenheim. His father's house was among the innocent individuals whose homes the French troops burned. The villagers were compelled to flee and look for a safer location as a result of the damage. As a result, Kasper's father escaped in quest of safety together with his wife and the child Kasper, but due to the terrible conflict, he was unable to locate a residence. Their family was made homeless as a result.

Stanza 8: This stanza emphasises the horrible nature of war. The words fire and sword represent the destructive and wicked nature of human nature. The perception that males alone are responsible for destroying humanity is intensified by the vision of pregnant women and newborn newborns dying. The purpose is to illustrate how many innocent lives are lost throughout the course of a pointless conflict that will only cause harm and ruin. Kasper's statement that these things are intended to occur in every fight when there is a great victory highlights the irony in the poem.

Stanza 9: The poet continues by describing the pain of war via Kasper. He speaks of the shocking sight of the battlefield covered with soldiers' dead corpses decomposing in the sun. The poet makes an effort to highlight the indignity of the troops' positions with this picture.

They become nothing more than inanimate objects. In battle, there is just sorrow. there is no honour or glory. Kasper still views the war as a famous victory despite this horrific feature, highlighting the elderly man's lack of understanding of the meaning and effects of war[3], [4].

Stanza 10: The Duke of Marlbro was a general in the English army. At the Battle of Blenheim, he oversaw the British soldiers. British soldiers Prince Eugene and the Duke of Marlborough participated in the conflict and beat the French at Blenheim. The men who delivered the famous victory to the country were lauded by Kasper in his song. However, Wilhelmine declares that the war was a wicked thing after being perplexed by the hollow accolades. We see rejection of the manufactured grandeur of battle for the first time in the poem. But instead of responding to his granddaughter, he resorts to saying the same thing again. He does not see the conflict as evil since it results in a famous victory and great prosperity.

Stanza11: The poem's last stanza, number eleven, is full of praise for the Duke for leading his country, England, to victory. Young Peterkin asks his grandpa what value the conflict has for future generations with the natural curiosity of a youngster. All he can say in response to the curious youthful mind is that it was a well-known win. The only thing the elderly man repeats is that the war has given them a sense of national pride, which highlights the tragic irony in the poem, which runs counter to the poem's depictions of loss and destruction.

DISCUSSION

The argument that a conflict is important is emphasised to the reader again and over again. Of course, later in his career, Southey appears to reject the idea that war is something that must happen. The poem criticises war's use of inhumane slaughter as a tactic. The first casualties are soldiers, but innocent people are also lost. The outcome of this brutal conflict is a misnomer. Even many individuals are unaware of the true meaning of a conflict. They only trust a narrative that has been specifically designed to support their leaders' obstinate actions. The poem makes an effort to highlight the truth that a war, even one as well-known as the one happening right now in Blenheim, is just about the senseless death of innocent people, which results in loss of life and property.After concluding a typical day's work, elderly Kaspor relaxes in the sunshine in front of his hut while watching his grandchildren play. His grandson, Peterkin, is playing with a hard, spherical item that he discovered close to the stream. He gives it to the elderly guy, who tells that it is a poor man's skull, which he often discovers when cultivating fields. The little daughter Wilhelmine is especially insistent that their grandpa explain the history of the skull, asking him with wonder-waiting eyes/ Now tell us all about the war/ And what they fought each other for.

Kaspor, who himself has no explanation for why a war is fought, recounts the horrific account of the battle when the Duke of Malborough routed the French. He continues by saying that his father lived at Blenheim then, where his grandson Peterkin traced the skull, and that he had a cottage next to the watercourse. The troops were on a murdering rampage, setting innocent victims on fire and burning down their homes. Along with their youngster, his parents had to leave for their life. The horrifying history of the battle details in minute detail how thousands of innocent people, including children and pregnant women, perished in the conflict. Kasper, though, never expresses regret for the destruction of property and loss of life, seeing the outcome as a significant win for England.Numerous rotting bodies have been discovered, but Kaspar excuses these murders in the name of national pride, which appears to be a wartime rhetoric in which nations readily spend the majority of their riches on defence while neglecting the poverty of the people. He disagrees with his granddaughter Wilhelmine

when she says that war is a bad thing, claiming instead that it is a tremendous triumph. Peterkin, while being young, makes a valid point when he inquires, what good does war do? He failed to provide a convincing response and instead accepted what others had said to be a significant triumph[5], [6].

The poem begins with a dialogue between Kasper and his grandkids. A youngster tells his grandpa that something large and round has been discovered on the pitch, and the grandfather responds that there are many more skulls yet to be discovered. The poem contains examples that illustrate both the awful conclusion of war and the frailty of human existence. The poem After Blenheim causes us to consider the reason for and outcome of a war and calls into question its legitimacy.War is usually accompanied by devastation and calamity. Irony is created through Kasper's graphic battle accounts, which are followed by his carefree remarks. Ironically, no one knows why it was such a tremendous fight. The ordinary people's lack of knowledge of the pointlessness of war and their incapacity to grasp the brutal anguish of the conclusion may be seen in the meaningless outbursts of the war heroes.The poem opens with an introduction of the characters. On a summer evening, Wilhelmine and Peterkin, two of the old farmer Kaspar's grandkids, are playing on the beautiful green field while he sits in front of his hut. When the kids ask Kaspar what started the war, he responds that the English's crushing win over the Frenchwhich subsequent generations would refer to as a great and renowned triumphwas what made the conflict important.

Kaspar boastfully adds that there are many skulls on the pitch that belong to the unfortunate men who perished while fighting in the war.The triumph in the fight, which also serves as an illustration of ignorance and patriotism, is referred to as the great victory. Kaspar is unable to explain the origin of the conflict, however. Kasper was aware of the loss of life and property as well as the deaths of newborn infants. He also knew that the fields were littered with the dead remains of troops. When Wilhelmine claims that the fight must be a wicked thing, Kaspar corrects her, saying that such things are all a part of the war and do not diminish the majesty of the triumph. He claims it was a well-known triumph.The poet illustrates the horror of battle in the stanzas that follow. Thousands of dead troops lay inhumanely decomposing on the field after the combat was ended. This stanza has sound effects, which are often aided by the assonance of the words shocking and rotting and the first line's apparent alliteration. Together, they give the terrifying vision of death more resonance. Dead males are reduced to carrion amid the scene of 'rotting'.

They say it was a shocking sight.

After the field was won.

For many thousand bodies here Lay rotting in the sun.

Alliteration, repetition, irony, and other literary elements have all been used by the author in this poem. The conflict is seen by Kaspar throughout the poem as a beautiful triumph.When readers encounter Kaspar applauding the Duke and the Prince for defeating the French army and for giving honour to the country, it furthers the children's bewilderment and impasse. The so-called greatness in a battle that their grandpa is singing praises about escapes the children's comprehension. The disgust and futility of war are shown through the innocence of the children.By stating repeatedly that the war was a wonderful triumph, Kaspar seemed to conceal all the carnage and suffering it had brought about. He seems to be scared of shattering the romantic conceptions of war that have been shaped by others in his immediate vicinity, who idealise conflict without understanding the harm it does. He also wants to instill these romantic notions of battle in the minds of the grandkids. Even though it resulted in death and ruin, he believed that war served a higher cause[7], [8].

The phrase but 'twas a famous victory appears once again. Thousands of troops died in the conflict, despite the fact that it was sparked by a minor disagreement. On August 13, 1704, it took place close to the Bavarian hamlet of Blenheim on the left bank of the Danube. Marshall Tallard and Marsin's French and Bavarian forces were beaten by the English and Austrian forces led by Prince Eugene and the Duke of Marlborough.The only thing that is certain in a conflict is that there will be casualties and damage of property. No amount of victory can make up for all the lives lost in the conflict. The poet therefore challenges the utility and need of war. Thus, the poem After Blenheim effectively conveys the poet's message that war should be avoided since it just leads to greater damage and unhappiness in this terrible world.

Robert Southey's excellent ballad poetry After Blenheim depicts an elderly man avidly watching his grandchildren play on a pitch while seated in front of his hut. The cottage, which also has a significant historical significance, is located on the bank of a creek where a major historical conflict between the French and English armies took place in the distant past. The little child was playing when he discovered a skull half buried in the dirt. He took the skull to his grandpa since he was anxious to know what it was. In his response, the elderly man explained that it is really a human skull, serving as a horrifying reminder of the long-ago fight of Blenheim. A Great Victory for the English Army, which reverberates at the conclusion of practically every verse, is a famous war recording that the kid's grandpa mentioned when the youngster inquired about the fight in detail.The poem describes the horrific fallout from a conflict between two European superpowers that took place some 94 years ago. Even more intriguing is the choice of the poem's setting, a modest hamlet by a stream where a long-ago war truly took place between two opposing groups. In the poem's narrative, an elderly man and his grandchildrenrather than his son, who may have been slain in the conflict itselfare left to deal with the aftereffects of a major conflict.

The elderly guy sitting outside of his hut rather than within it symbolises how many people have become homeless as a result of the conflict and are unable to straighten their backs. An intriguing connection between the distant past and the present is a human skull. The present is reaping the consequences of what the past, which in the shape of a conflict, sowed. The poem has a symmetrical structure, with practically every verse explicitly describing war's atrocities and carnage. The elderly guy refuses to concede that the conflict has disastrous repercussions and celebrates it as a tremendous triumph. Even when his grandkids point out that war is a bad thing, he refuses to reconsider the situation, despite the fact that defending the war as a matter of national pride has costs of its own. The fact that the youthful revolutionary poet supported a war before changing his mind later to accept things as they are symbolized by grandchildren may also provide insight on another aspect of Southey's nature.Old Kaspar, on the other hand, treats war lightly, rescinding all of its disastrous repercussions. Irony, however, is there when the poet deliberately presents gory aspects of the fight before casually praising it as a glorious triumph.

Additionally, it emphasises again and time again that war is expensive, regardless of the justifications that are offered. It also has modern significance in the way that our national pride is questioned when a significant portion of the budget is given to defence installations, despite the suffering of poverty that the general populace of the different nation’s experiences. The picture of a field being ploughed is used to demonstrate how skulls are proliferating. the elderly Kaspar discovered additional skulls there, indicating a symbolic replication of the skulls, and it is undoubtedly a distressing sight for little children, who stand in for the next generation.Once again, the skull is not introduced smoothly. The poet introduces us to something large and smooth and round at the opening, which unmistakably alludes to a toy or ball or another playing item. When it is stated that the youngster

discovered a skull that was exposed in front of the kids, it greatly disturbs all of our expectations and niceties. It isn't any longer about a relaxing English summer evening. It is alarming that a youngster accidentally played with a skull without realising what he was doing.

When it is disclosed in verse eight that A new born baby died, which implies that the loss of an innocent new born baby is particularly surprising without offering a good explanation, the impact is comparable.The soldiers' deaths for unwittingly following out their superiors' commands, for the survival of kingdoms, or for the maintenance of one country's hegemony over another are shown in horrifying images as well. Human life has been diminished to frequently experiencing death without understanding the genuine value of their existence. The poet is conscious of the infamy of a war. he often asserts that although the war is a wonderful triumph for the English side, the cost of fighting it is irreparable for the losing side.The poem's body, which is affected by a battle, incorporates the idea of Man's inhumanity to Man. Numerous skulls discovered in the field being ploughed as well as the one Peterkin discovers attest to this despicable deed. The war criminals must also be aware that while achieving their irrational goals, they simultaneously placed all of mankind in a difficult situation that will last for generations. Ironically, youngsters tend to take on the task of assessing the conflict for its evil links, despite the adult world's ignorance about war[9], [10].

Children are particularly interested in learning about the effects of war: as soon as Peterkin discovers a skull, he asks his grandpa what it is, and Wilhelmine is equally eager to learn about the effects of war. Kaspar narrates the terrible events that occurred at Blemheim, but he is unaware of the reasons why wars occur. He is also not curious in what caused it. He reiterates that Austria and England have won a significant win. Old Kaspar is quite aware that innocent women and children also lost their lives at the Battle of Blemhiem as a price for the wonderful triumph. Kaspar seems to be complacent, in contrast to contemporary politicians who use collateral damages to defend war.A human skull's metaphorical meaning is crucial because, although being the most vital organ in the body, it has no meaning before a battle that engulfs everything like a wildfire. In a similar vein, war's recurring effects Irony: It is a lyrical trick in which the literal interpretation completely contradicts the intended interpretation. Based on genuine events, irony does play a big part in the poem to draw the reader's attention to the message the poet is trying to get over. The poem depicts the old man Kaspar glorifying war as a wonderful triumph, but only at the terrible expense of human life and dignity.

The price of a war's victory is poverty, mass murder, the loss of continents, and the blending of borders. Phrases like I couldn't make out and why that I cannot tell have openly eclipsed ideas of famous victory and great Victory. The fact is that compared to the deaths and damage it causes, the transitory and illusory glory that comes with war is nothing. Irony offers the poet the ability to handle such starkly opposed circumstances that no other literary method can effectively convey.The term archaism refers to terms that are no longer in common use. Its weird and offbeat appeal enables the poet to compensate for the poem's loss of a lighter tone. High severity was sometimes abandoned in order to maintain harmony between the serious and lighter moods within the poem's structure. Old-fashioned terms like Nay and quoth are used in phrases like Nay nay, my little girl, qouth he to create the intended impression. The reader must only be aware of the meaning of these terms.

A notion or subject is examined via a figure of speech known as a metaphor by something that is closely related to it. The grassy area where the kids play is referred to in the phrase and by him sported on the green in the verse. The playground in this instance is connected to

greenery because of its colouring.The poet also effectively used repetition to highlight the elderly man Kaspar's lack of knowledge on war and its effects. The frequent use of expressions like things like that, you know, and must be indicates the growing level of ambiguity and ignorance around the long-term ramifications of a major conflict. Similar references to war as a famous victory or great victory highlight the elderly man's limited understanding of the drawbacks of war. In all instances, the victim is an elderly man who is thought to possess much more insight than the children, who lack the life experience to understand the underlying meanings of existence.

CONCLUSION

The poem After Blenheim by Robert Southey offers a provocative observation on the nature of war and its effects on successive generations. The poem examines the ignorance and complacency that often accompany wars via the dialogues between Old Kasper and his grandchildren, highlighting the cruel irony that emerges when people celebrate war as a great victory without fully understanding its deadly repercussions.Old Kasper's failure to clearly explain the causes of the Battle of Blenheim illustrates a recurrent historical occurrence in which battles are fought, lives are sacrificed, but the exact causes of these conflicts are still unknown. Through the finding of a human skull and the graphic depictions of the atrocities on the battlefield, the poem emphasises the contrast between romanticised ideas of war and the terrible reality of its aftermath. In the end, After Blenheim serves as a potent indictment of war and a prompt to think critically about the effects of armed warfare. It exhorts readers to challenge the dominant narratives and work towards a future where the tragedies of war are fully understood and avoided rather than carelessly discounted. The poem by Robert Southey still strikes a chord as a moving statement on the ongoing importance of this significant topic.

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CHAPTER 8

CHARLES LAMB'S DELIGHTFUL JOURNEY: FLAVORS OF ROAST PIG AND HUMAN FOIBLES

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ABSTRACT:

The main ideas of the essay, the author's life story, and the literary technique Charles Lamb used are all summarized in this summary. Charles Lamb is the author of the well-known essay A Dissertation upon Roast Pig. The article examines topics of humor, tragedy, and inherent attraction with the intention of effectively and expressively expressing its thoughts. It is a succinct biography of Charles Lamb that emphasises his distinctive writing style and career. The storyline of the article explores the background of roasted pig while entertaining the reader with humor and hyperbole. The impact of Lamb's writing is increased by his use of a combination of descriptive and archaic language. Overall, the essay by Charles Lamb captures readers' attention with its combination of hum our, introspection, and distinctive writing style, making it a classic work of literature.The profundity of Lamb's article is enhanced by his ability to fluidly link antiquity and modernity and to make comparisons between historical occurrences and current challenges. He emphasises his love for the delicious food and draws the reader in by using repetition and well selected phrases. Additionally, his use of archaic words and Latin phrases adds to the texture of the essay and improves the reading experience as a whole.This will give the reader the confidence to recognises the essay's subtle thematic threads, which include comedy, tragedy, and intrinsic appeal. The article's goal is to convey ideas clearly and expressively so that the reader may fully comprehend the essay. The reader will have the chance to assess his or her understanding of the essay by answering the questions in the self-check category.

KEYWORDS:

Antiquity, Charles Lamb, Human, Humor, School.

INTRODUCTION

A short biography of the author appears to be essential in the context of the current unit since Lamb's essays often bore the imprint of his adaptable personality. The reader will be able to comprehend the essay with clarity and accuracy if the theme is explored. Working knowledge of the simple will then guide the reader to investigate the more subtle aspect of Lamb's distinctive humor. Finally, the reader will benefit much from the remark on Lamb's literary style in understanding not just the essay and its topic and style, but also a brief overview of recent developments.

A biographical sketch of Charles Lamb

The cliché style is everything applies to Charles Lamb (1775–1834) because of his entirely personal and captivating style, which consistently gained the readers' trust by a wide margin. Lamb, whose father worked as a clerk for renowned lawyer Samuel Salt, who had a bench in the Inner Temple, had a promising start to his literary career among some well-known figures of the day. It just seems sense that Lamb spent his early years in the Inner Temple. at the companionship of Samuel Taylor Coleridge, his time at school at Christ's Hospital from 1782 to 1789 was both exciting and fruitful. In a way, Coleridge, who was two years Lamb's

senior, had a great deal of respect for him. Their friendship was like a hand in glove, and it lasted until Lamb passed away. After leaving Christ's Hospital, his love of the Greek language helped him become proficient in Latin and writing. With his brother John's recommendation and after a brief spell at South Sea House, Lamb joined the East India Company as a clerk from April 1792 until his retirement in 1825.

The harsh facts of his existence sometimes took a terrible turn, but Lamb was resilient from the inside out. Lamb and his sister Mary Ann both had periods of mental instability, which led to Lamb's hospitalization for six weeks of therapy in 1795. However, the brother-sister partnership became strong in 1799, which enabled them to produce children's books, among them Tales From Shakespeare (1807), which is noteworthy. He tried his hand with moderate success in poetry and play until finally tasting literary success rather late in his life. His four plays have the flaw of being seen as barren. On the other hand, his studies in Specimens of English Dramatic Poets (1808), which significantly revitalized Elizabethan play, propelled him back into the spotlight as a critic of note on the genre[1], [2].With the serial publication of The Essays of Elia in the London Magazine in 1820, Lamb's wealth reached new heights. Their instant popularity is consolidated via a book form in 1823. The essays included in this book included a wide variety of topics and nearly entirely covered every facet of modern living. The readers have found the engaging topicsfrom the funny A Dissertation upon Roast Pig to the sombre New Year's Eveuseful in a variety of ways. Additionally, Lamb was able to keep the true author's identity hidden thanks to the pseudonym Elia.

His articles are straightforward and realistic, evoking compassion, empathy, and humour in direct opposition to hypocrisy and pretend. The reader benefits greatly from his understated approach, which places an uncanny focus on closely woven structure. This is not meant to discount his pieces' tremendous appeal or his often-insightful reflections on life. In order to examine the intricacies of modern life, humor, pathos, and imagination are used as effective tools. It makes sense why Lamb is regarded as one of the best essayists of all time. He was a well-liked and well acclaimed writer who influenced readers throughout the years and across the eras thanks to his affinity with his contemporaries and his brilliant style. He is highly regarded by William Hazlitt, who calls him the most delightful, the most provoking, the most witty and sensible of men. Under the pen name Elia, Charles Lamb wrote his renowned article A Dissertation upon Roast Pig in the London Magazine in September 1822. This piece showcases Lamb's humour at its funniest. It is hilarious from start to finish. In this lesson, we'll look at the essay's substance and style as well as the different tactics Lamb employs to illustrate a funny history of how humans came to roast pigs while also providing us a glimpse into his personality and preferences.

According to a Chinese text that my buddy M. graciously read to me and explained, mankind consumed raw meat for the first 70 000 years of its existence, much as people do now in Abyssinia. In the second chapter of his Mundane Mutations, their great Confucius, who refers to a type of golden age by the title Cho-fang, which is literally translated as the Cooks' Holiday, makes a clear allusion to this time period. The document continues by claiming that the following is how the technique of roasting, or rather broiling which I believe to be the older brother, was unintentionally discovered. The swine-herd Ho-ti left his cottage in the care of his eldest son Bo-bo, a great lubberly boy who loved playing with fire as young children often do, and who quickly spread the conflagration over every area of their poor mansion until it was reduced to ashes. Ho-ti had gone out into the woods one morning as was his custom to collect mast for his hogs. What was considerably more significant was the loss of a lovely litter of newly-farrowed piglets, no fewer than nine in total, together with the cottage (a wretched antediluvian makeshift of a house, you may suppose). Since the earliest

times we can find written about, China pigs have been regarded as a luxury across the East. As you can imagine, Bo-bo was very upset by the loss of the pigs rather than the tenement, which his father and he could simply rebuild with a few dry branches and a few hours of effort at any moment. He was contemplating what to say to his father and wringing his hands over the smouldering remains of one of those unfortunate victims when a fragrance unlike any other he had ever encountered assaulted his senses[3], [4]. Where could it possibly go from? Not from the burned home, since he had smelled that scent before.

DISCUSSION

In fact, this was not the first accident of this type to be brought on by the carelessness of this unfortunate young firebrand. It had far less in common with any recognised plant, weed, or flower. At the same moment, his nether lip filled with a premonitory moistening. He was unsure about his thoughts. He then knelt down to feel the pig for any indications of life. He burned his fingers, so to cool them down, he put them in his mouth in a booby way. His fingers had managed to remove a few bits of the charred flesh, and for the first time in his life and the world, because no man had before experienced it, he tasted crackling! He fumbled and felt at the pig once again. Even though it didn't bother him as much anymore, he continued to lick his fingers out of habit. Once he finally realises that it was the pig that smelled so good and tasted so good, he gave in to the newfound pleasure and started tearing up large handfuls of the scorched skin and the flesh next to it. He was in the middle of stuffing it down his throat in a beastly manner when his father entered among the smoking rafters, armed with a retaliation cudgel, and started to strike the young rogue.

He was no longer sensitive to any problems he could suffer in those secluded quarters because of the tingling pleasure he felt in his lower regions. Until he had properly finished it, his father could only lie on but not beat him from his pig. At that point, as he started to feel a bit more worn out, something like the following conversation took place.What are you there consuming, you graceless whelp? Is it not enough that you used your dog's tricks to burn down three of my homes and deserve to be hung, but you also seem to be consuming fire, so what exactly are you doing, I ask? Father, come and taste how nice the burnt pig eats, the pig cried. Ho-ti's ears tingled with fright. He both blamed his son and himself for ever having a boy who would eat burned pig. Bo-bo, whose scent had been exquisitely sharpened since morning, quickly raked out another pig and, after fairly tearing it in half, thrust the smaller half into Ho-ti's fists while continuing to yell, Eat, eat, eat the burnt pig, father, only taste -- 0 Lord, and cramming his mouth shut as if he were about to choke.

When the crackling scorched his fingers, as it had done his son's, and applied the same remedy to them, Ho-ti in turn tasted some of the flavour, which, make what sour mouths he would for a pretence, proved not entirely displeasing to him. At the time, Ho-ti was unsure whether he should not put his son to death for an unnatural young monster. Finally, since this chapter is a touch tedious the father and son both fairly started working on the mess and didn't stop until they had cleared away all of the trash.Bo-bo was warned very strongly not to tell anybody the secret since the neighbours would have stoned them for being two vile wretches who thought they could improve on the excellent meal that God had provided them. Nevertheless, bizarre rumours spread. Ho-ti's hut was noticed to be burning down more regularly than previously. From this point on, nothing but flames. Some would erupt during the day, while others would do so at night. The home of Hoti was certain to be on fire every time the sow bleated, and what was even more strange was that Hoti, rather than reprimanding his son, seemed to become more forgiving than ever towards him.

Father and son were eventually observed, the awful secret was revealed, and they were called to Pekin, a little town at the time, for their trial. When the jury foreman pleaded for part of the charred pig, of which the offenders were accused, to be put into the box, evidence had been presented, the offensive meal itself had been brought into court, and the verdict was about to be announced. To the surprise of the entire court, townspeople, strangers, reporters, and everyone present, he handled it and they all handled it, burning their fingers as Bo-bo and his father had done before them, and nature prompting to each of them the same remedy, against the face of all the facts, and the clearest charge that the judge had ever given. Without leaving the box or any type of consultation whatsoever, they brought in a simultaneous verdict of Not Guilty.The judge, a cunning guy, smiled at the obvious injustice of the ruling and, when the court was adjourned, went quietly and bought up all the pigs available for love or money. His Lordship's town residence caught fire a few days later. When the creature took flight, all that could be seen were flames shooting out in all directions. Pigs and fuel were very expensive across the neighbourhood. The insurance companies all closed their doors. Every day, construction became progressively more minimal, to the point that it was believed that the world might soon lose the very science of building.

As a result, this practise of burning houses persisted until, according to my manuscript, a wise man like our Locke emerged and discovered that animal flesh could be cooked or, as they called it, burnt without requiring the use of an entire house to do so. The gridiron's crude shape then started. A century or two laterI forget in what dynastythe practise of roasting on a spit or string emerged. The book states that the most beneficial and ostensibly most visible arts spread among people in such sluggish steps.Without putting too much stock in the aforementioned account, it must be acknowledged that if any culinary item could serve as a justification for such a risky experiment as lighting buildings on fire (particularly in the present), it may be roast pig. Princepsobsoniorum, among all the delights in the world of edibles, is, in my opinion, the most delicate[5], [6].The narrator takes the audience back to the Palaeolithic era, when people would consume meat fresh and uncooked. This is supported by the works of the Chinese philosopher Confucius, who lived during the Cooks Holiday period, which indicates that the Chinese had no prior experience with cooking. Additionally, the narrator affirms that Confucius' work or the essay discusses how Bo-bo, the son of swine herd Ho-ti, came to find cookery.

Bo-bo inadvertently set his whole cottage on fire when playing with fire as a young kid, along with nine pigs. The mouthwatering aroma of roasted pig came to him before he could come up with a plausible explanation for the incident, and unsurprisingly, he immediately wanted to eat it. Despite his regret for the terrible deaths of his domestic animals, he could not help but indulge in the mouthwatering flavour of the meat. Ho-ti was angry not just because the cabin had burned down, but also because he had eaten roasted pigs without feeling bad about it. In the end, he caves to his son's pleas for some wonderful roasted pig in exchange for their agreement to keep the creation a secret. However, the continuous burning of pigs and cottages has cost Ho-ti his property.When the mystery of the town's recurrent fire is revealed, the father-son team will be put on trial by the residents. The jury releases the defendants while also requesting a practical demonstration of how to escape a fire during the trial. The judge disapproves of the normal actions of all parties involved, but when a strange fire starts in his home, he finally succumbs to the allure of the roasted pig. Now that the unexplained fire erupts often across the whole town, people have the chance to enjoy their favourite dish—delicious roasted pig.

The narrator glorifies the history of roasted pig by praising the crackling skin and luscious fat. The humorous comparison between the pig, renowned for its gluttonous behaviour and

being a low animal, and humans, who degrade themselves to the level of pigs by consuming pig flesh, shines out in this passage.The narrator joins the crowd in consuming all kind of delicious meat, from odd fowl to oysters, and he also invites his friends and acquaintances to sample it. He continues with an intriguing passage from a narrative in which a little boy delivers a street beggar a cake made of plums by his aunt after failing to find anything to console him. He blames this transgression on the hypocrisy of his giving prowess. The article concludes with an anecdote of how early humans sacrificed pigs by beating them, which left them feeling morally let down as they enjoyed the flesh. The disturbing thing about this, however, is that the narrator herself proposes shallot salads to go with the pig meat without criticising the act of animal sacrifice.

Lamb's lighter-hearted dissertation, which belongs to the comedy genre, describes the joy of eating roasted pig. Lamb's speciality as a writer is the literary tactic of exaggeration, which he employs to lavishly describe the flavour of roasted fork. The strange logic of a youngster in China discovering roasted meat after an unintentional home fire intensifies the personal tone even more. The fictitious portrayal of the old story by combining literary tactics and narrative styles to his advantage is what makes the essay stand out. The article by Lamb emphasises how man might go to such a low mentality by using barbaric methods to consume animal flesh.Even though Lamb likes to choose the gastronomic delight of indulging in roasted fork, romantic themes play a significant role in the essay. Lamb employs a romantic featurea detailed, captivating explanation of the topic with a focus on the author's perspectiveto support his thesis. While seasoned campaigners like Thoreau examine the natural side of Walden Pond to show how a man in society can behave in nature's presence, Lamb's culinary focus is the centre of his romantic investigation into the culinary delight, describing how a delectable dish can bridge the ideological gaps between men who would otherwise be engaged in a protracted verbal battle for supremacy. In other words, they are willing to forgo their ideologies in favour of delectable cuisine. By providing cops with opulent cuisine at a restaurant, it also draws attention to the current debate about middlemen executing unrealistic duties, demonstrating the essay's relevance to today's issues[7], [8].

The essay emphasising the culinary traits is not unique. rather, it has its own tradition. Jonathan Swift's satirical portrayal of cooking and eating England's children in A Modest Proposal provides a more vivid and well-known illustration of the concept. Consider the Lobster, a more modern and well-known work by David Foster Wallace that examines human eating and cooking practises at the price of animal suffering via the widespread slaughter of animals. All of these pieces come under the category of morality lessons on how humans are gluttons that kill other species for their own pleasure in food. In other words, although eating and cooking are fundamental human behaviours, Lamb and other essayists identify the core reason as man's decline into primal appeasement. Man's knowledge does not advance him to the level of wisdom. rather, it keeps him in the realm of utter ignorance, where he is unable to discriminate between good and evil. Without trying to be serious, Lamb achieves this impression, which says a lot about Lamb's humorous or comedic disposition.

From history and antiquity imbued with his own experience, Lamb deals with comedy and sadness directly. His inner turmoil is evident in his works, as he sought to ignore his sadness over his sister Mary by writing in a brighter tone. He writes about the present experience, which is personal and dear to him. In his work, he gives precedence to humour, sorrow, and beautiful things from his life. Lamb's talent rests in his creative writing process, which does not overtly include his personal life. The article is characterised by boisterous comedy, which amply demonstrates Lamb's preference for making light of human failings.Exaggeration that takes on the true oddities of life as a challenge is the technique Lamb use to accomplish

hilarious feats. Remember the time when Ho-ti hit Bobo with blows that were as heavy and powerful as hail stones after he had eaten the roasted pig, which the son did not think was any more than if they had been flies. Instead, the boy invites his father Ho-ti to indulgently sample the meal while savouring the flavour of the charred fork: 0 father, the pig, the pig, do come and taste how nice the burnt pig eats. Bo-bo offers his father some pig flesh, but he wants to keep the meat for himself and does not want to give it up. The reader couldn't help laughing at the turn of things: Bo-bo, whose scent was wonerfu1ly sharpened since morning, soon raked out another pig, and fairly rending it asunder, thrust the lesser half by main force into the fists of Ho-ti,still shouting out 'Eat, eat, eat the burnt pig, father, only taste -- 0 Lord,' -- with such-like barbarous ejaculations, cramming all the while as if he would choke.

When the judge and jurors attend the party to sample the roasted fork, humour is at its height. What could convey homour more effectively than Lamb's assessment of the circumstance in a lovely line? The way he describes the amusing scenario, winking at the obvious injustice of the ruling, puts the reader at ease: The judge, who was a shrewd fellow, went secretly and bought up all the pigs that could be had for love or money, he writes. His lordship's town residence caught fire a few days later. The monster took flight, and all that could be seen from that point on was flames. Pigs and fuel were very expensive across the neighbourhood. The insurance companies all closed their doors. Every day, construction became progressively more minimal, to the point that it was believed that the world might soon lose the very science of building.The situation becomes so absurd that even someone as wise as philosopher Locke wants to compromise his philosophy and morals for something more commonplace as the roast pig. Even more intriguing is when Lamb himself expresses excitement and happiness at the meticulous preparation of the roasted pig and how defenseless the animal's roasted leg on the dinner table is.

Readers may confidently and firmly appreciate the article since Lamb's comedy is free from malice and cynicism. He makes fun of both his own suffering and other people's failure to deal with the deterioration of their moral standards. However, he speaks in a compatible and adaptable manner. He draws attention to the human fallacies and faults, exposing the egregious absurdities and horrible human limits. He uses a narrative approach in which no one is exempt from punishment if they act in a way that is inconsistent with social standards. His ironic humor, his intimate portrayal of the subject matter, and his unbiased exploration of the local environment all contribute to his emergence as one of the most significant essayists of all time.A writer intentionally employs the method for personal and social endeavours, although style is always subjective. Lamb seeks to include a literary style that both fits the subject matter and his own experiences. The writer uses a series of associations to connect antiquity and modernity without making the connections intricate or difficult. instead, the author's air of assurance and cool composure, which he brings to the corpus of his writings, simplifies the complex threads.

The Chinese text he is referring to and the other story about having to give up the cake his aunt gave him as a youngster serve as suitable examples of the argument he is attempting to illustrate. The relevance of tales to current events, which Lamb has skillfully included into almost all of his articles on Elia, reveals the reality of the story. Lamb's unique contribution to writing is his ability to adapt common sayings to a universal relevance but tinted with a dash of completely own flair.In Lamb's style, repetition or iteration are used. The sentences, which are separated by dashes, assist the reader in understanding the reader's overall collection of impressions. In this article, Lamb employs a number of expressions to highlight his rapturous devotion to the roast pig. There is no flavour comparable to that of the crisp, tawny, well-watched, not over-roasted, crackling, as it is well called. The very teeth are

invited to their share of the pleasure at this banquet in overcoming the coy, brittle resistance with the adhesive oleaginous O call it not fat but an indefinable sweetness growing up to it[9], [10]. Use of antiquated terms and phrases without sacrificing the essay's coherent idea and communication is another intriguing aspect of Lamb's approach. Words like the adhesive oleaginous, villatic fowl, intenerating and dulcifying, etc. may seem strange at times, but they greatly enhance the essay's overall impact. The extensive glossary only helps the reader understand the compelling message that lamb intends to convey in a constructive way. Similar to how English terms are utilised without distracting the reader's attention, Latin words such as mundus edibilis, princepsobsoniorum, bamorimmunditiae, and praeludium are similarly employed without detracting from the reader's comprehension of the essay's overall meaning. By using vocabulary and terms of epic poetry-like grandeur, he simply emphasises the trifling lifestyle, which results in the lambesque comedy.

CONCLUSION

Finally, Charles Lamb's article, A Dissertation upon Roast Pig, combines aspects of humour, tragedy, and inherent appeal to produce a pleasant and thought-provoking story. Lamb takes the reader on a funny trip that investigates the background of roasted pig and its importance in human civilization via his distinctive and engrossing writing style. He injects his own viewpoint into the story and uses literary devices like exaggeration, irony, and a hint of the ludicrous to make his point.Charles Lamb's A Dissertation upon Roast Pig ultimately encourages thought on human nature, our connection with food, and the follies of our behaviour in addition to amusing readers with its humorous parts. It demonstrates Lamb's mastery of the essay format and his capacity to create a story that connects with readers of all ages. As one of the most influential essayists of all time, Lamb's writing never fails to enthral and entertain readers, serving as a constant reminder of the staying power of clever narrative and humour.

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CHAPTER 9

BYRON'S POETIC BIOGRAPHY: A JOURNEY THROUGH HIS LIFE AND WORKS

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ABSTRACT:

The emphasis of the course is on two important poems: a passage from Childe Harold's Pilgrimage Canto IV and The Vision of Judgement, Byron's caustic reply to Robert Southey. It offers a detailed examination of the chosen passage from Childe Harold's Pilgrimage, highlighting Byron's use of Spenserian stanzas and his depiction of the sea as a sign of eternity and the divine. The historical background of The Vision of Judgement and Byron's scathing portrayal of George III and European kings are also covered in this subject.The whole subject emphasises Byron's aptitude for fusing poetry with personal experiences, encouraging readers to investigate his work with a better appreciation of his life and the social challenges that influenced his creativity. It promotes Byron as a poet of nature and the human condition, enticing people to engage in critical reading and enjoy the splendour of Romantic poetry. The thematic importance of Byron's writing both in his own time and now is highlighted by his critical viewpoint on society and politics.In this chapter, you learn about Lord Byron's life and consider two passages from his poetry. The first is taken from his epic poem Childe Harold's Pilgrimage, which details Byron's personal journeys around Europe and Asia Minor. The Spenserian stanza is used, and we hope you can now read the other stanzas of the poem on your own. Exercise together with your study centre counsellor.You have seen how Byron set out to write The Vision of Judgement with two or three objectives in mind, and how he achieved them, and the second excerpt comes from Byron's satire on Southey and George III. We hope that after reading this, you'll attempt to read a few more of Byron's poetry that you may come across in anthologies or the collected works of Byron.

KEYWORDS:

Life,Poem, Poetry, Political, Works.

INTRODUCTION

The concept that Lord Byron's life was a work of poetry is explored in this course as it digs into his life and poetry. The lesson briefly examines Byron's life, focusing on his upbringing, education, and rebelliousness. It talks about Byron's strong participation in a range of social and political concerns, including his support for textile workers and his admiration for historical leaders like Napoleon and George Washington. Emphasising his cosmopolitan view, Byron's European travels and his partnership with Leigh Hunt in launching The Liberal magazine are also discussed.Since it has been said several times that Byron's life was poetic, we will just briefly cover his life in this unit. His poetry has been seen by critics as a biography. We'll examine this claim's veracity. The first poem, which is quite similar to a travelogue in poetry, is an excerpt from Childe Harold's Pilgrimage. Byron removes the disguise of Childe Harold and speaks more honestly about his experiences in the fourth canto, which is where the poem was extracted. A section of the poem has been scanned. Scan the poem that was chosen for you to practise scansion. The second poem is satirical and was the result of a dispute with Robert Southey, another poet. The poem's beginning demonstrated how Byron makes fun of Southey. As a result, Byron participates actively in both instances,

which is something that critics have constantly noted. It is preferable to read the Unit part by section, do the activities while you read, and then take a break after finishing a significant section.

The second wave of Romantic poets, including Byron, were all older. The first generation included Wordsworth, Coleridge, and Southey. The first two are things you already know. The second generation, or iGen, will be covered in this unit and the two that follow. Keats, Byron, and Shelley. While his mother was her route to Aberdeen, Byron was born in London on January 22, 1788. He was born with a club foot and into poverty. By the time he was ten, the former had vanished, but the latter had stayed with him throughout his life. Captain Jack Byron, sometimes known as Mad Jack, was the father of Byron. He had gone through the lives of two heiresses: Catherine Gordon of Gight, who gave birth to the poet's mother, and a marchioness who gave birth to the poet's half-sister, Augusta Byron. She gave birth to the poet when she was fleeing from her rapacious (characteristic of a person who steals all they can, particularly by force) husband. Byron's father passed away in 1791, when Byron was three years old. Six-year-old Byron saw the death of his cousin, the Byron family's rightful heir, in 1794. As a result, when the fifth Baron Byron passed away in 1798, Byron, then 10 years old, succeeded to the title. Then, mother and son relocated to the crumbling Gothic mansion known as Newstead Abbey[1], [2].

Byron had attended Aberdeen Grammar School while living in Scotland. Later, he attended Harrow and Cambridge's Trinity College. Byron was a renegade at heart. He kept a bear as a pet in his Cambridge room in defiance of the rule prohibiting the harbouring of dogs. Additionally, he joined the Whig Club alongside Lord Broughton and John Hobhouse, about whom you will learn more in this course. Later, when Byron got to Parliament, he argued in favour of the frame-breakers, or employees who had wrecked several textile machines out of fear of losing their jobs. He favoured aiding Catholics in Scotland at another time. Napoleon and George Washington both enjoyed his sympathies. Byron nearly wanted Napoleon to win the Battle of Waterloo over the British.

Byron spent a significant portion of his life on the continent. Leigh Hunt (1784–1859) joined him in Leghorn, Italy, and together they founded The Liberal magazine, which published The Vision of Judgement, an excerpt from which you will read later in this course. Byron was undoubtedly the most European-minded of all the British poets. Wordsworth's topos, the Lake District, restricts his appeal to the reader in Europe, according to critic Bernard Blackstone, who made the comparison. Because of his expansive subject matter, which includes all of Europe and the Mediterranean region, Byron can out as alien to English readers. For a palate used to priests, farmers, public houses, marketplaces, churches, and cottages, mosques, temples, bazaars, dervishes, pashas, deserts, and wades are not particularly pleasant. Accordingly, Byron has never quite seemed real to an English audience, though his work was very real to himself and to his Mediterranean readers.

It is rare for English poetry to include mosques, temples, bazaars, dervishes, pashas, deserts, and wads. And so was Byron's private life. On January 2, 1815, Byron married Annabelle Milbanke, but before to that, he had relationships with a number of women, including Lady Caroline Lamb, Lady Oxford, Mary Godwin's stepsister Claire Clarimont, Teresa Guiccioli, and his half-sister Augusta. He and Annabella eventually split as a consequence, although it took them a full year to do so. As Byron's poetry primarily serves as a historical and biographical record, it has been stated that his life mimicked literature. Maybe it's usually accurate to state of the Romantics that understanding a poet's biography helps us appreciate their art. In Byron's situation, this is especially true. While he was fighting for Greek freedom

from the Turks, he may have committed his final poetic deed by dying on the island of Missolonghi on April 19, 1824[3], [4].

DISCUSSION

An excerpt from Canto IV of Childe Harold's Pilgrimage is titled Roll on Thou Deep and Dark Blue Ocean. The verses in question are CLXXVIII (178) to CLXXXIII (183). The poem Childe Harold's Pilgrimage portrays Childe Harold's voyage, whose experiences parallel Byron's own. These three stanzas make up the remaining portion of the canto. Along with his little pager, Robert Rushton, Byron departed England on July 2, 1809, with the help of a Cambridge acquaintance, John Cam Hobhouse. They arrived in Lisbon on July 6. The pilgrim finds amusements on his voyage through Portugal, Spain, the Ionian Islands, and Albania, described in the first two cantos. The pilgrim is described as being overflowing with his previous life of vice and pleasure. In 1811, Byron returned to England's Newstead, and the first two cantos were published in 1812. It drew a warm response from London society and established Byron as a significant poet of England. Byron departed England in April 1816, never to return.

I woke one morning and found myself famous, he wrote in March 1812. He travelled to Geneva, Switzerland, where he ran into Shelley and finished the third canto of Childe Harold, which was released that same year. The journey of the pilgrim via Belgium, the Rhine, the Alps, and Jura is described. Childe Harold also considers the Spanish War and the Battle of Waterloo (1815), which resulted in Napoleon's ultimate loss to the United Kingdom.Byron and Hobhouse departed Geneva for Venice in October 1816. He talks candidly in the fourth canto about his travels around Italy, his reflections on time and history, Venice and Petrarch, Ferrara and Tasso, Florence and Boccaccio, Rome and its great men, and concludes with the water as a metaphor. The mountains and the sea have always piqued Byron's curiosity. The excerpt that you are about to read is a reflection on the water as a symbol.In the untamed forests, on the lonesome coast, and in the society where no one intrudes, there is joy.

Using a Stanza Form

Old-style stanzas are used in Childe Harold's Pilgrimage. Edmund Spenser created it, and The Faerie Queen, his best work, made use of it. Thus, the Spenserian stanza came to be known. Byron said the following in his prelude to the poem's first and second cantos:According to one of our most famous poets, The Spenser stanza admits of every kind. Dr. Beattie makes the following observation: Recently, I started a poem in the manner and stanza of Spenser, in which I propose to give full scope to my inclination, and be either droll or pathetic, descriptive or sentimental, tender or satirical, as the humour strikes me. for, if I do not mistake, the measure which I have adopted admits equally of all these kinds of composition. bolstered, in my view, by this authority and by some of the greatest Italian poets' examples. In the subsequent composition, I won't apologise for any efforts at comparable variations since I'm certain that, if they fail, it will be due to poor execution rather than poor design, as is allowed by Ariosto, Thomson, and Beattie practise.

Byron considered himself a follower of Ludovico Ariosto, the author of the well-known romantic poetry Orlando Furioso (1532), James Thomson, the author of The Seasons, and James Beattie (1735–1803), whose work The Minstrel in Spenserian verse had an impact on Wordsworth's The Prelude.A six-foot iambic line is known as iambic hexameter and also Alexandrine. A five-foot iambic line is also known as iambic pentameter, from which blank verse is created. Because Byron agreed with James Beanie that this stanza form would be best for properly portraying his range of emotions, he chose to utilise it. It is important to note that before creating poetry, poets deliberate on a number of different issues. This could seem to

go against the prevailing belief that poetry is created haphazardly. Coleridge created his poem Kubla Khan in a dream, while Shelley wrote about the Aeolian Harp. Poetic expression, however, is more than the sum of its components, just as a flower is more than the sum of its androcium and gynaecium. Every person who reads a beautiful poetry will probably have a different reaction to it. You are welcome to read my analysis of the poem now that you have attentively studied it yourself[5], [6].

A ceremonial hymn honoring the sea is called Roll on, Thou Deep and Dark Blue Ocean. It serves as an oceanic. It is the traditional tone of a poet from the Dionysian school, not the Apollonian. Here, youth-inspired rapture, excitement, energy, and delight prevail above clarity and balance, clean shape, and beauty of form. Here is the grandeur of Romantic poetry. The English Romantics were avid outdoor enthusiasts. Byron declares, I love nature more, not man less. The nature of Byron, like the nature of the ancient poets Dryden, Pope, Johnson, and Goldsmith, was not reality, the rules of nature, but rather God's diverse creation, its calming influence, its destructive side, and its creative forceShelley's destroyer and preserver. Byron sees what Shelley saw in the wild West Wind in the sea. The clarion O'er the dreaming earth of the West Wind causes sweet buds like flocks to feed in air. The ocean of Byron berates the self-centered man and turns his Armadas and the treasures of Trafalgar into the yeast of its waves. The marine creatures are spawned from its slime.

As the glorious mirror of the Almighty, the sea is the subject of the hymn Roll on. This is his throne. It is a representation of eternity itself. It portrays God's majesty in all of its diverse manifestations: calm and ferocious as in a breeze, or gale, or storm. icy like in the Polar Regions and dark and stormy like in the tropics. Byron predates Gerard Manley Hopkins (1844–1898) in his view that the sea, with its diversity of beauty, is a metaphor of the Divine. In Pied Beauty, Hopkins observed that God's beauty may be seen in a variety of hues, in particular birds, in the sky's blue and white hues, in fish like trout that have rose-moles, in the landscape's bends, in areas that are both fallow and ploughed, and even in freckled skin. Hopkins in Pied Beauty multiplies what we discover in the last stanza of Roll on, but the core of the experience is the same in both instances.The word sea is apostrophized in Roll on. The poem is a message to the ocean. It is Byron's attempt to ne'er express, yet cannot all conceal the joy of oneness with the universe. But Byron's pleasure is well conveyed to the reader through the poem's imagery and meter.

The opening verse alone sets the mood.Byron takes more action. He refuses to differentiate between the sea and the ocean, ignoring the limitations imposed by human language, and he refuses to acknowledge that human people are the sole members of society. For Byron, the sound of the sea and the beat of the drum are both musical. Byron was a poet of the kid and the meanest flower as well as of the unravished bride and the fruit with ripeness to the core, much as Wordsworth was. The author of Don Juan liked solitudethe pathless wood and the lonely shore, which is unusual but real. These oxymorons give voice to the poet's paradox.The comparison of man to a raindrop falling on the ocean's surface captures Byron's rejection of man's arrogance and might. He passes away similarly like a raindrop, with just a bubbling groan. Even worse is his representation in the third verse, as he is scorned and hurled into the air before being mocked by the icy playful spray and being sent back to a neighbouring port or harbour. In the fourth verse, the insult is directed at his ruler rather than the common man. The maker of oak leviathans, also known as ships of war, is referred to as the clay creator. Man asserts dominance over the oceans and adopts roles like arbiter of war. The king, the one who builds empires, is really completely under the authority of the sea, in actuality. His ships are toys for the water to play with.

In the second verse, Byron introduced the idea of man's insignificance. by the fifth, he had transformed it into the idea of the futility of man's endeavorsthe fall of the Assyrian, Greek, Roman, and Carthaginian civilizations. It doesn't matter if the earliest civilization was Assyrian, Greek, Roman, or Carthagena to poet Lord Byron. Poets are aloof from the mundane realm of reality. They are concerned with the essence of mankind, which was created in God's image. Byron believes that man's innate need for acquisition has caused him to fail. Wordsworth once observed, By acquiring and dispensing, we waste our powers. Empires that are manifestations of human avarice are destroyed by Byron's sea, which also scorns conquerors and mocks emperors. The sea is still as youthful as it was at the start of creation while they deteriorate. It is an illustration of eternity[7].On the one hand, Byron scorns the British victory over the Spanish Armada in the sixteenth century and the Battle of Trafalgar in his own lifetime, but on the other, he approves of Shakespeare's memory, if only subtly. Sonnet 60 is referenced again. Shakespeare penned these two sentences in the fifth stanza's last two lines:

The bloom of youth is transfixed by time.

Then she explores the similarities in brow beauty.

consumes the rare truths of nature,

Nothing is left standing except for what he is mowing.

From the second to the fourth stanzas, there are many depictions of man as an everyday person likened to a rain drop, as a king and dictator who is driven to the beach, as a conqueror whose ships are toys for the ocean, and as the creator of civilizations that fall apart. In order to emphasise his points, Byron has included a number of word illustrations. By bringing up creation's dawn in the last two lines of the fifth stanza, the poet sets the stage for the sea's transformation into a image of eternity in the final stanza. These two lines make the transition between them smooth and soft. The poem achieves a successful union of sound and meaning. It takes a great artisan to come up with the term roll in their vocabulary.

The Third George

The poem's history

A Vision of Judgement (1821), an original poem by Robert Southey (1774–1843), is parodied in Byron's The Vision of Judgement (1822). The purpose of Southey's was to pay tribute to George III of England, who passed away in 1820 note the changes in the two titles. The King and Southey are both targets of Byron's mockery. In Southey's work, the author has a trance in which he sees George III emerge from his grave and make his way to the gates of heaven, where the Devil and the democratic leader Wilkes arrive to accuse him of sins done on earth. But when Washington praises him and he is welcomed by the former English kings, the distinguished English, and then his own family, they retreat in discomfort.Southey called Byron the head of the satanic school of poetry in the prologue to his poem, which was a direct criticism of Byron's works. In response, Byron created the parody in which Southey is captured by one of the demons from the Lake District and offers to write Satan's biography. when this is rejected, Michael writes Saint Peter's when he tries to read his own 'Vision'.

Byron, on the other hand, extols George's household qualities. The defining vice of his forebears was absent from his family life. However, he wants to reinstate his own rules. He opposed the American War of Independence, the French Revolution, and Catholic emancipation. He had intermittent bouts of madness until succumbing to it completely in 1811. Until his father's death in 1820, his oldest son served as regent. You will be able to

understand Byron's jabs at George if you read the satire now.The context for the poem is established in the opening verse. The poem's comico-satirical tone is established when it announces the eventGeorge III's death. The fight for Greek independence started in 1820, a year in which Byron also showed some interest. The same year George passed away. Byron employs periphrasis in this manner. He describes George's excellent traitssuch as the fact that he was a good farmer and not a tyrantas well as some of his terrible qualities, such as the fact that he sheltered tyrants, probably in reference to Lord Castereagh, whom you will read about in Unit 10 of this block on Shelley. that he left his kingdom unfinished. that he was blind. and other things. A humorist tries to change the negative aspects of the society he lives in. Despite the fact that Byron seems to only belittle the monarch, he sometimes makes reference to the flaws of the British people as well. He makes note of the fact that George left his patients One half as madand toother no less blind.

The theatrics of the funeral is described in the second and third stanzas. There was an abundance of velvet, gilding, brass, elegies, torches, cloaks, banners and heralds but a shortage of true sadness for the departed. The Devil, who has come to take George from Michael at the Heaven Gate, speaks in the fourth through seventh stanzas. As a result, the monarch is the target of scathing ridicule. The Devil is referred to as 'I' in the opening line of the fourth verse. George's effort to impose personal control in England is the focus of his main criticism. British American colonies gained independence during his rule. Napoleon, who was seen as a symbol of liberty by the general public, and Britain's attempts to repress the American colonies made them the targets of Byron's ridicule. George was not just opposed to liberty but also had an insatiable need for riches. In the hands of others, the sovereign served as a tool. The last two lines of the seventh stanza segue to the eighth's major theme, which is a list of George's virtues, including his household abstinence, his loyalty to his wife, his qualities as a father, etc. The Devil acknowledges that these traits wouldn't have been seen favorably in someone at a lesser position in life. Apicius's board and an anchorite's supper are the two illuminating pictures that make the point.In the last stanza, the dead British king is replaced by European monarchs who are either despots who have failed to learn from the faults of the deceased monarch or slumber on their thrones unaware of their nations' woes. Thus, the more noble goal of Byron's satire is to correct the causes of political administrative power's flaws. Metaphorically speaking, the monarchs occupying the European thrones are George's successors, and Byron's satire also targets them.

CONCLUSION

In conclusion, Lord Byron's poetry and life are closely entwined, with many of his works reflecting his own experiences and ideologies. His writing, especially in Childe Harold's Pilgrimage and The Vision of Judgement, demonstrates his keen awareness of his surroundings and eagerness to actively engage in the social and political conflicts of his day.Byron's use of vivid imagery and development of the Spenserian stanza form in Roll on, Thou Deep and Dark Blue Ocean show his ability to eloquently express strong feelings and concepts. He emphasises the insignificance of human endeavours in the face of the huge and endless sea, challenging conventional views of man's power over nature and the planet.King George III and the European rulers of his day are both made fun of by Byron in The Vision of Judgement, who points out their flaws and failings. His satire is a criticism on the current political climate and an appeal for change and reform.Overall, the Romantic spirit of Byron's time can be seen in his poetry, which is characterised by a strong bond with nature, a curiosity with individuality and passion, and a yearning for social and political reform. His life and work are still researched and valued for their enduring influence on literature and ideas.

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CHAPTER 10

EXPLORING THE ESSENCE OF SHELLEYAN ROMANTIC POETRY

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ABSTRACT:

With an emphasis on the writings of Wordsworth, Coleridge, Byron, and Shelley, this summary offers an outline of the fundamental characteristics of Romantic poetry. It draws attention to the characteristics that set Romantic poetry apart, such as the focus on strong feeling, imagination, and intuition over reason. the return to nature and rural life. and the concentration with the aesthetic and spiritual qualities of nature. To better highlight these traits, two of Shelley's poems, Ode to the West Wind and To a Skylark, are examined. The abstract also explores Shelley's history and inspirations personally, highlighting his optimism and his faith in poetry's and nature's ability to regenerate. The essay talks about the poetic techniques and metaphors that Shelley used to express his thoughts and feelings. The abstract offers a thorough comprehension of Shelley's Romantic poetry and its thematic components overall.Ode to the West Wind and To a Skylark are two of Shelley's most well-known poems, and in this unit, we have discussed both of them. With regard to Ode to the West Wind, we have talked about Shelley's poetic craftsmanship, which consists in the fusion of form and content, ease and flexibility of rhythm, striking imagery, and thought, which make the poem representative of Shelley's major poetry.

KEYWORDS:

Bird, Nature, Poem, Poetry.

INTRODUCTION

Some of the key traits of Romantic poetry, which set it apart from Block 2's Neo-Classical poetry, were covered in previous sections of this block. Wordsworth, Coleridge, and Byron are examples of Romantics whose poetry is characterised by an intensity of feeling and imagination, a preference for intuition over reason, a return to the simple, mediaeval, and natural life, to rural solitude, and a preoccupation with the aesthetic and spiritual aspect of nature. It is distinguished by images of the enigmatic, ideal, and boundless. It is poetry made out of unique theories, images, and symbols. With the help of Shelley's Ode to the West Wind and To A Skylark, we will further analyse these qualities in this unit. We'll draw attention to the inescapable gap between desire and satisfaction, the sad reality of human existence's fleeting nature, and the joyful vitality of nature's year-round renewal in the spring. These characteristics define Shelley's poetry and his poetic technique, which is characterised by the blending of form and subject, melody, and an abundance of arresting imagery.I want you to read the poem first. You should then reread it using the unit's interpretation of the lines and phrases. Read the remark on poetic devices once you've followed the explanation. Write down the answers to the activities after you have comprehended the poetry and the critical remarks. Then, compare your responses to those we provided at the conclusion of the unit.

The aristocratic family that Percy Bysshe Shelley (1792–1822) hailed from. He responded by rebelling against authority and isolating himself from it, even as a young boy at Eton. He instilled in himself a fierce ambition to change the world and uplift humankind. The fundamental character of his poetry was fashioned by his conflicting responses of escape and resistance. He and his companion Hogg were expelled from Cambridge for publishing a

booklet titled The Necessity for Atheism and disseminating it. Shelley's poetry is characterised by optimism because he looks for analogies in nature to reassure himself that regeneration comes after destruction, that change does not mean extinction, and that the world still has hope if it listens to those unacknowledged legislators of the worldsensitive poets like himself[1], [2].

Although he is most known for his lyrics from songs like Ode to the West Wind, to a Skylark, and The Cloud, he also composed satires on Wordsworth and Castlereagh's leadership, The Mask of Anarchy and Peter Bell the Third. He also wrote the magnificent poetic play Prometheus Unbound. The Triumph of Life was his final substantial poem.According to Shelley, who wrote the Ode to the West Wind, this poem was chiefly written in a wood that skirts the Arno, near Florence, on a day when that tempestuous wind, whose temperature is at once mild and animating, was collecting the vapors that pour down the autumnal rains. They started at dusk, as I had predicted, with a fierce hail and rainstorm accompanied by the magnificent thunder and lighting that are unique to the Cisalpine areas.Like the raging wind itself, the Ode is infused with speed, intensity, and energy. A number of imagery that are used in quick succession help to maintain the verse's strong motion. The movement is not simply limited to the natural elements. it can also be seen in the poet's feelings when he thinks about the wind. As the poem approaches its conclusion, the movement picks up speed in Section III after slowing down in Section II.

This poetry combines energies from the natural and supernatural worlds. The West Wind is a natural force, but it also represents the wild and untamed soul of man. The West Wind, which destroys, preserves, and blows away old and outmoded ideas while simultaneously fostering fresh and new ones, is an appropriate image for Shelley's tremendous desire for the regeneration of humanity and the creation of a new world. Each of the five parts of the ode illustrates a different facet of the autumnal setting.Stanza 4 resembles the opening of a brand-new piece. The poet speaks about himself. Within the space of fourteen lines, the first-person pronoun or adjective, which might be I, me, or my, is used nine times. The poet uses the initial passages to dramatise his personal condition. He expresses his desire to be a leaf, cloud, or wave, for example. The overtones of romantic sadness are present here. The poet is distracted by memories of his past energy, which he has lost, and is prompted to speak more to himself rather than to the forces of the future. The poet recovers from his disappointment and continues to a glorious end. He beseeches the West Wind in a suffering civilization to deliver him from the age of ties, duties, and demands. When the poet's soul, like that of the West wind, yearns to complete the enormous mission of the regeneration of mankind by destroying away all that is rotten and wicked in life, he chafes against the constraints of human existence that bind him, weak and impotent. This verse clearly has a strong personal tone.

The last few sentences are a beautiful declaration of joy and optimism. Sheldon's soul is like the spirit of the West Wind. untamed, quick, and arrogant. he cannot despair. The imagery that was limited to earth, air, and water in previous parts now aspires to fire, the fourth element. First person pronouns and adjectives are indeed prevalent in this poem, but they are more favourably correlated with the second person pronouns and adjectives of the more powerful forces that the poem is addressing. You can see how me thy in line 57 and thou me in line 62 are in opposition to one another. Stanza 4 described the self as being fundamentally singular: a..., leaf, a cloud, and a wave, which caused agonising uncertainty and despair, allowing the once tameless and proud intellect to view itself as being powerfully chained and bowed. In contrast, stanza 5 attempts to reclaim independence and dignity by redefining the self as a component of a mass movement my thoughts, my words, etc.[3], [4]. Shelley is

inspired to compose poetry by the Wild West Wind, and her poetry in turn conveys an uplifting message to mankind. This message would ignite people's passion for advancement and a better future. The poem ends on a tone of fervent optimism as a result.

DISCUSSION

Similar to this, the images of a stormy sky, high waves in the ocean, a Maenad with flowing hair in the sky, and a mausoleum in the sky are all quite provocative. The phrase pestilence-stricken multitude, azure sister, wild roanis rich in night, the dome of a vast sepulchre, oozy woods, sapless foliage, etc. are only a few examples of the many metaphors that are used.The poem is also full of metaphors, such leaves dead are driven like ghosts from an echanter fleeing, the winged seeds are like a corpse within its grave, loose enchanter like earth's decaying leaves are shed, and the dead leaves are driven like ghosts from an echanter. Rain and lightning angles are like the brilliant hair uplifted from the head of some fierce Maenad, the author writes.The text as a whole is personified. The two sides of windthe destroyer and the preserverare shown. The West Wind is referred to be an unseen presence, an enchanterer by the poet. In her poem, Shelley personifies the pestilence-stricken multitudes, yellow, black and pale leaves. On the sleeping ground, the Spring may be seen blowing her clarion. The sky has a ferocious appearance, similar to a Maenad with flowing hair. The azure Mediterranean is compared to someone sleeping well and having beautiful dreams in the third part.

It was composed in the spring of 1820 and exhibits Shelley's style and way of thinking in his major poems. Shelley looks for analogies in this natural world to reassure himself that regeneration comes after destruction, that change does not mean extinction, and that there is still hope for the world if it will listen to the unacknowledged legislators of the world, by which he refers to poets. He draws a comparison between the bird's flawless delight and the man's depressed situation, saying that the sweetest songs are those that tell of saddest thought. The joyous spirit of the birdsymbolizes the divine essence, the aspiration of the soul, and the force of inspiration. The possibility of the salvation of the world is through the power of human thought when it is given memorable expression in poetry. Swinburne called Shelley the Let singing God. The musical quality of Shelley's poetry emerges strikingly in this poem.

Shelley employs the language of human perception to convey the joyful and iconic nature of the Skylark's singing. Perhaps Plato, who said that the material world around us only offers drab ideas of a world of perfect forms that exists beyond our sense awareness, had an impact on Shelley. By using the phenomena of the world that he seeks to transcend in order to understand the ethereal nature of the bird's song, he in turn conveys the hint of immortality to us. A feeble attempt is made to achieve this in stanzas 6–12 using an abundance of similes and pictures. The brightness of the bird's singing is much greater than the raindrops that fall from clouds when there is a rainbow in the sky. The bird is comparable to a brilliant poet who spontaneously sings of ideas that inspire others throughout the globe to identify with his dreams and worries. The song sounds as if it were written by a lonely, in love-struck person in the darkness of a tower. It is comparable to a glow worm casting light over a valley and a rose tucked away within lush foliage.

When the sun is shining, it often occurs at the conclusion of the rainy season, like in India's month of Bhadon. The raindrops then reflect the light. When there is a rainbow in the sky, the music that the bird rains is brighter or happier than the brilliant raindrops that fall from clouds in the light. This stanza of the poem is maybe its most significant. The poet discusses the value and influence of an inventive poet in the lives of a suffering humanity in this passage. The poet compares a poet who is inspired and spontaneously sings pleasant melodies while

living in the brilliance of his own thoughts to a skylark that is concealed from the harsh glare of the world's sun[5], [6].

The notion that defines 'Shelleyan' thinking is found in the following stanzas, which are some of his poetry's most thought-provoking passages. He seeks to understand the source of the skylark's ethereal delight from it, whether it be a bird or a spirit. He has never heard of love or alcohol inspiring a poet to experience such delight. Our victory songs or wedding songs, which one could reasonably anticipate to reflect pure pleasure and excitement, pale in comparison to the song of the skylark. The poet speculates as to whether the basis of the bird's joy, which manifests itself in this flood of harmony, is its love of some beautiful things of Naturfields, seas, or mountainsits love for itself, ormost importantlyits ignorance of sorrow. The harshest of its side effectssurplus or boredomhave never befallen the bird despite its affection for it. The poet, in a sense, alternates between seeing and praising the bird's joyful singing and attempting to understand the logical reasons why such an innocent pleasure is denied to man. Our fear of dying is one of the things that makes us suffer. But according to the poet, the bird must have understood the actual meaning of death, which is that it's neither awful nor the end of life but rather something wonderful and the start of an eternal existence.

As opposed to that, the human race is torn by regrets for the past and anxieties for the future. even our purest joy has a hint of melancholy, and our most moving songs are those that sing of the tragedies of life. This heavenly poet believed that the root of all of our misery and discontent may be found in the scorn and hate we have for one another, as well as in our pride and fear. However, the poet feels that even if humanity were to eradicate all ills and if he were to be born without ever crying or experiencing pain, his songs would never be as pure and joyful as those of the bird. Therefore, the poet would be better advised to learn from the bird than from all the philosophical arguments or the finest human vocalists. As for himself, if he could only experience half the happiness that the bird feels, he would be as entranced by the song of the bird as he is by his own, and he would be able to keep the attention of the world, which does not listen to him right now.The stanza form, which consists of four short lines and one longer line with only two sounds, is used very subtly. It sometimes alludes to the spontaneity of the bird's song, and the longer final line frequently serves as a statement, giving the stanzas, which function as single sentences, a sense of thoughtful completion.

Shelley does not look at nature with a Wordsworth Ian eye that is attentive to its unique characteristics. It is impossible to understand the bird and what it stands for immediately. The bird is dubbed blithe spirit by him. He uses similes in his writing and makes allusions to the natural world. He makes a comparison between the bird's flight and a tall cloud of fire. Shelley's description of the Skylark is enhanced by linkage with other but connected expressions of beauty. This is true of each of the four similes in lines 36 to 55.Shelley uses music, vivid colours, light, air, sky, water, wind, fire, and natural development like plants, flowers, etc. to depict the good characteristics of his poetry. The majority of the components are included in To a Skylark. Images abound in Shelley's poems, and they follow one another. He always appears to struggle with finishing the symbols in each line or stanza before the next set of pictures encroach. The melodic nature of Shelley's writing stands out sharply in this poem due to its easy rhythm, however. In phrases like And Singing still dost soar, and soaring ever singest, sunken sun, pale-purple, silver sphere, soothing her love-laden soul in secret hour, dell of dew, warm winds, etc., alliteration is often used.

One is that a rose's bud opens into a flower when warm winds pass over it. furthermore, the breezes take the rose's smell, causing it to become deflowered. By citing scientific evidence, he refers to the winds as heavy-winged thieves. The smell of a blossom is stolen by the

breezes. The winds become chilly and hence heavy-winged when they are loaded with aroma. Warm winds are lighter and soar higher, while cold winds are heavier and fall lower. One observes obsolete terms like wert, pourest, thou, springest, wingiest, art, and thy, among others. A reader could find it challenging to recognises Shelley's usage of antiquated terminology. Using archaic language seems to have been somewhat of a trend among the Romantics. Such word choices allow for more extravagant emotional responses than could have been allowed by the language used at the time. Another aspect of Shelley's poetry is the careful and agonising exploration of a depressive mood. Even though the Romantics put a high emphasis on pleasure, many of their best poetry deal with unhappy emotions brought on by the inability to experience or maintain joy as well as by mood swings. We search before, after, and Pine for what is not and the sincerest laughter with some pain is fraught and some wretched men are cradled into poetry by wrong[7], [8].

The writings of Shelley, such as Ode to the West Wind and To a Skylark, reflect these Romantic ideals. He uses the West Wind as both a natural force and a representation of the unbridled human spirit to capture the essence of both the natural and spiritual realms in vivid and stunning images. In keeping with Shelley's own upbeat view, which sought parallels in nature to reassert the possibility of rebirth even in the face of catastrophe, the poems address themes of regeneration, transformation, and optimism.Additionally, Shelley's poetry style is distinguished by the seamless fusion of form and theme, which gives his works a rhythmic and melodic aspect. His poetry is visually appealing and intellectually interesting due to his extensive use of metaphors, similes, and alliteration to effectively express his thoughts and feelings.In To a Skylark, Shelley explores the essence of life and the bounds of pleasure, setting it against the unrestrained delight of the bird's singing. He wonders where the bird gets its unending joy from, guessing as to whether it comes from its love of nature, lack of understanding of grief, or otherworldly roots. In these comments, Shelley highlights the value of poetry and the poets' position as unacknowledged legislators of the world, able to motivate people to advance society and create a better future[9], [10].

CONCLUSION

In summary, Percy Bysshe Shelley's poetry is a prime example of the basic characteristics of Romantic poetry that set it apart from Neo-Classical poetry from the earlier period. Shelley explores the intricacies of human emotion and imagination, rejecting logic in favour of intuition, like other Romantic writers like Wordsworth, Coleridge, and Byron. His poetry, which are often set against the background of the natural world, reveal a deep connection with nature and a yearning for a simpler, more spiritual life.Through his writings, Shelley encourages readers to enter the vast and idealistic world of Romanticism, where the soul-stirring force of poetry and the awe-inspiring beauty of nature coexist.In its enjoyment of nature, its examination of human emotions, and its persistent optimism, Shelley's poetry exemplifies the Romantic spirit. He stands out as a classic Romantic poet with a lasting impact on literature because of his talent for expressing complicated thoughts in vivacious and inventive language.

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CHAPTER 11

EXPLORING KEATS' ODES: A JOURNEY THROUGH SENSORY IMAGERY AND EVOLVING IDEAS

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ABSTRACT:

An overview of John Keats and his substantial contributions to English Romantic poetry is given in this abstract. Keats is praised for his vivid imagery and lyrical skill. He was a very sensuous writer. He stands out in the literary canon due to his exceptional capacity to portray intense sensory sensations. Even though his early works, such as Endymion, drew severe criticism, Keats rose to renown by the age of twenty-four thanks to his outstanding odes, such as On Melancholy, On a Grecian Urn, To a Nightingale, and To Autumn. All of these odes were written in 1819, which was also his busiest year. Keats tragically died dead in Rome at the young age of 26 while suffering from TB.The idea of an ode, a complexly constructed poetry of address, is also introduced in this abstract. In two of his odes, Keats discusses a nightingale and the October season. These poems have a lively, conversational tone because to the literary technique of the apostrophe, which addresses absent things as if they were present. The ten-line stanzas of Keats' odes are distinctive, with the opening quatrain having an abab rhyme scheme and the second sestet having a cede rhyme scheme. Byron, Coleridge, Wordsworth, and Shelley. We will explore Keats' poetry in this last lesson in the series on romantic poets. Keats is known for his brilliance at word painting, rich sensory imagery, and linguistic coinage. We'll also talk about how the two odes' ideas evolved.Please read the poem first, if you would. Then, read it again using the glossary and the unit's explanations of the lines and terms. Read the remark on poetic devices once you've followed the explanation. Write down the answers to the activities after you have read, comprehended, and annotated the poem. After that, compare your responses to those we provided at the conclusion of the unit.

KEYWORDS:

Poem, Poet, Poetry, Romantic.

INTRODUCTION

Deep emotional expression and vivid, in-depth description are skillfully woven together in this poetry. They also have a dramatic quality since they depict a conversation between two voices within the poet.The remainder of the abstract examines Ode to a Nightingale, looking at both its structure and substance. The first line of this poem praises the nightingale's singing and the poet's close relationship to it. As the poem develops, a second voice questions the veracity of the poet's euphoric experience and wonders whether it wasn't just a personal dream. Eight stanzas make up the poem, and each one adds to the thoughts and feelings that are expressed throughout.As he tries to connect with the nightingale, Keats explores opposing emotions like numbness and aware anguish, which are described. As the poem progresses, his longing for complete identification with the bird grows. The poem also makes extensive use of vivid imagery to convey the nightingale's song, such as full-throated ease. Keats uses wordplay to conjure up different sensations, as seen by lines like blushing Hippocrene and Purple-stained mouth.After then, the concept changes to Ode to Autumn, underlining its importance and straightforward composition.

This September 1819 ode is renowned for its vivid sensory descriptions and its deeper topic of faith in life's inherent cycles of change. Keats depicts nature's generosity with the imagery of bees and their honey-making processes in order to portray the wealth of the fall crop in a few short but effective sentences.Keats' ability to completely envelop the reader in the sights, sounds, and feelings of the season is shown by the way that each stanza of To Autumn catches a new sensory perception. Autumn is portrayed in the poem as a worn-out yet pleased lady tending to her harvest. The last stanza, which adds a feeling of mystery and continuity, considers the cyclical nature of the seasons as well as the myths and tales related to Autumn.Keats' command of imagery and wordplay is apparent throughout both poems, creating for the reader vivid visuals.

His creative talent is evident in his ability to convey sensory sensations, such as the taste of ripe fruit and the sound of bees swarming. In the end, Keats' odes, such as Ode to a Nightingale and To Autumn, continue to stand as classic illustrations of his poetic skill and his investigation of significant issues in the Romantic style.One of the most sensual writers in English, John Keats (1795–1821) is known for his vivid imagery and poetry. Keats' ability to portray his vision as a sensual experience makes him unique. He provides the reader a thorough understanding of an item by focusing on many sense perceptions related to it. He received severe criticism for his early works, notably Endymion, but by the time he was twenty-four, he had achieved fame for his famous odes, including On Melancholy, On A Grecian Urn, To A Nightingale, and To Autumn. These odes were all composed in 1819, which was his most prolific year. Keats, who had TB, and away in Rome at the age of just 26[1], [2].

During Block 1's introduction lesson, you learned about several types of poetry. Do you still remember what an ode is? A poem of address with a complex structure is known as an ode. Here, Keats addresses a nightingale and the autumnal season in these two odes. The apostrophe is a literary technique used by poets to address absent people, things, or ideas as if they were present and able to react to the addressee.The ten-line stanzas of Keats' odes have a first quatrain that rhymes with abab and a second sestet that rhymes with cdecde. His odes are notable for their seamless blending of profundity of emotion and specificity of detail and description. They also have a dramatic character since they alert us to the presence of two voices conversing lyrically. Considering the structure we provided in 11.4 can you identify the two voices in the Ode to a Nightingale?

The first voice lavishly honours the nightingale's singing. It expresses how much the poet identified with the bird. The voice at the conclusion is suspicious and wonders whether the poet had indeed experienced intense bliss or if it was only a subjective half-dream. The poet's early affinity with the bird and his eventual separation from it create the dramatic tension in the poem.To A Nightingale has eight stanzas. Stanza I express the poet's delight at hearing a nightingale's singing. The poet's desire to inhabit the nightingale's world and so stay unaware of the tiredness and anxious commotion of human life is expressed in Stanzas II and III. In order to fly far away into the joyous realm of the bird, he requests a drink of wine that will make him inebriated. Stanza IV documents the poet's use of lyrical whimsy as a substitute to help him in his voyage into the nightingale's world. He finds the bird on its perch high above the treetops, where he can view the moon and stars, thanks to his lyrical whim. However, this does not last long, and when he awakens, he is back on earth where it is dark and gloomy. Stanza V demonstrates the poet's distance from the bird.

Although this use of poetic whim did not free him from the suffering and agony of humanity, it did enable him to react joyfully to the naturalistic world full with vibrant flowers. Keats' morbid inclination to pass away at that precise time when he is feeling profound delight and

affinity with nature is expressed in Stanza VI so that he would no longer endure anguish in the hereafter. In his current condition of enhanced bliss, the poet believes it would be rich to pass away[3], [4]. However, this yearning to die is accompanied with the much more agonisingrealisation that passing away separates one not only from the hardships of life but also from the bird and its lovely song.

DISCUSSION

Stanza VII declares that a bird's singing will always exist in this world. The bird itself is not everlasting, but its song is. It has enthralled previous generations and will continue to excite present and future generations. Stanza VIII depicts the poet breaking out of his reverie and realising that the nightingale has left and that he can no longer hear it. The poem ends with a lingering query about the veracity of his experience. Whether it was a real, life-changing encounter or whether it was simply a vision and a dream. The poem's movement and the poet's movement are connected.

1. From the nightingale's idealised world of happiness to the drab reality of anguish, suffering.
2. From euphoria to despair after leaving a state of ecstasy.

At the conclusion of the fourth stanza, these two movements turn. The latter four stanzas emphasize the poet's separation from the bird while the first four stanzas highlight the poet's affinity with the bird and its song. Only the opening portion of the poem features the bird. the remainder of the poem does not. Let's look at some features of Keats' Odes before we start our in-depth research of the work. Both of the odes included in your course of study are covered by this note.A condition of sleepy numbness and a drugged state are contrasted with the bodily experiences of aches and pains. How can the poet reconcile a condition of inertness and insensibility with one of conscious pain? Why does he do this? The intense ecstasy of the nightingale is the shared cause of both the emotions of pain and numbness. The poet's drug-induced languor is brought on by his sympathetic reaction to the bird's contentment. The poet wants to become the bird in order to become one with it. The prospect of absolute identity is on the increase, as the latter lines in the stanza show. In these initial lines, the identification is not total. he is aware of himself which explains his pains and aches, but gradually the self-consciousness diminishes as a sleepy numbness overtakes him.

The words throat and summer from the previous stanza (1–10) make one think of southern French wine. His yearning for the warm south takes him back to the ancient era, when poets drank from the Hippocrene spring to get inspiration, and then to the song of the Provence mediaeval poets. The poet hopes that drinking wine and using his lyrical imagination would enable him to enter the nightingale's realm. In all of Keats' poetry, the Ode to a Nightingale is the best example of the want to imagine escape, which defies understanding of human limitations. Keats the Poet, by Stuart M. Sperry.The vibrant flowers, the musk-rose, and the dewy wine evoke images of luxury and inebriation, which Keats interprets as portentous signs since they once again push him towards contemplating death. This stanza's mode of thought is quite similar to that of stanzas II and III. He thinks it would be best to cease upon the midnight with no pain as he listens to the bird's singing in the pitch-blackness.He claims that at that very time, when he is at the height of pleasure and feeling a rich and sensual sensation, it feels rich to die. It will only be unpleasant to leave that complete happiness and return to what seems like a death-in-life situation. Hence the poet wants an alternate life-in-death state where to be dead at this time is to preserve for posterity this unsullied moment of joy and splendour.

When Keats refers to the nightingale as the immortal bird in the first line of the verse, it leaves room for interpretation. However, he brings himself back into line by focusing on the voice of the bird, which is the voice that has already been heard in the past and will continue to be heard in the future just as the poet is hearing it right now. Keats follows the nightingale's enduring sound as he travels from the present to the past, through Biblical history, and finally to the far-off realm of fairies. The nightingale's voice carries through across the generations[5], [6].The Sad Heart of Ruth is a reference to the Old Testament tale of Ruth, the kind and loving daughter-in-law of Naomi of Moab, who lived close to Jerusalem. After the death of her husband, Ruth travelled to Bethlehem with her widowed mother-in-law rather than returning to her father and mother. She earned her livelihood by working in the Bo'az field, and she eventually received compensation for her love and consideration for her mother-in-law. Here, Keats alludes to Ruth as she stood in Boaz's cornfields collecting the sheaves. Having relocated far, she feels depressed and alone.

that a gap cannot be created between the temporal and the eternal. All of his attempts to connect with the bird for identification have come up empty. The sense of being one with the bird disappears as it flies to the next valley and as its singing stops. Ruth's experience with the song made her think of her separation from her home, while Keats's excitement with the sound made him think of his separation from the bird. The poet approaches his desolate self as the music fades. The poem asks if such a heightened experience is genuine when it leaves the speaker feeling depressed and lost. Keats poses a question with two distinct facets. It could have something to do with how sincere that exhilarating feeling was that the music had given him. He questions whether it was just a vision or a dream. He seems doubtful, believing that the music had just given him an ecstatic fantasy. The dilemma could also have to do with how the poet saw the simply idle as a representation of permanence. It's possible that he was merely daydreaming when he had such an idea.

The last two stanzas elaborate on the opposing impulses towards death that are described in stanza VIattraction and terror. They are each given individual significance. Stanza VII honours the song's longevity and emphasises the poet's preoccupation with death in order to stay in that exhilarating moment of identification with the bird. This wish for death is opposed by Stanza VIII, which notes how human limits prevent him from ever experiencing the kind of lasting bliss he imagines himself to have. Thus, the dramatic discussion between the poem's two voices is maintained. It comes full circle since it starts with a heart experience and concludes with a heart inquiry. In keeping with the prior description of it as a high requiem, the exhilarating tune sounds like nothing more than a plaintive anthem.The literary allusions to Hippocrene and Bacchus transport us to earlier literary works, while the biblical allusion to Ruth and the mythological allusion to charm'd magic casements, opening on the foam of perilous seas, in fancy leads forlorn strengthen the permanence of the nightingale's song and contrast it with the forlorn misery of people who only experience the weariness of existence.

In this poem, Keats' masterful artistry is strikingly on show. He is not a poet who embraces all forms of sensuality. He bears a strong resemblance to the Greek concept of Beauty since he progresses from the sensual to the ethereal and spiritual aspects. We can see Keats' ability at word painting and linguistic flourishes in this poem. This is best shown by the phrase full-throated ease. Visual imagery is used to describe the nightingale's singing. Another instance of how the taste is communicated visually is when the wine is described in terms of the blushing Hippocrene and Purple-stained mouth. The words leaden-eyed, Viewless wings of Poesy, and embalmed darkness are more instances of his brilliance in wordplay.Stanza V is noteworthy for Keats' lyrical language. Though Keats is literally referring to the scent of the

flowers, you can see the contrast between such homely words as the seasonable month and soft incense, dewy win, and embalmed darkness. We can also see a similar kind of contrast in stanza VII between the enchantment and mystery suggested by charm'd, magic, and faery, and the emotionally upsetting associations of perilous and forlorn. All of them are closely related to the common phrase casements, which brings the poet back to reality[7], [8].

No fewer commentators than F consider To Autumn to be one of the best odes ever written. Inglis, Robert Bridges, Walter Jackson Bate, Douglas Bush, Harold Bloom, and Leavis. The month of September 1819 was bright when it was written. Keats was inspired to compose this poem while taking a peaceful Sunday stroll among some scab fields close to Winchester.Despite the fact that it is generally acknowledged that Keats' To Autumn is a rich and vivid description of nature in that he allows the wealth of sensory impressions to be absorbed and transformed in an act of calm, meditative wisdom in a stanzaic pattern, we can find that the poem is not only rich in pictorial and sensual details but also that it has a depth of meaning. It is a statement of trust in life's and change's processes. The only difference is that the assertion is not stated by making it explicit since doing so may be considered poetry with a palpable design on us. It does this by luring us into self-explanatory experiences. Keats' talent was in description rather than expression, and autumn provided the perfect natural emblem for his concepts. Although To Autumn is shorter and less complicated in its composition than the other odes, it should be admired for its distinctive characteristic of considerable compression attained in simple phrases.

The only awareness that is open to all of this activity is that of the bees, who are experiencing such an abundance of honey from the harvest that they believe warm days will never end. This is because their natural storage facilities are over brimming with honey. The weight of this verse is the totality of nature's own generosity, her unreserved and overwhelming gift of herself. The final phrase has low sibilants and a'mm' that is repeated three times, which adds to the action. Even while bees make a sleepy sound, their labour is not.The last three words of the opening verse have implications on the passing of time. Are you able to decipher the words? You've probably noticed that the blossoms are referred to as later, that the bees believe that warm days will never cease, and that there is a reference to a summer that is already over.

Sensual observations on the effects of the procedure started in the first verse are made in the second stanza. Autumn is now seen as a lady at her business taking care of the overabundance of harvest rather than as the season when flowers begin to bloom. Autumn is a woman overtaken by the smell and gentle tiredness of her own effort rather than an aggressive activity. Her hair soft-lifted by the winnowing wind and sitting careless both describe her current state. Being a close bosom-friend of the maturing sun alludes to her as being a passive manifestation of the earthly paradise, a place of rest after sexual and productive activity. She is also the poor girl who has been intoxicated with the smells and labours of collecting, winnowing, reaping, and gleaning. The stanza's last four words lead us to the very last of the crop, with the gleaner carrying her load so steadily as to imply that she is moving inertly. The language mimics the motions that are used. The line's delicate Ts and the phrase 'winnowing wind' have repeated syllables that sound like a light breeze fluffing hair. Extended vowels are abundant in the first seven linesdrows'd, sound, and fumeand there are no strong stresses, suggesting that movement is unhurried.

Her patient look as she observes the last oozing hours by hours suggests the ultimate picture, autumn as lingering and disappearing. Of fact, oozing or a constant trickling is not uncommon as a metaphor for the passing of time. The noises of post-harvest season signal the approach of winter. Where are the melodies of Spring implicitly expresses the poet's attitude

towards impermanence and transitory beauty, but is soon dropped in Think not of them, thou hast thy music too. The barred clouds that blossom the dusk and tint the stubble-plains with a pink colour take the place of the late blooms and poppies of stanzas 1 & 2. The whims of light and wind also cause the sound of the little gnats' grieving, which is a wail-filled chorus, to change musically. The lament is depicted by the poet in a playful manner. After completing the cycle, the full-grown lambs are now prepared for their harvest. The description of their voice as plump, firm and nutty to the touch, and sweet kernel, poised to unleash the flow of juice in our tongue, evokes a trail of memories.

The distant buzzing of bees via low sibilants and the three times repeated ‘mm' in the last line of the first verse activate our sense of sound in addition to the senses of sight, taste, and touch that are already active.Keats' ability to create myths is on full display in Who hath not seen theofton amid thy store, which links Autumn with its myths and stories. Keats seems to remind us of the enigma surrounding the cyclical nature of the seasons. The season is personified, and in contrast to the activities of Autumn described in the first stanza, word pictures, images of stillness are used: a harvester not harvesting, the benevolent deity is motionless while sitting carelessly on a granary floor or asleep on a half-reaped furrow, while its hook spares the next swath, the gleaner keeping steadyHis nerve ends maintain contact with the intellect, the thinking proceeds through these images and receives its precise definition and qualification from images and yet retains a classical restraint on Keats. His Ode to Autumn does not carry a palpable design on us. The poet is wholly absent. there is no I or syllables of the first kind.

CONCLUSION

The poets Byron, Coleridge, Wordsworth, and Shelley each made a substantial contribution to the Romantic movement, which was a time of great creative expression.Lord Byron wrote poetry that examined individuality and the human condition with his passionate and rebellious attitude. He made a lasting impression on the Romantic literary scene by using vivid imagery and emotional intensity to portray his ideas and feelings.On the other side, Samuel Taylor Coleridge explored the paranormal and the potential of the imagination. His classic Kubla Khan captures the romantic era's surreal character, while The Rime of the Ancient Mariner is still a disturbing examination of guilt and atonement.William Wordsworth, who is often credited with founding Romanticism, praised both the transcendental strength of the human intellect and the beauty of nature. His compositions, notably poetry like Lines Composed a Few Miles Above Tintern Abbey, reflect his conviction that nature and the human spirit are intertwined.For his extreme viewpoints and dedication to social and political reform, Percy Bysshe Shelley was well-known. His poetry, including Ode to the West Wind and Prometheus Unbound, are filled with a desire for a better world and revolutionary zeal.We can see how each of these Romantic writers contributed to the rich tapestry of literary expression throughout this age as we go on to John Keats and his investigation of sensuality, beauty, and death in his poetry. Keats, with his skill at sensory imagery and word painting, will definitely provide us a distinctive viewpoint on the subjects that characterised Romanticism.

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CHAPTER 12

MARY SHELLEY: A LIFE OF RESILIENCE AND LITERARY LEGACY

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ABSTRACT:

Mary Wollstonecraft Shelley, sometimes known as Mary Shelley, was a British novelist whose classic work Frankenstein had a lasting impact on English literature. Mary's skill and tenacity shined through despite having to deal with many obstacles and personal traumas from an early age, including losing her mother soon after birth and having a tense relationship with her stepmother.Mary was the 1797-born child of William Godwin, a writer, and Mary Wollstonecraft, a prominent philosopher. The revolutionary work of Mary's mother, A Vindication of the Rights of Women, served as the inspiration for her own commitment to the advancement of women. Mary was intellectually stimulated in her early years by her father's library, where she developed a passion of reading and writing.Her official education, however, was restricted as a result of her stepmother's preference for her own children above her own children's schooling. Despite this, Mary's father pushed her to pursue her creative goals since he saw her ability as a writer.Mary was asked to write a ghost tale at a fateful meeting with Lord Byron and other people, which inspired her to come up with the concept for Frankenstein. The first anonymously published book went on to become a ground-breaking example of Gothic literature that examined themes of creation, ambition, and the repercussions of tampering with nature.Mary's life was still impacted by tragedy as she dealt with the deaths of children and the dissolution of connections in her social group. But with Percy's help, she was able to have a successful writing career and was acknowledged as the real Frankenstein author.Mary Shelley's long influence includes her brilliant storytelling, support for women's rights, and use of literature to explore difficult moral and ethical issues. She persevered in her dedication to her profession and her hope for the future of writing in the face of obstacles.The importance of Mary Shelley's contributions to literature and the growth of mankind is emphasised in Lucy Madox Rossetti's comments, which also capture the essence of her unique position as the wife of Percy Shelley and the wife of Mary Wollstonecraft. Beyond the confines of time and genre, Mary Shelley's life and work have continued to influence generations of readers and authors.

KEYWORDS:

Book, Life, Love, Poem, Poetry.

INTRODUCTION

Mary Wollstonecraft Shelley, usually known as Mary Shelley, was a British author who was born in London (1797–1851). She was one among the romantic era's writers, and her first book, Frankenstein, is still regarded as a benchmark of English literature. She was young when she had several difficulties. Ten days after her birth, she lost her mother. After that, her father was the one who brought her up. She had an unwelcome connection with her stepmother. Hardhearted and solely interested in her own children, Mary was ignored by her stepmother. She had sexual relationships with other people and a close friendship with the poet Percy Bysshe Shelley. After eight years of dating Percy, Mary sadly lost him. She regularly experienced mental distress and social isolation as a result of her inability to process the premature deaths of family members. Her Gothic book, Frankenstein or The Modern

Prometheus, is well recognised. She has made several contributions, including novels, short tales, travel accounts, poetry, etc. Despite tremendous pushback, she never lost faith in her abilities and remained steadfastly committed to her future publications.The daughter of Mary Wollstonecraft and Godwin, the wife of Shelley: here, surely, is eminence by position, for those who care for the progress of humanity and the intellectual development of the race, writes Lucy Madox Rossetti, a famous biographer of Mrs. Shelley, at the beginning of her life story. We need to find out whether the daughter and wife were given prominence as a result of this combo.

On August 30, 1797, Mary Shelley was born in London, England, and her parents had her baptised as Mary Wollstonecraft Godwin. She was the second child of the renowned philosopher Mary Wollstonecraft, a fervent and early feminist, and the first child of the author William Godwin. She is most known for her 1792 publication, A Vindication of the Rights of Women, in which she claimed that women are not inherently subordinate to males and fought for the empowerment of women. She passed away only a few weeks after Mary Shelley was born, therefore she was sadly unable to instruct and educate Mary Shelley. One of the postpartum illnesses, medically referred to as Puerperal fever, caused her death. Godwin reared Mary Shelley and Mary Wollstonecraft's half-sister Fanny when Mary Wollstonecraft passed away. Mary Wollstonecraft had her first child, Fanny, from her early marriage to a soldier before she wed Godwin. It is common knowledge that childhood is the happiest time of life for everyone. As can be anticipated, Mary Shelley enjoyed her early years without being aware of the pain of losing her mother. In addition, Godwin was unable to raise the kids alone due to his significant economic problems. So, when Mary was four years old, he wed Jane Clairmont. A smart lady named Jane Clairmont entered Godwin's home with her two kids, Charles and Claire. Because of her fury, most of Godwin's friends didn't like his second wife. But Godwin adored her, and in 1803 the couple welcomed William into the world. They all resided in Somers Town, where Mary Shelley spent her formative years up to the middle of her adolescence[1], [2].

Early on, Mary Shelley's father taught her how to read and write. On rare occasions, he taught her the alphabet by copying the writing found in Wollstonecraft's tomb. She never attended school as a small child and didn't begin formal schooling until she was in her early teens. Education, in Mary's stepmother's opinion, was only vital for her own children. She thus always preferred that Mary Shelley take care of the household duties rather than focus on her education. But Godwin's goal in training Mary Shelley was to help her become a well-known author. Mary was inspired by her mother's writing and ideas when she read the books that she had written. Mary read his works as well since her father was a writer of a well-known book on political justice. All of this encouraged Mary Shelley to follow in her mother's footsteps and become a successful author. She spent a lot of time studying and learning at her father's library. She yearned to go to school but found it difficult to study on her own. In the meantime, Godwin founded the publishing company M.J. Godwin and co., a children's library that marketed children's books as well as stationery, maps, and games. But since he didn't make much money from his company, it didn't help him much. While Mary's early years were mostly happy, her stepmother subsequently subjected her to a tremendous lot of pain.

DISCUSSION

Because she didn't have a formal education in her early years, her stepmother forced her to study at home, which presented obstacles. However, her preadolescence was considerably more difficult and forced her to continue learning despite all the obstacles. The start of her pre-adolescence saw a rapid worsening of her family relationships. As was already said,

Godwin's company wasn't growing and wasn't making enough money. Due to these dire conditions, he was obliged to take out large loans from new lenders to manage the family and his company while still repaying the prior debts. Later, when his company was in danger of failing and he was on the verge of giving up, Godwin was rescued from debtor's jail by his philosophical follower who gave him more financial assistance. During her adolescence, Mary Shelley was used to these kinds of familial interactions. She developed coping mechanisms for dealing with all of these troubles by turning to writing and often lost herself in her imagination. She was an avid reader growing up. Her father, as we all know, educated her in a variety of disciplines, and she also began browsing his library. She believed that the library was her sole escape from the chaos of her daily existence. Mary gained a lot of knowledge from the educational expeditions that Godwin often took the kids on. She made the most of every chance that came her way and believed that even if the conditions were modest, they might still be helpful if she had a large basket[3], [4].

During Mary's adolescent years, Godwin's home hosted a number of notable visitors, including intellectuals like William Wordsworth and Samuel Taylor Coleridge, a prominent romantic poet as well as Aaron Burr, a former vice president of the United States. She took advantage of the chance to learn from such literary giants by being among them. As is well known, Jane Clairmont oversaw the ledgers and carried over some work when Godwin founded the publishing company M.J. Godwin & Co. The Godwin family then relocated from Somers town to the Holborn location where their company was headquartered in 1807. When Mary was only eleven years old, she penned her first poem as a consequence of her learning and perseverance in the idea of creating poetry and tales. Mary's poem MounzerOngaonga was reportedly an elaboration of Charles Dibdin's song of the same name. The original song, which has a sequence of humorous stanzas on French and English stereotypes, is regarded to be the inspiration for the poem. In 1808, her father, M.J. Godwin, published this poem by Mary Shelley as a part of the company's juvenile library series. She started her career in collaborative writing with this poetry.

She was inspired to create more and more tales after completing her first poem, MounseerNongtongpaw. Everyone would discover their first love throughout their adolescent years, as is often predicted. As a result, Mary also discovered her love for writing during the start of her adolescence. Your desire for knowledge is commendable, and your perseverance in whatever you do will make you invincible, her father used to tell her. Mary was motivated by her mother, and not a day went by that she wasn't in the back of her mind while she made contributions to gender studies and English literature. Mary might often be spotted at her mother's cemetery composing tales. Sitting next to her mother's coffin, she used to compose her tales based on the ideas that were running through her head at the time and by narrating events that may have occurred at her house. She had experienced psychological trauma on several occasions as a result of the harsh treatment she regularly received from her stepmother. Her teenage years were therefore no different from those of her preadolescence. She began to daydream by immersing her mind in her fictional world to distract herself from the pain she had experienced and from her violent stepmother. She discovered that it could both help her flee her nasty stepmother and provide fresh writing ideas. But she always found her family life to be quite difficult for her creative life. In the meanwhile, Godwin released the recollections from the first edition of his wife's book.

In her book A Vindication of the Rights of Women, Mary Shelley's mother places emphasis on the need of women's education. But since they were young, Godwin's children never received a solid education. He acknowledged that he is unable to teach his children in accordance with the principles set out in his late wife Wollstonecraft's book. However, Mary

Shelley had a governess who served as both a daily tutor in her home and an educator for the kids. Late in 1811, she also studied her father's writings on Greek history and a few other kid's books on Rome. Mary spent roughly six months attending a boarding school in Ramsgate, a coastal community on the Isle of Thanet in East Kent, England. As usual, her stepmother detested seeing Mary attend school and often considered doing anything to stop her, like purposefully giving her some chores. Although it seemed that they would argue, Mary was well aware that her stepmother intended to stop her from going to school. Due to these conditions, Mary was often under emotional stress and trauma and was frequently obliged to dispute with her stepmother. She often had nightmares when these stressful events worsened her mental health. In her nightmares, she saw some bizarre, devil-like being moving towards her. Mary Shelley was encouraged and motivated by that idea to create one of the best horror books ever.Mary was penning some bizarre horror lines for her narrative that day while seated next to her mother's grave since she often daydreamed about creating a horror fiction. She made the hasty decision to depart that morning since it was starting to rain. Because she was afraid of her stepmother, she often entered her home via the windows rather than the doors.

Mary discovered a passion for writing horror tales, but Godwin did not want her to do that, and she was unaware of how much he despised it despite the popularity of his Gothic books. Her father also came from the bookstore after she got home from the graveyard. A Gothic book that was on the table was abruptly hidden by her, and she stacked several political justice literatures on top of it. Godwin congratulated her, saying that he was pleased to witness her loyalty to such great literature in light of viewing those political books. He said, to love reading is to have everything at your fingertips. Claire Clairmont, Mary's step-sister, was a constant source of comfort for her. Because Claire was aware of her mother's treatment of Mary, she often protected Mary from her. Mary's stepmother once confronted her while she was writing her narrative in the library, accusing her of writing anything superfluous. She attempted to get Mary to tell her tale. She was asked to quit the book by Mary. There was a little tug of war between them as a consequence of the unpleasant position. During this little argument, her stepmother eventually lost her balance. William Godwin hurried inside the library after this occurrence and assisted his wife in standing. She immediately began to complain about Mary in a number of ways, told her husband that she wouldn't be moving in with Mary, and then departed.

After that, Godwin made the noble decision to move Mary to his friend's home in Scotland. He was Mr. Baxter, a devoted supporter of liberal education and an old friend of Godwin's. Godwin assured Mary that she could write and learn there in a pleasant environment. That was impossible for Mary since she lacked the courage to leave her family and go to Scotland. However, she accepted it as her lot and travelled to Scotland. Godwin counselled her to develop her voice in writing and to free herself from the opinions and comments of others before she left. Claire was reminiscing about the days they had spent together and couldn't take Mary being away from her[5], [6].

In 1812, Mary travelled to Scotland. When Mary arrived to Baxter's house, Baxter and his daughter Isabel greeted her with joy and Isabel promised to do all in her power to make Mary Shelly happy. They showed Mary such kindness, and she spent the day in peace. She was startled to learn that people could sleep there in the quietness at sundown because of how quiet it was there. She was also missing her late mother, so Isabel accompanied her to the cemetery where her mother was buried. The next night, when the wind rustled, they both expressed their sorrow and returned home. A few weeks later, Mary progressively warmed to Scotland as she encountered a brand-new level of domestic tranquilly that she had never

previously felt. It was like seeing a little ray of light emerge from a pitch-black tunnel. She told Isabel that she had never had the opportunity to have a picnic by the river in London. Mary and Isabel had taken in the fresh air while travelling to several riversides and highlands in Scotland. Baxter, on the other hand, taught Mary in their leisure time. She always sought companionship with Isabel.

Prior to her marriage to romantic poet Percy Bysshe Shelley, Mary Shelley was known as Mary Godwin. She enjoyed her stay in Scotland with Percy very much. In Horsham, England, in 1792, Percy Shelley was born. He graduated from Oxford University in 1810, and it was said that Percy only attended one lecture there while reading sixteen hours a day. He was said to be one of the foundations of great romantic poetry since he was well recognised for his love poems. He was expelled from the university in 1811 after publishing a treatise titled The Necessity of Atheism under an assumed name. He also admired Godwin's writings, thus after reading his political justice books, he kept up with Godwin's philosophy. Percy gained popularity in modern literary circles as a result of his idealist outlook and impact. In the midst of his adolescence, he married Harriet Brooke, with whom he had a daughter named Ianthe. Since Percy was a radical poet, it is assumed that he lived a bohemian lifestyle and was a radical himself.When Mary first met Percy, it was a particularly lovely night. Coleridge was among the numerous poets who attended the gathering. They all read poems aloud as part of the evening's entertainment at this poetry reading event that Mr. Baxter organised. Later, Percy joined them all as the celebration continued. Mary first saw Percy when he arrived at the party, and she was unable to take her eyes off of him. Isabel was questioned about Percy. Percy Bysshe Shelley, according to Isabel, was a radical poet who believed that poetry could alter society.

As a result, he often got into problems. With a grin, Mr. Baxter greeted Percy and presented Mary to him. When Percy first saw Mary, he too fell in love with her. As they both stared at one other, Coleridge read a beautiful poem in the background. Frankenstein introduced himself and said that both of Mary Shelley's parents' books were favourites of his. They engaged in a fruitful discussion regarding their early years. Percy was kindly requested to deliver a poem in the midst of their motivational speech. When Percy got to the front, someone questioned him about his paper notes and asked him to look them and repeat them. Percy said, I shall believe in the joy of newfound inspiration, and then he read one love poem while looking directly at Mary since he thought he didn't need that. She melted towards him after the poetry recital because of his words. After the party that night, Mary found herself totally absorbed in her memories of Percy. After a few days, the party guests enjoyed a picnic by the river, when Percy had another chance to see Mary. They spoke briefly as they moved down the riverbank, and Percy finally inadvertently questioned her age.

Mary noticed his subliminal meaning and answered that she is sixteen before asking the same question to him. Percy claimed to be twenty-one, but he kept a secret about his first marriage to Mary at the time.Mary was reading a poem by Percy one evening when Isabel ran over carrying a letter that Mary's father had written. Her step-sister had been ill for a week, so she was requested to visit home, according to the letter. Mary was forced to leave Scotland as a result, and before she did, she begged Isabel to say goodbye to Percy on her behalf if she could. Isabel gave her consent. She had already been forced to leave London against her will, and she was now being forced to leave Scotland against her will. When Mary returned to her home area, her father welcomed her and led her to Claire while telling her that she had been ill for a week. He then left the room. She learned from Claire that she made up being ill in order to be with Mary. Mary came to the realization that she was living her former life once again at that very time.As the days passed and the household was being maintained, Claire

told Mary that a new guest would be arriving for supper and that he would be a student of their father for a few days. That evening, Jane Clairemont and the rest of the family were prepared for supper and eagerly awaiting that special visitor. That individual, who was none other than poet Percy Shelley, arrived home with Godwin. Mary was astonished to run across Percy again in her life after he had introduced him to his family.

Jane Clairemont asked Percy to visit their bookstore during the meal. Godwin agreed and requested Mary to assist Percy in reviewing their writings. Percy and Mary left their supper and headed to the bookstore. Mary questioned him about his visit since she couldn't help but feel curious about it. Percy said that he had come to visit her in addition to working for her father. Percy never told her about his prior marriage even at that time. Percy Shelley eventually scheduled a meeting with Mary for the next morning. She nodded in agreement while grinning, anticipating that he wouldn't go to her mother's gravesite. She said that it was her one and only favorite location. They got together in the cemetery the very next day. Mary revealed to them during their talk that this is the location that gave her the inspiration to compose tales and poetry as well as what drove her to go there whenever she missed her mother's hug. Since then, their connection has grown stronger with each encounter. She received a piece of paper from Percy with a poem scribbled on it, along with the remark that the poetry was intended just for her. Reading the poetry brought Mary great joy. A lady interrupted the final paragraph that Mary was reading as she was introspecting. Her name was Harriet. Mary was presented to her as Percy's wife. Harriet's remark was made specifically to drive home two points for Mary. Primarily, it demonstrates that Harriet was cautioning Mary to stay away from Percy and that she was aware of their developing obsession[7], [8].

Mary informed her that Percy was merely a student of her father and nothing more than that since she was astonished to learn it and hadn't known it before. Mary discovered Percy in the library on the same day after nightfall after she had extinguished all the candles in the home. When she saw him, she was furious and demanded to know why he was keeping his marriage a secret. Percy retorted that it was just a case of infatuation, adding that they had broken up about a year before and that he was now solely supporting his little daughter Ianthe. Despite hearing these justifications, Mary remained unconvinced. Percy urged Mary to make her decision based on her emotions and not her head, but she left the room feeling very confused. That evening, Mary and Claire were discussing the same subject. Mary said that Percy had deeply distressed her. She was unable to face him because she couldn't handle the anguish. Mary assured Claire that she would soon move her to a different location since she didn't want Claire to suffocate in that house as she had. Claire expressed sympathy for Mary. Claire informed Mary's stepmother the next morning about what was happening between Mary and Percy. She began the argument with Mary on purpose in the evening when Mary was at work. Later, she brought her deceased mother into the argument by disparaging her. Mary begged her stepmother to stop disparaging her mother in this manner, but she ignored her. When Mary heard this, she lost it emotionally, yelled at her stepmother, and stormed out of the room. She hurried to her bedroom and began to cry since she had no idea how to deal with that emotional breakdown.

In the midst of her outburst, she saw the identical poem that Shelley had placed under the books. She kept reading those words till she felt better. Mary hurried towards her mother's grave because she thought Percy would be there. When she saw him, she told him she loved him. They both made the decision to live together, and Mary informed Mr. Godwin of their choice. Godwin had desired for Mary to achieve literary success. Hearing this, he became enraged and made an effort to explain the effects of their impulsive action, which was motivated by infatuation. They never let go of their affection and stayed persistent in their

choice to be married in spite of Godwin's constant counsel and cautions. Godwin lost his cool, reprimanded Percy, and forbade him to enter his home ever again. Mary was forewarned as well, and he said that she would have to forget her father forever if she kept loving Percy. Mary made the decision to leave the home that night after the family argument. Suddenly, Claire arrived and reminded her of the promise Mary had given her when she down the stairs in the middle of the night. Mary was compelled to make a quick choice due to this unforeseen circumstance. She so made the decision to accompany Claire. Mary, Percy, and Claire eloped to France under the direction of their love and destiny. They enjoyed some time in France when Mrs. Shelley's early love affair was going well.

Mary and her character flaws

After a six-week tour of France, Switzerland, Germany, the Netherlands, Paris, and more, Mary, Percy, and Claire came back to London. After this six-week journey, Mrs. Shelley wrote a book that was later published. As the days passed, they travelled to several places in England. Later, Mary became pregnant, and when she revealed her news to Percy, he was overjoyed and gushed that the child would be their genius. In the meanwhile, Percy's close friend Thomas Hogg paid him a long overdue visit. That evening, Shelley planned a dinner party only for him. Mary slept off after the dinner's Frankenstein segment. Hogg went up to Percy at that moment and confessed his love for Mary. The next day, Hogg asked Mary to marry him with Percy's backing. After hearing this proposal, Mary was astonished and explained that while love is free, it should only be shared with one person. Percy was informed about Hogg's proposition by Mary, and she urged him to inform his buddy. She is using weak reasoning to say that she is in love, Percy retorted. She yelled at Percy and chastised his view of love. She was a hypocrite like her father, Percy mumbled in response. Mary sobbed and felt that Percy was not the close friend she had anticipated. She had emotional tension since she believed she had been duped once again.As usual, she sought solace from her suffering and mental turmoil in the tales she wrote. Mary, however, resided with Percy since she was solely focused on him.

Frankenstein, Mary's First Novel, or the Modern Prometheus

Claire joined them as they left for a party one evening. Lord Byron, a famous poet and politician of the time, attended the event. Mr. Brycison expressed his sorrow to Shelley for the death of her first child. Additionally, he spoke with her about the galvanic technique that is used on human bodies. Mary was able to plant the seeds for the book Frankenstein thanks to those bits of knowledge. In June 1816, she prepared the earliest notes that served as the basis for her work.The subsequent chain of events reawakened in her the true fervor to craft a mind-bending tale. On that specific day, it rained continuously from sunrise till night. That evening, everyone had gathered in the hall. Byron said that he wanted everyone of them to have a hobby. So, he stated that it was an open competition and dared everyoneincluding Maryto create a ghost tale. Byron's remarks inspired Mary to begin the book Frankenstein, which had additional horror-related aspects. Half-sister of Mary, Fanny, committed herself in October 1816 by overdosing on laudanum, a medication that contains opium plant extract.

A month later, Harriet Brook, Percy's first and legal wife, drowned herself because she couldn't handle the grief of his involvement with another woman. Percy and Mary were both astonished and horrified when they learned that information. Percy and Mary were married towards the end of 1816 and relocated to Marlow. In the meanwhile, Claire gave birth to a daughter she called Allegra. A few days later, Byron broke up his relationship with Claire and agreed to support Allegra on his own. Mary later learned about the patriarchal behaviour of the males in her family circle, and she genuinely appreciated her mother's struggle to

empower women. Mary thought that it was time to honour and respect her mother's advice on women's emancipation. She had a really difficult time the next couple of years. She gave birth to another daughter at this period, who passed away from a fever in September after just one month of life. Malaria also claimed her son William Shelley. She kept working on that horror story in spite of her stress and mental pain. It is thought that the aforementioned series of unfortunate events gave her additional ideas and determination to hasten the writing process rather than putting her excitement in jeopardy. After finally finishing this difficult effort, Mary gave her book the title Frankenstein or The Modern Prometheus.

After Frankenstein was released, its renown spread worldwide. The majority of readers fervently thought that Percy had to have penned this book. But they were all curious about the publication's anonymity. The protagonist of the narrative, Victor Frankenstein, produced a monster or creature that was the subject of the book. Victor designed the monster with the intention of reviving the deceased. Sadly, it turns out the creature was a dreadful monster of devastation. Out of helplessness and terrible loneliness, the monster murdered Victor's whole family in order to slake his craving for retribution. Victor eventually passed away in agony at losing his family. When the creature eventually realises that his creator was no longer living, it eventually annihilated itself. Frankenstein became famous because of Mary's storytelling style and her wide use of Gothic and horror themes intermingled with Romantic aspects, which made it the most terrifying book ever written[9], [10].

In addition to these characteristics, the monster we see here personifies a variety of concepts, including man's propensity for destruction and the industrial revolution's impact on the degeneration of human ideals and resources. As a part of its balancing tactics, nature will sometimes assume the form of a gigantic monster in the form of natural disasters and bring order if there is a severe need. It seems that Mary saw all of the aforementioned elements on her several visits to England and Europe, and the creature ingested all of those vices of humanity and transformed into the monster from the Frankenstein book. In his conclusion to his essay Frankenstein and Mary Shelley's Wet Ungenial Summer, Bill Phillips personifies nature's power as the Frankenstein monster and humankind's incapacity to withstand its wrath. He writes, We cannot afford to leave environmental questions out of our analysis of cultural and literary texts, just as we cannot afford to neglect the environment in our economic and cultural studies. The monster, a force of nature twisted by human ingenuity, constantly reminded Victor Frankenstein of his existence. Similarly, the tsunami of December 26, 2004, and the earthquake in Pakistan on October 10, 2005, reminded us that we live in a world that we do not control.

Godwin studied the book and saw the importance of this work via its multi-disciplinary approach and intricate structure as a social reformer and anthropologist. He organised an event to commemorate Frankenstein's triumph. Mary somehow learned about the meeting and got there, but she was hidden behind the wardrobe. Percy joined the group. All those in attendance heard Godwin laud Percy and identify him as the author of the narrative. Percy entered the room and said that Mary was the author of Frankenstein, admitting that he was not prepared to claim any credit for the book. When Godwin learned of his daughter's success, he was astounded by her feet and filled with pride. Soon after, Mary emerged from her secret hiding spot to join Percy, and she was happy to have him by her side at this joyful time. For a variety of reasons, this specific incident is regarded as being very important in Mary Shelley's life. The male-dominated reading public and the publishing sectors would not have recognised Mary as a writer if Percy had not acknowledged her at the appropriate moment. It is clear that some of the publishers may have purposefully ignored its publishing since the novel's message is more radical and challenges patriarchy. The vividly depicted

events above demonstrate that the work received the proper attention from the public only when Percy Shelley disclosed the novel's genuine author. The male-chauvinistic inclination of both the reading and the critical thinking literary groups that permeated the whole social structure of those times is powerfully shown in this publication experience of Mary. Many socio-cultural and literary viewpoints are provided to situate the book Frankenstein within different fields. However, it is also clear that despite their best efforts, these attempts to confine the novel within a few predetermined frames will ultimately fail. In his article Frankenstein: A Child's Tale, Marshall Brown discusses the intricate structure of this literature and provides his ideas in this respect via the words that follow.

CONCLUSION

To sum up, Mary Wollstonecraft Shelley, also known as Mary Shelley, was a notable Romantic novelist from the United Kingdom. Her life was characterised by difficulties and tragedies on a personal level, such as the death of her mother soon after she was born, a tense relationship with her stepmother, and the untimely passing of close ones. However, Mary's fortitude, love of books, and parental guidanceparticularly that of her feminist mother Mary Wollstonecrafthelped to mould her into a trailblazing author.Frankenstein. or, The Modern Prometheus, Mary's most famous piece, is evidence of her literary brilliance. The creation, ambition, and effects of playing god were some of the topics covered in this classic work, which has had a lasting impact on both English literature and popular culture. Despite early obstacles, Mary's brilliance was finally acknowledged, in part because of Percy Bysshe Shelley's encouragement.She lived in turbulent and transformational times, and her work continues to enthral readers with its nuanced character development and insightful examination of human nature. Mary Shelley left a lasting impression on the world of literature as a pioneering novelist who questioned social mores and stretched the limits of narrative.

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