

विश्वविद्यालय की परीक्षाओं का सर्वश्रेष्ठ मार्गदर्शक

नई परीक्षा प्रणाली पर आधारित

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Paper - 1

14, 15 & 16 March



B. A. Part III
English Literature
Paper III

2023





(Poetry & Practical Criticism)

Note:- Question No-1 is compulsory. Attempt the remaining four questions from Unit-II, III, IV and V, select one question from each unit. In all attempt five questions.

UNIT-I

- Q. 1. Explain with reference to the context, any four of the following passages adding critical comments wherever necessary-
- (A) Their guild is.....derelict or dull.
 - (B) ⑤ If you ever..... deep trouble.
 - (C) ⑥ I feel I atraca.
 - (D) I have learned.....on the hill.
 - (E) I know the to be saved.
 - (F) The white woman.....past me.
 - (G) They call her a womb is dry.
 - (H) And her five alien shores.
 - (I) Yet there are..... prophets come.
 - (J) The song is..... alien tale.)
 - (K) ④ Only the grass..... broken chant.)
 - (L) The hunter is and forgot.)
 - (M) The nomad as old as Cain.)
 - (N) ⑥ Mama raised..... black hair.
 - (O) I thought.....to the world.
 - (P) A wind is expendable as Jews?
 - (Q) Really what and mellowed.
 - (R) In the transverse.....crazy aunts.
 - (S) These five have vacations.
 - (T) Do you really.....butterfly there.
 - (U) There is no on the present.

2023

2/ B.A. III English Literature III

D.Kumar's

- (V) It's a little where it is
 (W) My enemies without talent
 (X) Right, Now regularity
 (Y) One day my razor blade
 (Z) I pass my coming out
 (AA) And my memory still undeveloped
 (AB) Now I hold so ultramarine
 (AC) My father's body mind drowning
 (AD) And then in was sober
 (AE) I am silver cruel, only truthful
 (AF) Like wet pudding thickens
 (AG) You died Frisco zeal
 (AH) This is the letting go
 (AI) The eye of a little us over and over
 (AJ) Now I am agitation of hands
 (AK) She comes and a terrible fish
 (AL) Daddy, I a frisco seal
 (AM) An engine well be a Jew
 (AN) And a love worm through
 (AO) If I've killed back now
 (AP) Arrive. The Ladies barbarously fair

UNIT-II

(Dickinson, Sylvia, Brooks and Baraka)

- Q. 2. (10) Write a critical appreciation of the present poem 'After Great Pain A Formal Feeling Comes' composed by Emily Dickinson.
 Q. 3. Write the critical appreciation of the poem 'The Lovers of the Poor' by Brooks. Or
 How does Gwendolyn Brooks the marginalization of the Black community of America in the poem "The Lovers of the Poor"?
 Q. 4. (10) Comment upon the autobiographical element in the poetry of Emily Dickinson. Or
 How far can Emily Dickinson's poems be called autobiographical? Give a reasoned answer.
 Q. 5. (11) Analyse the poem 'Daddy' with special reference to love and hate relationship between father and daughter.
 Q. 6. (2) Is Sylvia Plath's poetry confessional or autobiographical poetry?
 Q. 7. (2) Attempt a critical appreciation of the poem 'Mirror'.
 Q. 8. (11) How far the poem "Daddy" is Autobiographical. Give some example.
 Q. 9. (10) Write a note on Emily Dickinson as a poet of Nature.

2023

B.A. III English Literature III/3

D.Kumar's

- Q. 10. Analyse the imagery in the prescribed poems of Sylvia Plath. Or
 Comment on the use of imagery in the poems of Sylvia Plath. Or
 Comment on the images and allusions Sylvia Plath use to describe her feelings for her father in 'Daddy'.
 Q. 11. (8) Discuss Emily Dickinson as a modern poet. Or
 Q. 12. Write a critical appreciation of the poem 'Wise I'.
 What is the message and central idea of Wise I?

UNIT-III

(L.D. Cervantes, Alexia, A.D. Hope and Judith Wright)

- Q. 13. Attempt a brief critical appreciation of the poem 'Australia'. Or
 Write a critical appreciation of 'Australia'.
 Q. 14. Write a note on the poetic characteristics of A. D. Hope. Or
 Critically examine A. D. Hope as a poet of Australian reality.
 Q. 15. (2) Write a critical appreciation of the poem 'Bora Ring' by Judith Wright.
 Q. 16. (2) Write a critical appreciation of the poem 'Refugee Ship' by Lorna De Cervantes.
 Q. 17. (13) Write a critical appreciation of the poem "On the Amtrak from Boston to New York City" by Sherman Alexie. Or
 Examine the reaction Sherman Alexie shows towards Americans as revealed in 'On the Amtrak from Boston to New York City'.
 Q. 18. Write a note on the significance of a physical place in representing cultural identity in "Bora Ring."

UNIT-IV

(Derek Walcott, A.K. Ramanujan, Arun Kolatkar, Enuice Desouza, Agha Shahid Ali, Wole Soyinka, Micheal Ondaatje)

- Q. 19. Write the critical appreciation of the poem entitled 'Love Poem For a Wife-I'. Or
 Trace the development of thought in 'Love Poem For a Wife-I'.
 Q. 20. How does the poet, Micheal Ondaatje mourn the death of his father in his poem letters and other words? Or
 Q. 21. (10) Write an essay on Ramanujan as a poet. Or
 Discuss the characteristics of Ramanujan's poetry. Or
 Discuss A. K. Ramanujan's poetic craftsmanship.
 Q. 22. Write an essay on Arun Kolatkar's poetic craft. Or
 What idea do you form about the poetic technique of Kolatkar or his contribution?
 Q. 23. Write an essay on the elements of tradition and modernity in the poetry of Ramanujan.
 Q. 24. Write a critical appreciation of the poem "The Priest's Son" by Arun Kolatkar.

2023

4/ B.A. III English Literature III

D.Kumar's

Q. 25. Write a note on Agha Shahid Ali as a poet.

Q. 26. Write a critical appreciation of the poem "A Lost Memory of Delhi" by Agha Shahid Ali.

Q. 27. Write a critical appreciation of the poem "The Butterfly".

Q. 28. Write a critical appreciation of the poem "Postcard from Kashmir". Or
Write a brief appreciation of the poem.

Q. 29. Write a critical appreciation of the poem "Autobiographical" by Eunice de Souza.

Q. 30. Write a critical appreciation of the poem "Letters and Other Worlds" by Michael Ondaatje.

Or

Sketch the picture of last years of the married lives of Ondaatje's parents as it emerges in 'Letters and Other Worlds.'

Q. 31. Write a critical appreciation of the poem "Dragonfly at My Windowpane".

Or

What is your opinion are the chief thoughts of the poet in "Dragonfly at My windowpane?" What poetic devices he employ to convey these?

UNIT-V

Q. 32. Choose one verse and one prose passages from the given passages to offer critical comments on the literary devices and thought contained there in.

UNIT-I

Q. 1. Explain with reference to the context, any three of the following passages adding critical comments wherever necessary.

(A) **Their guild is giving money to the poor.****The worthy poor. The very very worthy****And beautiful poor. Perhaps just not too swarthy?****perhaps just not too dirty nor too dim****Nor-passionate. In truth, what they could wish****Is-something less than derelict or dull.**

Reference to the Context-These are the opening lines of the poem 'The Lovers of the Poor' by the African American poet Gwendolyn Brooks. She ridicules the foolish pride and vanity of the white who profess that they are helping the poor blacks and are giving them money in charity but actually they have no real sympathy rather this is only a hypocrisy.

Explanation-The poetess shows the behaviour of the white women who showed that they have come to the colony of the poor black people to help them. Since the very beginning, their intention is doubtful and they are not sure about what they are going to do. The money is to be given to the poor people which is the chief aim of the institution. Instead of performing their duties, they are more

2023

B.A. III English Literature III/5

D.Kumar's

conscious of their own self. They do not help these poor blacks whoever is in need of money but they are making selection out of them. They hate those who are untidy and dirty. They look for the clean one whom they think to be worthy poor. They hope that the person accepting their charity should be beautiful. This is only a satire upon their real intention. They do not feel certain that they should give that help to some dirty black skinned man. In fact their real intention was to choose such a man who should not be too poor, lazy and ruined but a well to do person. The poetess satirises that these white are habitual of making discrimination and even in the matters of charity they are again making the same discrimination as if giving money to the dirty poor will be wrong in their opinion. Thus in fact they are defeating the real aim of their guild.

(B) **If you ever find
yourself, some where
lost and surrounded
by enemies
who won't let you
speak in your own language
who destroy your statues
& instruments, who ban
your omm bomm ba boom
then you are in trouble
deep trouble
they ban your
own boom ba boom
you in deep deep
trouble.**

Reference to the Context-These lines have been taken from the poem 'Wise I' by Amiri Baraka. In this poem, the poet shows concern about the disappearance of the native language and music of the African-Americans resulting from various restrictions upon them.

Explanation-The poet begins the poem with the warning against the wide spread trouble in their community. When it started, nobody realised it but now it has become very serious. The poet warns in a voice of question and caution that the originality of their culture, language and music is in great trouble. Whenever, we find the original culture lost, we must at once realise that we are in danger. The Americans have put various restrictions and they do not allow the African Americans to speak in their own language so it is on the brink of complete ruin. The statues have been destroyed and even the musical instruments have become useless since they are no more played. When the music of community is banned, this is the symbol of greatest trouble and the people must at once try to come out of it as soon as possible.

- (C) I feel I am a captive
aboard the refugee ship.
The ship that will never dock,
El barco que nunca atraca.

Reference to the Context-As above. The poetess feels herself like an orphan in matters of language. Since childhood, she was not allowed to speak Spanish in her family but she stumbles while speaking English.

Explanation-The poetess in passing her life in very narrow conditions because she is not comfortable either in her activities or in her language. She is surrounded by limitations in every field. So she thinks that she is no better than a prisoner who has no will and freedom of her own. Her life is like a ship that has lost its way and so it will never reach its destination. Unfortunately she is on journey on this lost ship. These lines reveal the heartfelt restlessness of the poetess and her desire to change these condition but she is helpless in breaking these shackles. She has become a refugee in her own country and her life is like that refugee ship.

- (D) I have learned
little more about American history during my few days
back East than what I expected and far less
of what we should all know of the tribal stories
whose architecture is 15,000 years older
than the corners of the house that sits
museumed on the hill.

Reference to the Context-These lines have been taken from the poem 'On the Amtrak from Boston to New York City' by Sherman Alexie. He notices that the Europeans who have immigrated there, have snatched the land of the 'native' Americans and have established their habitat and this is known as New England.

Explanation-While travelling in the train, the poet notices a white woman sitting opposite to him and she looks out of the window. She expressed happiness to see an old house about two hundred years old on the hill top and boasts that it is symbol of the greatness of their history. But the poet does not like this idea because he knows that she does not know the reality but speaks only what she has been taught. He remembers that he has also learnt history in the East but he feels it is not complete. It is much less than he expected. He feels that he belongs to the native tribes and so he should have known more about the old tribal stories. This is as old as fifteen thousand years old. He says ironically that their native culture is much older than the culture of the Europeans of England. That house on the top of the hill is sitting like a memory but it is not so ancient as the old cultural places that belong to the native Americans.

- (E) I know the Indians were living stories
around that pond before Walden's grandparents were born
and before his grandparents' grandparents were born.
I'm tired of hearing about Don-fucking-Henley saving it, too,
because that's redundant. If Don Henley's brothers and sisters
and mothers and father hadn't come here in the first place
then nothing would need to be saved.

Reference to the Context-As above. The poet stresses the fact that the English Europeans boast of their achievements in this country while in fact there are many things better in the native lands.

Explanation-The poet is angry when that woman talks high about how great things the Europeans have done in America. The native Americans, in the very beginning of the discovery of this land, were called Indians. The poet says that these Indians, the natives of America already have many great stories about Waldon Pond and so they need not boast of their achievements. They are living there long before the grand parents and their grandparents of Walden were even born. This means that they know this land and this pond thousands of years before the Europeans and Walden came there. He angrily says that he is tired of hearing the great praises of Henley for what he did to preserve the forest around it. In fact, these intruders are chiefly responsible for destroying this nature. If their brothers sisters and parents had not come to American, their forests would not have been destroyed and so there was no need of starting the saving projects. In a way, the poet blames them that first they destroyed nature and then they show as if they are doing something very great in their efforts to preserve them.

- (F) The white woman across the aisle from me says 'Look,
look at all the history that house
on the hill there is over two hundred years old.'
as she points out the window past me
into what she has been taught.

Reference-This stanza has been taken from the poem 'On the Amtrak from Boston to New York City' composed by Sherman Alexie.

Context-The poem has been composed in the style of narrative when the poet remembers an incident during a journey. All through the poem, the false pride of the white men has been highlighted.

Explanation-The poet says that once he was travelling by a popular Railway Service Amtrak. The Americans had made it in the region which they called their own land. He was going from Boston to New York, as the title of the poem indicates. This region is known as New England because the Europeans claim that they have populated this newly acquired Land. He noticed a white Ameri-

can woman sitting just before him. She was talking proudly about what the Europeans have done there. She continuously pointed out of the window and showed those places and land marks which claims that they belong to the history of the white settlers.

- (G) They call her a young country, but they lie :
 She is the last of the lands, the emptiest,
 A woman beyond her change of life, a breast
 Still tender but within the womb is dry.

Reference -A. D. Hope is counted among the greatest poets of Australia who has expressed deep concern at the contemporary social degradation and loss of values in Australia.

Context-The poem begins with his bitterness though his love for his country is unmistakably perceived. He looks at his country from the point of view of a countryman who has returned to his homeland after a long time and is shocked to see what has become of his nation.

Explanation-In this stanza, the sense of disappointment has become very deep in the poet. Like a visitor he has his own views for Australia and disagrees with the common countrymen who consider that their country is young. He says that it can be called young only in the sense that it was discovered very late but otherwise there is everything quite obsolete. So, those who say that Australia is like a youngman are wrong since it lacks vigour and freshness of the youth. Here everything seems to be dead and lifeless. There is widespread desolation and loneliness which causes a strange fear in the heart of everyman. Everything, all the resources, human and natural seems to have been completely exhausted. There is no youthful activity anywhere but slackness and lifelessness like those of the old. This is why the poet disagrees that the country is young. Another idea also develops in the heart of the poet simultaneously. He feels that though the country is largely populated, it looks to be deserted and desolate. He compares his country to an elderly woman who has no hopes left in her life. All her youth and beauty has withered away, though she is still prepared to feed the baby. The country can still yield great culture, but the people are hopeless and dead.

- (H) And her five cities, like five teeming sores,
 Each drains her, a vast parasite robber-state
 Where second-hand Europeans pullulate
 Timidly on the edge of alien shores.

Reference-As above.

Context-As Hope looks at his country, he finds there nothing but completely widespread desolation where the people are no better than the dead. They are not the living beings with vigour and energy, rather they anyhow pull on with their life.

Explanation-The stanza is a very bitter remark against his countrymen. He is particularly angry at the fact that though, the Europeans and Englishmen have been living there for centuries there is no love in them for the country. They think that they are quite strangers and so in every field of life, they have become merely imitators. Naturally, there is nothing original. They have established five big cities for their habitation but even here the atmosphere of alienation is quite easily perceived. They think that they are not the aborigines and so the feeling of strangeness in very deep seated in their heart. This attitude is particularly responsible for the present miserable conditions. Consequently they are still there in the capacity of the colonisers. The five cities are no more a national glory but they are quite like deep wounds which is soaking the whole life giving energy of the country so they are no better than the dead. They consider that England is their real home and think in terms of England as if in Australia, they are outsiders. This is natural that a secret fear scorches them all the time which has made the national life miserable.

- (I) Yet there are some like me turn gladly home
 From the lush jungle of modern thought, to find
 The Arabian desert of the human mind,
 Hoping, if still from the deserts the prophets come.

Reference-As above.

Context-The poet expresses his profound disappointment at the miserable state of his country. He is pained to see that the people have lost their life energy and originality.

Explanation-Though the poem is extremely pessimistic but at the end in the last two stanzas, Hope's optimism is realised. He consoles by saying that though the whole country is deserted, desolate and devoid of energy, yet there is still a ray of hope. After the presentation of the dismal picture of his country, the voice of the poet softens and he adopts a tone of consolation. He abruptly changes his attitude and thinks that in the world, everything has something great to offer. Even if the country is wild and deserted, it does not matter much since many great thinkers and great civilizations have developed in the wild deserts. The country has always remained an attraction. Since prophets arise even in deserts, so there remains great hope for Australia also. It might also produce great prophets and great culture. Other civilized societies are merely 'lush jungles' in which intellectualism grows but not the prophets. The modern intellectuals develop their ideas but they are not really great. They grow only in the lonely places like the Arabian desert and evolve a philosophy which is not an imitation but totally new and original. So, their contribution to humanity is immense. Therefore, great thoughts and culture will emerge in Australia also one day.

- (J) The song is gone; the dance
is secret with the dancers in the earth,
the ritual useless, and the tribal story
lost in an alien tale.

Reference to the Context-This is the opening stanza of the poem 'Bora Ring' by Judith Wright. In this poem, she expresses her deep frustration and disappointment at the loss of ancient aboriginal culture. Her hatred for the Colonisers is also quite obvious.

Explanation-The poet tells in the very beginning that the condition is very bad and all the ancient entertainments and pleasures have been completely forgotten. The songs now cannot be heard anywhere. The joyful dances and musical performances have become the things of the past. The spiritual and religious performances are now considered quite useless. The stories about the ancestors have been lost as something unknown and the foreign influence has sent them in oblivion.

- (K) Only the grass stands up
to mark the dancing-ring; the apple-gums
posture and mime a past corroboree,
murmur a broken chant.

Reference to the Context-As above.

Explanation-The sorrowful mood of the poet continues throughout. The poet is disappointed to note that the old rings for the dance made by the aboriginals have been lost and can be seen nowhere. Instead, there is only a platform on which long grass is growing. The dancing ring cannot be recognised anywhere. The people previously painted themselves as apple gum trees in different postures. They danced and conveyed various stories only through the movement of their bodies. The performances full of dance and music were presented in that ring. But now all that ancient art has gone to darkness for ever. The murmuring sound of that music and songs can be heard no more anywhere.

- (L) The hunter is gone; the spear
is splintered underground; the painted bodies
a dream the world breathed sleeping and forgot.

Reference to the Context-As above.

Explanation-The poetess laments that all the activities of the aboriginal have disappeared and life has completely changed. The aboriginal hunters are not seen anywhere because the game of hunting is not enjoyed. In this condition, the hunting instruments like the spear and other weapons are lying broken somewhere under the ground because now they are no more used so nobody cares for them. The bodies of men painted in many ways during the dance

performances have become outdated and they are now completely the things of dream. Just as man sees dreams in his sleep and when he wakes the dream is forgotten, so these old entertainments can only be imagined because they are not really seen anywhere.

- (M) The nomad feet are still.
Only the rider's heart
halts at a sightless shadow, an unsaid word
that fastens in the blood of the ancient curse,
the fear as old as Cain.

Reference to the Context-As above.

Explanation-The poetess now directs her attention to the outdoor activities. She remembers that the people are no more seen wandering freely. If someone goes out riding, he only sometimes notices some aboriginal boy or girl sitting silently all alone under the shadow of the bush. In old times, these places were full of the aboriginals but now they are almost lonely. They do not speak and mostly they remain silent. The situation has become worse and mutual affection has disappeared. Under the Colonial influence, the people exploit each other. Man is killing the other man and it seems as if they have become thirsty of the blood of others. This is the situation like Cain had killed his own brother, as described in the Bible.

- (N) Mama raised me without language,
I'm orphaned from my Spanish name.
The words are foreign, stumbling
on my tongue. I see in the mirror
my reflection, bronzed skin, black hair.

Reference-These lines have been taken from the poem 'Refugee Ship' composed by Lorna De Cervantes who is recognised as a Chicano. Chicanos are the Mexican Americans who adopted this label to describe themselves.

Context-As a Chicano the poet faces an identity crisis in California where Americans have different language and social traditions other than that of the poet. The same problem is described here.

Explanation-The poet says that she was brought up by her mother without a language of her own. Her (grand) mother tongue was Spanish but her mother worked in American families where they spoke English, Spanish was forbidden there. Hence she was raised without a language of her own. In this way she was orphaned from her own Spanish. The words of English were foreign to her. She could not pronounce the English words as Americans did. When she looked at her face in the mirror, she saw her bronzed skin and black hair which she inherited from her grand mother. In this way she faces an identity crisis. She is at a loss to decide her own true identity-Mexican or American.

2023

12/ B.A. III English Literature III

D.Kumar's

- (O) I thought the whole world
was trying to rip me up
cut me down go through me
with a razor blade.
Then I discovered a clich'e :
that's what I wanted to do to the world.

Reference-These lines have been taken from the poem "Autobiographical" composed by "Eunice de Souza" a modern Indian women poet.

Context-Being at war with the world for quite a long time the poet ultimately develops an understanding. She learns a great lesson for life.

Explanation-The poet had a strong ego that did not allow her to come to terms with her competitors. She always thought she was right and tried to prove her adversary wrong. Thus she was at war with the world. She thought that the world was her enemy number one. She imagined that she was being torn by the world which was out to cut her being with razor sharp blade. At such a crucial time her inner soul rose to the occasion. She had a vision. Her soul showed her a way. She discovered that she laid more stress on a trivial thing. What she thought to be a striking idea had now become stale and hackneyed through over use. The world blamed her because she herself had been blaming the world. Confrontation between the world and the individual is due to the ego which does not want to subside. Put aside your ego and the world is friendly to you. This seems to be the message of the poem.

- (P) A wind is ruffling the tawny pelt
Of Africa. Kikuyu, quick as flies,
Batten upon the bloodstreams of the veldt.
Corpses are scattered through a paradise.
Only the worm, colonel of carrion, cries :
"Waste no compassion on these separate dead!"
Statistics justify and scholars seize
The salients of colonial policy.
What is that to the white child hacked in bed?
To savages, expendable as Jews?

Reference to the Context-These are the opening lines of the poem 'A Far Cry from Africa' by Derek Walcott. The poem is beautifully presenting the idea of dualism between the British and the French. He has referred to the greatest historical incident when the people of Kenya were fighting for their freedom and this movement changed into bloodshed.

2023

B.A. III English Literature III/13

D.Kumar's

Explanation-The poet talks of the unrest spreading all through the country and the tawny coloured people are passing their life in great misery. The people of the African tribe known as the mau mau fighters are being killed mercilessly. They are very fast and quick in hunting. They are so poor that they do not get food enough and live on only what they hunt because they are savages. They live in the open country which is neither a forest nor cultivable. Their dead bodies are spread all around. The Britishers consider them no better than the worms and humiliate them. They declare that these savage-Africans should not be treated sympathetically and mercifully. They believe that any sympathy will simply be wasted because they do not deserve it. The policy of the colonisers shows that there is no justice. Their life has no value even for a child. They consider that they are no more than the savages and can be compared to the Jews.

- (Q) Really what keeps us apart
at the end of years is unshared
childhood. You cannot, for instance,
meet my father. He is some years dead.
Neither can I meet yours:
He has lately lost his temper
and mellowed.

Reference to the Context-These lines have been extracted from an autobiographical and confessional poem, entitled *Love poem For A Wife-I*, written by A. K. Ramanujan.

Explanation-The poet is in a reminiscent mood. He could not find emotional fulfilment with his wife, which pains him. He always pined for emotional attachment with his wife, but his feelings could never be honoured and appreciated by his wife. She never shared with poet's emotions. Many years had passed of their married life, yet there was a kind of unfamiliarity between them. The poet observes that the main cause of this alienation and unfamiliarity was that they could not share experiences since childhood onward. The early years of life are the formative years. Husband and wife cannot emotionally understand each other and cannot cultivate emotional identification and assimilation with each other, unless they live together childhood onwards. The poet and his wife did not have much knowledge about each other's bygone life because the sources of knowing each other's background were no more. Poet's father had already departed from this world and his wife's father who was in the beginning an ill-tempered man, now had greatly softened in his disposition.

Critical Comments-1. Poet's appearing in a reminiscent mood.

2. Poet's lamentation and brooding over the emotional alienation with his wife.

2023

14/ B.A. III English Literature III

D.Kumar's

- (R) In the transverse midnight gossip
of cousins' reunions among
brandy fumes, cashews and the Absences
of grandparents, you suddenly grow
nostalgic for my past and I
envy you your village dog-ride
and the mythology
of the seven crazy aunts.

Reference to the Context-These lines based on a reminiscent mood of the poet and his monotonous life with his emotionless wife, have been extracted from his autobiographical poem, entitled *Love Poem For A Wife-I*, written by A. K Ramanujan.

Explanation-The poet contemplates over those meetings which were held in the evening with drinking and gossiping and continued till midnights. In these meetings, his and his wife's cousins met together. They met after a long interval so there remained a kind of enthusiasm among them. Their merriment continued from evening to midnight. They gossiped, sipped brandy and chewed cashew-nuts. They could talk and enjoy freely as their elders were not present. Their grandparents had already departed from this world. There was none to create hindrance in their liberty. During these meetings, the poet's wife would become extremely curious to know the details of her husband's past life while the poet envied her wife's childhood because she used to enjoy dog rides. He could not tolerate the invented stories of his wife's seven crazy aunts.

Critical Comments-1. There are touches of humour in the family reunion, cousins' sipping brandy, chewing cashew-nuts and having no grandparents to interrupt the midnight gossip.

2. Poet's feeling sorry for not sharing thrilling.

- (S) These five hills
are the five demons
that khandoba killed
says the priest's son
a young boy
who comes along as your guide
as the schools have vacations.

Reference to the Context-These lines have been taken from the poem '*The Priest's Son*' by Arun Kolatkar. This is in the style of a story in which the poet tells the helplessness of the son of the priest because he himself does not believe in the truth of these legends about Khandoba.

Explanation-The opening lines have been spoken by the priest's son. He is describing the legend of the Khandoba and his father has deputed him to this work. He tells that there are five hills tops visible from there. According to the legend, they are the stone statue of the five demons who had been killed by

2023

B.A. III English Literature III/15

D.Kumar's

Khandoba. He was just a young school going boy and did not know much about these legends. He told only what he had heard probably from his father. These days his schools were closed and so he was free. Hence his father had engaged him in this work of guiding the visitors. This story of the Khandoba legend did not appeal the visitor so he, out of curiosity asked the boy if he himself believed in what he had told him. This shows that they are simply legends and nobody knows about their reality.

- (T) Do you really believe that story

you ask him
he doesn't reply
but merely looks uncomfortable
shrugs and looks away
and happens to notice
a quick wink of a movement
in a scanty patch of scruffy dry grass
burnt brown in the sun
and says
look
there's a butterfly
there.

Reference to the Context-As above. The son of the priest is confused at the question of the visitor whether he also believes in the legend that these five hills are the stone statue of the devils killed by Khandoba.

Explanation-Like many other people, the young son of the priest had also heard it only as a legend and does not know about the truth. So he does not reply and remains silent for a moment. His face shows that inwardly he was worried and uncomfortable. So, to save himself in this condition, he removes his eyes both from the visitor and the hills because he cannot do anything else. Suddenly he noticed a slow movement in the grass below and saw a butterfly there. He thought it a good chance and in order to divert the attention of the visitor from the story he tells him to see that there is a beautiful butterfly. In this way he tried to save himself from this embarrassment.

- (U) There is no story behind it.

It is split like a second.
It hinges around itself.
It has no future.
It is pinned down to no past.
It's a pun on the present.

Reference to the Context-These lines taken form the first half of the poem '*The Butterfly*' by the renowned Anglo Indian poet Arun Kolatkar. It reveals his delicate sensibility towards the lovely aspects and creatures like the butterfly.

Explanation-The poet narrates his own feelings about the butterfly. He tells that the butterfly is not related to any legends as many other things. It is only short living like the part of the second which indicates its limited period of life. At the same time it is free from any legends or stories. Its reason is that it has no attachment with others and is mostly self-centred. The butterfly is the creature of the present and does not have anything like the past or the present. It is a very tiny creature with its yellow wings. In comparison to the joy of the butterfly flying over the mountains, the objects of the earth are miserable and poor so it is certainly better than them. This is why it seems as if it has taken the hills under its wings.

(V) **It's a little yellow butterfly.**

**It has taken these wretched hills
under its wings.**

Just a pinch of yellow,

It opens before it closes

And closes before it o....

Where it is?

Reference to the Context-As above.

Explanation-The poet stresses on the joy of the butterfly and its free movement. It is a creature of the present. This little creature is of yellow colour which attracts others by its charm. It flies over the hills as if it has covered them under its wings. It enjoys freely and the miseries of the world do not effect it in the least. The whole body of the butterfly is no more than a pinch. The hills are large in comparison to the tiny butterfly still it is free and is not bound to anything. Moreover, while the butterfly is very short living, the hills are long living with a definite past and present. The butterfly comes and goes from the world unnoticed so its life is certainly better than any other creature.

(W) **My enemies say I'm a critic because**

really I'm writhing with envy

and anyway need to get married.

My friends say I'm not

entirely without talent.

Reference-This stanza has been taken from the poem 'Autobiographical' composed by Eunice de Souza.

Context-Though the poem seems just to be the expression of her past emotions, personal and family related but it is at the same time a mixture of strong emotions and her ability to laugh at her ownself.

Explanation-The poet says that it is a lesson that man should not take himself unnecessarily seriously to make life happy and easier and that the past should not disturb him. The poetess discloses the conflict between the individual and the world. This conflict forms the central theme of the poem. The title of the poem indicates that the poet tells of her own life, though undoubt-

edly in a light hearted manner. Her pressure is also well realised and the people think variously about her but she is not much worried by such things. She confesses to have killed her father and she is always indulged in the affairs of the world which, she thinks, are in no way insignificant for her. But she also admits that she has not learnt anything substantial from her past experiences and feels as if she has been unsystematic and so is moving to a bottomless pit. This has made her life monotonous.

(X) **Right, now here it comes.**

I killed my father when I was three.

**I have muddled through several affairs
and always come out badly.**

I've learned almost nothing from experience.

**I head for the abyss with
monotonous regularity.**

Reference to the Context-These lines have been extracted from the poem 'Autobiographical' by Eunice de Souza, one of the celebrated feminist poet of Indo-Anglian literature. In this poem she talks about a conflict between the individual and society in a humorous manner.

Explanation-The poetess refers to herself and her family and confesses to have killed her father but she is not serious rather this is just a remark perhaps about that time when she was just a child. It seems to be a reference in a serious comic manner. She then tells that her life has been very busy and she had always been involved in various confused and disorderly things which perhaps she herself did not understand properly but in spite of all this, she could not learn anything from her experience and the result was always disappointing. She felt disappointed every time. She felt as if she was moving to some bottomless direction which had no end and so her life became completely monotonous and uninteresting. The lines show that in spite of the efforts of man, he ends in frustration and for him, life means nothing.

(Y) **One day my soul**

stood outside me

watching me twitch

and grin and gibber

the skin tight

over my bones.

I thought the whole world

was trying to rip me up

cut me down go through me

with a razor blade.

Reference to the Context-As above.

Explanation-The poetess is expressing her situation which she herself does not understand properly. She unsuccessfully tried to commit suicide and humorously says that she had forgotten to leave a note. Then she again tells about her critical condition in the world. She once felt that her soul has come out of her body and is standing before her. She is intently looking at her in a critical manner. The shadow of her soul was not looking happy rather it was looking at her sharply. It was grinning its teeth and was speaking in unclear way which she could not understand. The poetess felt that her skin has stuck tightly to her bones and the whole world seemed to her to have turned against her. The world was sharply cutting her into pieces. It is a realisation that the personality of man and the world around him are in constant conflict.

(Z) I pass my parents

strolling by the Jamuna River
My Mother is a recent bride
her sari a blaze of brocade
Silverdust parts her hair
She doesn't see me
The bells of her anklets are distant
like the sound of china from
teashops being lit up with lanterns
and the stars are coming out.

Reference to the Context-These lines have been selected from the poem 'A Lost Memory of Delhi' by Agha Shahid Ali. Here he remembers his childhood days when he lived in Delhi and how it has changed now.

Explanation-The poet is lost in the memories of past, the days when he was not born. His parents walked by the side of Jamuna River. His father was moving ahead and his mother at that time was a newly married woman in a sari with bright borders. She was wearing anklets and the bells in it were ringing slowly. The hair of his mother then were full of dust and they were parted, looking silvery. The sound of the anklets coming from distance was very charming. They reached home which was lighted by the lantern. The poet imagines to have peeped in and noticed dim light. In the background of that home was the light of bright stars from the sky. The poet thus travels from the past to the present with time, photo has also become unclear.

(AA) And my memory will be a little

out of focus, in it
a giant negative, black
and white, still undeveloped.

Reference to the Context-These lines have been extracted from the poem 'Postcard from Kashmir' by Agha Shahid Ali. In this poem, the poet

gets emotional when he sees the picture of Kashmir and feels that the whole of his homeland has been contracted within this four by six inches piece of paper.

Explanation-The poet says that he was born in Kashmir and has passed a long period of his life there but now he has left it though the memory of this land still remains alive in him. There is an irony that now the whole of Kashmir and the Himalayas have been held in that half inch size of the postcard. Thus one of the most important aspect of his homeland has been reduced to a small size, the postcard he is holding. He feels as if the whole of Kashmir is in his hands. He also realises the fact that when he actually returns to the real life of Kashmir, the real sights of that place cannot be traced because much has undergone a complete change with the passage of time and the activities in that land.

(AB) Now I hold

the half-inch Himalayas in my hand.
This is home. And this the closest
I'll ever be to home. When I return,
the colors won't be so brilliant,
the Jhelum's waters so clean,
so ultramarine.

Reference to the Context-These lines have been extracted from the poem 'Postcard from Kashmir' by Agha Shahid Ali. In this poem, the poet gets emotional when he sees the picture of Kashmir and feels that the whole of his homeland has been contracted within this four by six inches piece of paper.

Explanation-The poet is lost in the memory of his beautiful homeland in Kashmir which he has left long ago and is now living far away. He has always been yearning for the nearness of the beauties of Kashmir and the Himalayas which have always been close to him and he has never forgotten them. Now he is happy to feel that all that charm and beauty is present in his hand in the form of postcard. He is happy to see the places where he will get peace whenever he goes back there. But then he immediately returns to the world of reality from his dreamland. He is deeply disappointed to think of the disturbances caused by war and the terrorists and concludes that everything there has completely changed and the beauty lost. When he returns there, the colours of the land will no more be as beautiful and bright as they were before. The charm of the clean water of Jhelum has been lost because of the bloodshed. The water would have changed its colour from blue to red. The lines reveal the poet's pain at the widespread disturbance in the country which has resulted in its complete ruin. He suggests that his memory of Kashmir is unreliable because it is not now that it was before.

- (AC) My father's body was a town of fear
 He was the only witness to its fear dance
 He hid where he had been that we might lose him
 His letters were a room his body scared
 He came to death with his mind drowning.

Reference to the Context-These lines have been extracted from *Letters and Other Worlds* by the Sri Lankan poet Michael Ondaatje. This is an elegy on the death of his father and is counted among his best poems.

Explanation-In these lines, the poet reveals the complexity of the nature of his father. He was not a man of easy temperament and it was difficult to understand him completely. His personality created the impression of fear and his body impressed everybody before him. He says that his father was the only man who understood himself. It was his habit that he kept his feelings hidden within himself and did not express them. His letters were like a room where he kept his emotions in secrecy. But his mind was drowned in drinking and his thoughts and he met his death with them without revealing them to the world.

- (AD) And then in his last years
 he was the silent drinker
 the one who once a week
 disappeared into his room with bottles
 and stayed there until he was drunk
 and until he was sober.

Reference to the Context-As above. The poet painfully remembers the last days of his father's life and regrets that in fact he died because of his excessive drinking and his loneliness that caused extreme frustration in him. Perhaps this loneliness made him so great a drunkard.

Explanation-The poet continues in the same painful and regretful tone. He does not conceal anything about his father and frankly admits that he was given to excessive drinking. During the last years of his life, his drinking habit was too much and reached the dangerous point. Now he did not speak much and was busy in drinking silently. This loneliness had become so heavy upon him that he had almost alienated himself from everything. It became his habit that every week, for one day, he silently went into his room with his bottles of wine. He remained within and continued drinking till he was badly intoxicated. Then he was quite silent. He never disturbed others even after heavy drinking. The poet seems to save his father at least in this sphere that he neither lost his temper nor was full of irritation even though he had drunk very heavily.

- (AE) I am silver and exact. I have no preconceptions.
 Whatever I see I swallow immediately
 Just as it is, unmisted by love or dislike.
 I am not cruel, only truthful-

Reference to the Context-The lines form the opening stanza of the poem 'Mirror' by Sylvia Plath. In this poem, the poetess stresses the fact that the mirror always tells everything truthfully.

Explanation-The mirror is speaking about itself and tells that its colour is silver and the images that it shows are accurate and exact. It has no favour or dislike for anybody and thus it is free from every bias. It is not affected by fears and anger of the human beings who look into it. It does not judge others by any good or bad thoughts. Although the views of man about others is affected by love or hatred, it is not so with mirror. But it is not cruel for showing the reality because truth in itself is always cruel.

- (AF) Like wet cornstarch, I slide
 past my grandmother's eyes, Bible
 at her side, she removes her glasses.
 The pudding thikens.

Reference-This is the opening stanza of the poem 'Refugee Ship' composed by Lorna De Cervantes, a Chicano American poet. Chicano is the epithet used to describe the Mexican Americans.

Context-Here the poet uses a metaphor of 'Pudding' to describe her mixed identity-Mexican and American.

Explanation-The poet inherited her Mexican identity from her grandmother. But, living with her mother in American homes where she (mother) worked, the poet received American upbringing also. Thus she swung between the two traditions.

- (AG) You died before I had time-
 Marble-heavy, a bag full of God,
 Ghastly statue with one gray toe
 Big as a Frisco seal.

Reference-These lines have been taken from the poem 'Daddy' composed by 'Sylvia Plath', an important poet of the modern American literature.

Context-The girl in the poem hates her father. Here she expresses her feeling of hatred against him.

Explanation-The girl hated her father so vehemently that she had a feeling to kill him. Had she been allowed to kill her father, she would have killed him in a fit of rage. It is another matter that he died his own death. He had an unfeeling heart like a stone. His heart was heavy like a marble slab. He did not believe in a God who is kind and benevolent. Instead, his God taught him cruelty. That is why he had been so cruel to his own daughter. The girl creates a grotesque

figure of her father and imagines his ghastly statue. One toe of this statue is very big. It is like a frisco seal. It is a big fish of blackish colour. Here it refers to the colour of Otto Plath's toe. Otto Plath is the name of the poet's father. Though the poem is not fully autobiographical, yet it has some reference to the life of the poet.

**(AH) This is the Hour of Lead-
Remembered, if outlived,
As Freezing persons, recollect the Snow-
First-chill then Stupor-then the letting go.**

Reference-These lines have been taken from the poem "After Great Pain A Formal Feeling Comes" composed by Emily Elizabeth Dickinson, a poet of modern American literature.

Context-After describing the great mental agony caused by the death of some dearest person, the poetess tells here how the painful feeling subsides making the person normal.

Explanation-When the pain starts the experiencer becomes dumb and motionless. This is the hour of lead as if it were. The person remembers that painful state of mind. Gradually, after passing of time, the person recalls how remorseful he had been, just before. The poetess gives an example of a freezing person who had just experienced the living in a snow-house, but now has come out of it. He remembers the painful time when he was almost chilled. Then he recalls how he came out and became normal. Then he tries to forget his pain as he has to live on with his daily activities.

**(AI) The eye of a little god, four-cornered.
Most of the time I meditate on the opposite wall.
It is pink, with speckles. I have looked at it so long
I think it is a part of my heart. But it flickers.
Faces and darkness separate us over and over.**

Reference to the Context-As above.

Context-The poetess says that the mirror reflects truthfully without any bias. So we cannot say that it is cruel.

Explanation-The mirror calls itself the eye of a little God because it is free from bias. It sees everything with its four corners and thus, because of divine quality, it becomes something above the ordinary. It constantly looks on the wall on the opposite side. The wall is covered with pink coloured speckles all over. This indicates the woman's youthful appearance in the past which with age and time is covered with spots and wrinkles. The wall has become the part of the existence of the mirror. It again and again reminds of the darkness of man's life at present and that life flickers constantly. The reflection in mirror is interrupted by the coming and going of other people's faces and occasional darkness. This separates the wall from the mirror.

**(AJ) Now I am a lake. A woman bends over Me,
Searching my reaches for what she really is.
Then she turns to those liars, the candles or the moon.
I see her back, and reflect it faithfully.
She rewards me with tears and an agitation of hands.**

Reference to the Context-As above.

Context-The glass considers itself the little God because it neither spoils nor improves the reality but presents everything as it is. It reminds the women of their young age which has withered now.

Explanation-The mirror calls itself a lake because the lake also acts like a mirror by reflecting the figure exactly as it is. Both of them have impartial and unprejudiced view of things and life. A woman wants to take glimpse of her beauty by looking into the water but she is disappointed when she sees her true reflection of her advanced age and wrinkled face. Her illusion of old charm and beauty is broken. To pacify herself, she turns to candles and the moon which are actually liars because their dim light does not give a true vision of that woman. But the mirror gives a dispassionate picture even when she turns her back towards it. It does not flatter her by giving her wrong picture of her beauty. Seeing her wrinkled face in the mirror, the woman becomes thoughtful and she is upset. Her illusion of beauty proves false.

**(AK) She comes and goes.
Each morning it is her face that replaces the darkness.
In me she has drowned a young girl, and in me an old woman
Rises toward her day after day, like a terrible fish.**

Reference-These lines have been taken from the poem 'Mirror' composed by Sylvia Plath.

Context: The mirror tells that like the lake, he also reflects the true face and reminds the beautiful woman that her youthful beauty is disappearing and her opinion about herself being beautiful is nothing but simply an illusion.

Explanation: Although the woman frets when she looks at herself in the mirror, the mirror knows that it is her only true benefactor. Every morning, she comes and looks at herself in the mirror. She hopes to find her lost beauty and youth again. The mirror reflects the sense of agony in her because there is no youth and beauty of her past. Now that woman has become old, wrinkled and ugly. She looks at herself with the unending hope of finding herself attractive and full of life again. But she feels disappointment because, just like a fish out of water, she has become terribly ugly and hideous.

(AL) Daddy, I have had to kill you.
 You died before I had time-
 Marble-heavy, a bag full of God,
 Ghastly statue with one gray toe
 Big as a Frisco seal.

Reference-These lines form an extract from Sylvia Plath's monologue, *Daddy*. It is a performative, rather than a 'private' poem.

Context-The speaker has felt almost crushed in the black shoe which has made it difficult for her to breathe or sneeze.

Explanation-The speaker hyperbolically and in a self-dramatizing way boasts that she has had to kill her daddy. But unfortunately he died before he had time to understand life. She found him a figure made of stone. The look of that figure filled in her great horror and fear. As her father died with big toe, the speaker (the poetess) found the figure with a big toe. The toe was as big as a Frisco seal. She also realised her father as a great religious man. Here the poetess mythologises her father's gangrened toe as one grey toe big as a Frisco (San Francisco) seal and thus distanced it sufficiently, at least in the poem to have seen the timid toe objectively through hyperbole; resulting in comedy.

(AM) An engine, an engine
 Chuffing me off like a Jew.
 A Jew to Dachau, Auschwitz, Belsen.
 I began to talk like a Jew.
 I think I may well be a Jew.

Reference to the Context-As above. She could hardly pronounce it. The father's tongue might have silenced her. She could say Ich, Ich, Ich, Ich. She considered every German her father and she regarded German language a vulgar language.

Explanation-The daughter-speaker considered German language an engine. Its sound was like the exhaust of a steam engine. The German language discarded her as the Germans despised the Jews. She refers to German brutalities on the Jews in places like Dachau, Auschwitz and Belsen. She began to talk like a Jew. She thought that she might well have been a Jew.

(AN) And a love of the rack and the screw.
 And I said I do, I do.
 So daddy, I'm finally through.
 The black telephone's off at the root,
 The voices just can't worm through.

Reference to the Context-As above. The daughter realised what she was required to do. Then she made a model of her daddy. She made a man in black with a German look. The poem is in this respect, her own 'Mein Kampf' struggle for survival.

Explanation-The daughter speaker considered her father as a man who loved cruelty and oppression. Then she says that she accepted him as such. Now she thinks that she is free from all considerations about her father. Now her contacts with him since her childhood are completely cut off. She gives image of the telephone. She says if the telephone is off at the root, the voices just cannot pass through. Similarly her relations are also completely snapped. The subtle pun on the word 'worm', here, perhaps refers to the father's worm infested body (now dead, the old man cannot answer the phone) in the grave as well as to the idiomatic sense of worming through (getting through).

(AO) If I've killed one man, I've killed two-
 The vampire who said he was you
 And drank my blood for a year,
 Seven years, if you want to know.
 Daddy, you can lie back now.

Reference to the Context-As above. The daughter-speaker thinks that she is free from all considerations about her father. Now her contacts with him since her childhood are completely cut off.

Explanation-The daughter-speaker thinks that she has killed one person. In fact she has killed two persons-her father and his substitute, her husband. She has killed the Vampire who told her that it was her father and thus for a year he sucked her blood but in reality that vampire drank her blood for seven long years. Now she asks her daddy to go back to his grave and rest. Now the vampire (the black man) has a seven-year itch for another (Assia Wevill, Hughes's girl friend), the father may lie back now, he has a 'worthy' successor in the philanderer. (Actually, the dead father, cannot get back now, he is only present in the husband. It is, therefore, imperative for the daughter speaker to kill two if she has to kill one.)

(AP) Arrive. The Ladies from the Ladies' Betterment League
 Arrive in the afternoon, the late light slanting
 In diluted gold bars across the boulevard brag
 Of proud, seamed faces with mercy and murder hinting
 Here, there, interrupting, all deep and debonair,
 The pink paint on the innocence of fear;
 Walk in a gingerly manner up the hall.
 Cutting with knives served by their softest care,
 Served by their love, so barbarously fair.

Reference to the Context-These are the opening lines of the poem 'The Lovers of the Poor' by the African American poet Gwendolyn Brooks. She ridicules the foolish pride and vanity of the white who profess that they are helping the poor blacks and are giving them money in charity but actually they have no real sympathy rather this is only a hypocrisy.

Explanation- The poetess remembers one incident that had happened with her which revealed the false pride of the white. The Ladies' Betterment League, as is clear by its title, claimed that its members were always ready to help and support the poor black families and often visited their colonies. Once the poetess also noticed that some members of this group had arrived that colony of the blacks where she herself lived. It was afternoon and the light of sun was mixed by the golden bars of the rays. These ladies appeared on the wide roads in that light. Their faces were bright and smooth. They were in great joy and were looking innocent as if they were really dedicated to their aim. They walked softly and delicately and without seriousness. They were perhaps more conscious of themselves. They expressed love but actually there was barbarity and heartlessness within them. The lines show the hatred of the white for the blacks and their show of charity was an act which they did not like much.

UNIT-II

(Dickinson, Sylvia, Brooks and Baraka)

Q. 2. Write a critical appreciation of the present poem 'After Great Pain A Formal Feeling Comes' composed by Emily Dickinson.

Ans. It is necessary for us to know that Emily Dickinson was one of the greatest American poets of the nineteenth century. She did not publish her poems in her lifetime, so name and fame came to her only after her death when her younger sister, Lavinia had got her poems published in 1890. It was the time of the year 1886 when she had died. She got much reputation for her great poetry in the twentieth century, and she was regarded as a poetic genius.

Her present poem 'After Great Pain A Formal Feeling Comes' is regarded one of her greatest poems. In the present poem, she has expressed her strange ideas regarding the great pain which is closely related to Death. It is thought about her that she had been constantly thinking of Death throughout her life. About her conception of Death, Conrad Aiken says, "The theme (of death) was inexhaustible for her. If her poetry seldom became lyrical, seldom departed from the colourless sobriety of its bare iambs and toneless assonance, it did so most of all when the subject was death. Death profoundly and cruelly invited her."

It is the most significant poem showing the great pain related to funeral ceremony, or Death. It contains three stanzas which are related closely to one another with their intricate structure, images and ideas. The poem does not contain any person, or any ritual because it describes a particular pessimistic state of the poetess' mind. The attention of the readers is invoked to centre to the feeling of the great pain. The first stanza is a general statement with its relative elaboration. The poetess makes reference to the funeral ceremony and tombs to express her tragic feelings.

The poetess further suggests that the organs of the body like the feet, heart and nerves had become stiff with a feeling of approaching death. She

suggests loss of sensation as well as isolation. There is also an allusion to the crucifixion of Jesus Christ who had suffered the greatest pain when he had made his great sacrifice in the service of the whole humanity. He had done it in the past, or centuries ago.

In the second stanza of the present poem the stiffness becomes deeper than that of the first stanza. Such stiffness also leads to the loss of consciousness when the poetess compares it with stone, wood and quartz. Then the human body becomes mechanical and moves aimlessly on the ground. After that a feeling of contentment follows which the poetess has expressed in her figurative style.

In the third and the last stanza of the poem, the poetess continues the process of stiffness of the organs of body as well as the loss of consciousness. According to her all physical and mental activities cease and each and every person gives in before ultimate death. It is mixed with the harrowing experience of being frozen to death in snow. At last they lose their consciousness and move towards Death. It is the journey to death through the experience of the great pain, expressed in a unique style by the great poet.

Q. 3. Write the critical appreciation of the poem 'The Lovers of the Poor' by Brooks.

Or
How does Gwendolyn Brooks the marginalization of the Black community of America in the poem "The Lovers of the Poor"?

Ans. Brooks was an African American poet and had seen the poverty and dirtiness in the colony of the black aboriginal natives and the hatred of the white people for them because she herself belonged to this community. In her later period she became political, so her hatred for the white and the sympathy for the suffering, miserable blacks is quite clear in her poems. In the present poem 'The Lovers of the Poor', she has mercilessly and directly attacked the mischief of the whites. She reveals that they make a show of sympathy and kindness towards them, but in fact they are not in the least interested in their uplift. So at places, she has become bitter and satirical.

The whole poem is in the spirit of satirical narration. She remembers an incident of the visit of the ladies of the League to help the poor but she knows that they are not devoted to this aim and so in the very beginning of the poem we note her bitterness :

**arrive. The Ladies from the Ladies' Betterment League
Arrive in the afternoon.**

The opening of the poem with the word 'arrive' and then its repetition is indicative of the sense as if they were aware that one day these women will certainly visit their colony also. But the hatred in these words is quite clear. They had no love or sympathy in their behaviour. They were in fact not expecting that the condition of these colonies is so poor and so they are shocked, perhaps repent why they had come to such a dirty place. So they at once decide that they will go from there.

They have come to donate some money in charity to the 'deserving poor'. The women are white and are repelled and disgusted by what they see and eventually leave as fast as they can, resolving to seek some other, more appropriate object of their charity :

**Keeping their scented bodies in the center
Of the hall as they walk down the hysterical hall,**

so they go to a place which is "something less than derelict or dull". The poem thus is thoroughly satirical. It reveals two aspects at the same time-the hatred of the white for the poor, dirty black people and on the other hand the hatred of the poetess for the artificial and showy white women who profess charity but have no sympathy at all. The phrase 'worthy poor' is quite meaningful and expresses the whole intention of the poetess.

At the end of the poem, the satire becomes more powerful when these fashionable ladies become more conscious of their higher status, "resuming all the clues of what they were". They are trying their best to keep their skirts away from the walls lest it should become dirty by rubbing against it.

Q. 4. Comment upon the autobiographical element in the poetry of Emily Dickinson.

How far can Emily Dickinson's poems be called autobiographical? Give a reasoned answer.

Ans. Emily never composed her poems for publication. The thought was as foreign to her thought 'as firmament to fin'. Her poetry was only her means of giving an outlet to her pent up feelings and to achieve a cathartic effect. To her writing poetry was an essentiality, a safety valve that prevented her from crossing the border-line between sanity and insanity. As such in the poetry of the lady autobiographical facts can be easily discerned and they play a vital role so it becomes necessary for the readers to pay attention to them.

(1) Interest in the Theme of Death-One of the most powerful impressions that registered themselves on the mind of Emily in her early childhood itself was that of death. The obvious reason for her obsessive concern for death was her early acquaintance with it in life. For fifteen years, upto her twenty fifth, Emily resided on Pleasant Street. Her house was very close to a cemetery and from the window of her house she watched the funeral processions of Amherst passing by to the adjacent cemetery-the 'forest of the dead' with its trees of white tombstones. Her first real confrontation with death was when her friend Sophia died. Emily was then only 13 and this death left her in a state of 'fixed melancholy'. Her preoccupation with the theme of death and the sense of gloom that pervades her poetry have certain autobiographical reasons for being there. A number of her poems are elegies written to commemorate her near and dear ones and in many of them she has recorded her own feelings at the time of her own imagined death.

(2) Doubts regarding Immortality-After the death of Wadsworth Emily wrote a letter to a clergyman asking him "Is immortality true?" That really sums

up Emily's attitude towards the possibility of life after death. After her father's death also she said, "I am glad there is Immortality-but would have tested it myself before entrusting him." After the death of her mother she wrote, "We don't know where she is, though so many tell us." Actually Emily's puritan background expected a certain faith from her in the life after death but her logical mind was troubled by certain doubts. And in her poetry we come across an explicit statement regarding this conflict between faith and doubts.

(3) Irreverent Attitude towards Religion-In common with her puritan heritage Emily Dickinson was certainly ethical in her attitudes. The convictions of Puritanism that she had inherited from her ancestors were strongly held at her home and were enunciated weekly in the Church. To a large extent they remained at the root of her thinking but at times the thought that she despised them. In many of her poems she has very unhesitating given words to her disbelief in the conventional form of religion. In one of her poems, for example, she openly professes that she has no intention of going to the Church to celebrate Sunday. She would rather prefer to spend it at home in the company of animals and trees.

(4) Pangs of Unrequited Love-Though all the poems composed by Emily on the subject of love cannot be associated with her biographical facts, the fact remains that there is a group of poems about which there can be no doubt that they were written about Wadsworth. The news of Wadsworth's acceptance of a call to the Calvary Church in San Francisco was received by her with a sense of crisis and it is from this time onwards that she mentions Calvary in her poems. In 1862 alone, this name appears in nine poems. In 1863 she began one of her incomplete poems in rough draft with the moving lines-"Where thou art-That is Home/Cashmere or Calvary-the same....." After the departure of Wadsworth Emily thought that Nature would be different after the crisis and would sympathize with the 'Queen of Calvary' as she called herself. But the fact was that she alone felt the loss. All the flowers, animals, bees etc.

Q. 5. Analyse the poem 'Daddy' with special reference to love and hate relationship between father and daughter.

Ans. 'Daddy' was composed by Sylvia Plath in 1962. It was published after her death in the volume named 'Ariel'. It is the most famous poem of Sylvia Plath. In this poem, she shows her resentment for her father. His name was Otto Plath. He was a professor of biology. He had a premature death because of his carelessness. So the poetess never forgave him. She had a sense of betrayal as long as she lived.

Her love-hate relationship between her and her father is clearly depicted in the poem. It has sixteen stanzas of five lines each. The father is a Nazi and her mother a Jew. He is brutal in nature and she hates her father, who is a fascist. The imagery is direct and starting. The form of the poem is monologue.

The speaker is the poetess herself, who tells her father that he has no ability to look after her physical needs. She refers him to a 'Black Shoe'. She resents him by telling that her last thirty years had been miserable lacking vigour and lustre. She had no love for life and the absence of zeal made her sad. But now, he can no longer dominate her. She even wants her father to die.

When her father's head was put in the Atlantic, many beans of green colour spilled from that head. They scattered over the blue waters of Nausea, off the Atlantic coast. She did not like the subject biology. She wanted his father to attend her, but he failed to do so. Her father's ancestral town had been razed to the ground. So, she could not find his birth place. She only knew that he was a German. Whenever Plath saw a German, she always remembered her father. She never liked his language. She found it to be obscene and disgusting. Since her mother was a Jew, she feels herself to be a little Jewish. There was always fear from her father. He was in the 'German Air Force'. So she was afraid of his language. She could not understand it with ease. She also speaks of women who would get satisfaction from these Fascist men. There were some women who loved her father.

But the father was a devil in the eyes of the speaker. He died when the poetess was only ten years old. At the age of twenty, she again commits suicide to reach him. He could not be with her, when she was alive, so the poetess wants to reach him with only bones. But her effort failed as the people did not let her die. They restored her lack to life. All the small parts of her body were joined together to give it a complete form. Once she came back to life, she knew what she had to do. The image of her father was captured in a model which she made of a man in black with a German look. The bond which she shared with her father had been broken. This is shown by disconnecting the telephone by cutting the cable wires.

She turns into vampire killing two persons. The Vampire in her body is her father; who has sucked her blood for seven years. She tells her daddy to rest. She also tells her father that he was even hated by the villagers, who were rejoicing at his death. She finally cuts all the ties with her father and in the end even calls him a 'bastard'. Like the other poems, this poem too has the theme of 'death'. It is abundant in imagery and similes. It is not a confessional story, but she has used her personal visions of life in this poem. This poem too reveals her hidden self. It gives a peep into the inner agony of her heart. The feeling of hopelessness became an integral part of Plath's life and it is clearly evident in her poem 'Daddy'. She cannot get rid of these feelings. Here she plays part of a daughter who is bereaved of fatherly love and is left alone in this world to face the mental chaos and trauma. 'Daddy' is one of her most famous song. In this poem, she presents a hateful vision of her father as a Nazi and herself as the hopeless.

In her poem, there is the revelation of an infant who has not grown up and is now craving for that state. Her mind with conflicting emotions have always tried to dominate her body. This poem is a self-centered poem. The self is the subject whose sensations make up the poem. The poetess herself reforms 'Daddy' as an allegory. George Steiner calls this poem 'The Guernica of Modern Poetry'. There is a curious mixture of nursery rhymes with similes and metaphors. But, death seems to be the main theme. The love hate relationship of father and daughter is very clearly pictured by Sylvia Plath.

Q. 6. Is Sylvia Plath's poetry confessional or autobiographical poetry?

Ans. Sylvia Plath has written about her own experiences in life. She has endured more than her fair share of life's ups and down. She has revealed her anguish in her poems. In her poems she has affirmed a spirit of rebelliousness. Her poetry reflects a seductive nihilism in contemporary culture that is a barrier to the discovery of one's full humanness—the first step towards trying to find a meaning in life. Sylvia Plath's own attitude towards that self-love for easeful death always remained, on the evidence of her work, profoundly ambivalent, ambiguous and even schizophrenic self divided. The subject of her poems is never anything, but an individual experience.

Rosenthal labelled Sylvia Plath as a 'confessional poet'. He points out many of the motifs and developments present in a confessional poem include the alienation of sensibility by modern war and the technological displacement of human values and the directions of (Anglo-American) poetry, particularly the Romantic and Primitivist criticism of these tendencies, the emphasis on the individual as their victim, and the deliberate brutality of the speaking voice at the end to reinforce the impression of utter vulnerability. The fragmentation of the long poem is an aspect of alienation. (Rosenthal) In confessional poetry the private life of the poet himself especially under stress of psychological crisis, becomes a major theme. Her confessional poetry is highly subjective. It is an expression of personality. In it the poet's self is exposed. The confessional poetry depicts recesses of the poet's mind. It reveals the secrets of the heart and the frustrations boiling in the mind. It contains frank confession of the self. There is open assertion of the self in it.

The poetry of Sylvia Plath is an outlet of her obsessions and frustrations. It describes the four faces of Sylvia Plath's romantic and defiant American personality—difficult daughter, a tortured woman, a violated wife and a misfit mother. Sylvia Plath's poetry questions the limitations of western culture, particularly American culture. Every time Plath writes about her father and his tragic premature death—in, for instance, 'Electra in Azalea Plath', 'The Colossus', 'Full Fathom Five', 'All the Dead Dears' (at last by implication if not directly), 'Little Fugue', 'Lady Lazarus' and 'Daddy' She explores a relationship of

necessity mostly one sided and celebrated in the writing), Sylvia Plath confirms her post romantic 'plight, the perplexity of a self forever recasting and repeating itself as text'.

Sylvia Plath's poetry cannot be wholly labelled as 'confessional' poetry. It is autobiographical also. She has written about her own experiences. Her poetry reveals the incidents in the life of the poetess. Notes of despair, doubt, hopelessness and pessimism find expression in her poetry. She writes about real people and real incidents. The content of her poetry is personal as it is in confessional poetry. But her attitude and treatment towards it are detached and impersonal. She views the subject of her poetry as a stranger and reveals her frustration and disgust through images which mock her own body. The objective distancing of her poetry is significant so it. It labels her poetry autobiographical also. 'Daddy' describes her anguished and repressed self. It is not confessional. She calls her father 'Polack Friend'. She calls him an engine chuffing her off like a Jew. She calls him a 'Panzar-man'. She calls him a brute.

Q. 7. Attempt a critical appreciation of the poem 'Mirror'.

Ans. This poem has been spoken by the mirror itself which clarifies its position and proved its impartiality. So it is like the autobiography of the mirror. It explores the relationship that we have with truth and particularly the truth about ourselves. The poet imagines that the mirror is thinking about itself. She stresses that it is an object to which all of us turn in search of a kind of truth. It preserves its objectivity throughout. It maintains exactness without any preconceptions and says:

**"Whatever you see I swallow immediately
Just as it is unmisted by love or dislike."**

It is devoid of any second thought and has no personal likes or dislikes. This is why sometimes it becomes a source of pain to some. But the mirror gives its clarification that it cannot help itself and 'I am not cruel, only truthful'. This reveals its steadfastness and determination to embrace only truth, no matter what other people may think about it. Moreover, the idea behind is that truth is always cruel to human beings. We often turn away from it, turning our backs to it because it offers to show us naked truth.

The comparison of the mirror with the lake is very impressive because both of them perform almost the same function-that of reflecting truthfully. The poetess presents us with a woman 'searching the mirror's reach for what she really is' since she cannot tolerate the truth she turns intentionally towards 'those liars, the candles or the moon'. But we cannot live without knowing the truth and we turn to it again and again. So each morning, the woman is back, even though it is only to cry at what she sees.

What makes the poem striking is the view point of the poetess. The mirror's life is an unfulfilled one, it can do no more than 'meditate on the opposite

wall' which is painted 'pink, with speckles'. The relation between the woman and the mirror is evidently a complex one they need each other and yet become the cause of pain. It is remarkable that Plath committed suicide less than 18 months later and the poet adopts the mirror's view point in order to explore the ambivalent feelings about herself. One minute the mirror is 'a little god', the next it is needy and alone. It longs to be loved and yet it is in the woman's suffering, her tears and agitation that it receives what it calls a 'reward'. Ahead lies the terrible future for the woman. The description of herself as a 'terrible fish' a cold and motionless woman-rises to torture the poetess herself.

Q. 8. How far the poem "Daddy" is Autobiographical. Give some example.

Ans. Every poetry reflects the mood of the poet. Very often it carries the ideas and feelings of the poet. The poem "Daddy" also reflects the deep emotions of Sylvia Plath, the poet. Though it is not entirely autobiographical yet it gives some glimpse of the poet's personal life.

Plath says that the girl described in the poem is a fictional girl. It is the creation of the poet's imagination. Yet there are some symbolic references to the poet's own life. Let us try to see this.

The girl described in the poem has mixed parentage. Her mother and father belonged to different races. Her mother had married a man of German race. He was proud of his racial origin. He belonged to the Aryan race and considered himself superior to other people. He thought his wife inferior to him. This attitude of her father was not liked by the girl. Differences, got widened. The girl started hating her father on account of this. Her father became a member of the Nazi party. He even fought in the second world war from the German side. He was the follower of Hitler. He hated the Jewish people. As a Nazi he inflicted injuries and insults on the Jews. The girl did not like such behaviour of her father. This is the reason why she started hating him. Gradually her feeling of hatred became so intense that she began to harbour violent ideas. She felt like killing her father. Her father died when she was only ten but her hatred of him did not end with his death. It continued till she became twenty. She made a mental image of her father that resembled Hitler with his stern face. She imagined her father coming to life in a devil's form. She imagined him as a vampire who sucked her blood for seven years. After expressing such violent feelings against her father she, in the end, sends her father's image back to its grave and lie there condemned.

The poem is said to be semi-autobiographical. Poet Sylvia Plath also had German father. Her mother was an Austrian. In this way she also had a mixed parentage. Her father also died when she was just eight. Like the girl in the poem, Plath also suffered depression. She also had violent feelings, though not for others but for her own self. She attempted suicide and finally ended her life by gassing herself. She died an early death, at the age of thirty one.

Plath's poetry is confessional poetry at its best. It expresses her anger, rage and frustration. We find the same things in her poem 'Daddy'.

Q. 9. Write a note on Emily Dickinson as a poet of Nature.

Ans. The Adventurous spirit she shows in her poetry was just the echo of the spirit that was gradually making its way and was to flower in all spheres. She was indeed a curious mixture of a Puritan and a free thinker. The great advances in science had very little impact on her. The Civil War also left her untouched. The references to the age and contemporary events are really few in the poetry of Emily Dickinson. Her seclusion was almost complete.

The isolation that she chose was perhaps a necessity to her. She felt that to keep her identity and individuality it was necessary that she stayed indoors. To master the outside world it was necessary for her to renounce it and hence without hesitation she did it and withdrew to her upstairs room, she chose seclusion so that she could better participate in the common experience of all mankind.

Emily Dickinson was not only a great poet of death and immortality, she was also a great poet of nature. Since she led a secluded life it was well known that she spent most of her time in her upstairs room where she had time and opportunity to observe with a keen eye all the natural phenomena that lay around her. In her poetry we find frequent references to various phenomena of nature. She wrote on flowers, mountains, birds, bees, butterflies. On lightning and volcanoes, on daisies and hundreds of other small objects one sees in nature. Nature was almost heaven for her and in one of her poems she gives vent to her ecstasy. Since she considered Nature as "harmony" it is natural to feel that Emily Dickinson developed a sort of philosophy of nature, like the pantheism of Wordsworth. But she did not evolve any systematic philosophy of nature and her relation with man as was the case with Walt Whitman, William Wordsworth and Emerson. Even the grotesque and neglected aspects of nature did not escape her attention, the rat, the mushroom, the fly, the bat, the snake, the frog, the spider and the caterpillar and engage her attention. For Emily Dickinson Nature is the medium through which she tries to realize herself. She sometimes identifies certain objects in nature with human situations and addresses them like friends. Emily Dickinson came to the conclusion that man and nature are not separate altogether, there is a mysterious link between them. The changes in the moods of nature bring changes in the thoughts of men as well.

She considered death a prelude to immortality. Death is no end, for it only opens the gates to eternity. When she surveys life as it could be known, she finds no system no rational gradation in it. She finds no traces of God's majesty either in this world. She saw only mutability in life.

Q. 10. Analyse the imagery in the prescribed poems of Sylvia Plath.

Or

Comment on the use of imagery in the poems of Sylvia Plath. Or

Comment on the images and allusions Sylvia Plath uses to describe her feelings for her father in 'Daddy'.

Ans. Imagery is a very prominent note in the poetry of Sylvia Plath. The images in the poems of Sylvia Plath are striking and suggestive. They are

often associated with Death and they are drawn from life and nature. Sylvia Plath is a symbolic poet. Her poems are essentially emblematic. They derive their meaning, both profound and sometimes literal, from an underlying code in which objects and qualities are endowed with stable significations and hierarchized. (Annette Lavers) The symbolic net which Sylvia Plath casts on the world of perception has above all a personal value. Plath's themes and images are saturated with personal significance or symbolism. There is 'cultural imagery' in Sylvia Plath's poetry; classical reminiscences, references to historical events, contemporary allusions numerous Christian anecdotes and symbols, philosophical concepts, legends (such as that of the Vampire) and superstitions (such as that of the cracked glass as a portent of death).

The poem 'Daddy' is abundant in imagery. In it the imagery is direct and starting. 'Lady Lazarus' is full of images. The images of Lady Lazarus, of people and of the world are very striking. The Death image is notable. 'Tulips' is full of images of which the tulips themselves are a striking one. The images of the tulips, of snow-of Sun-rise, of the pillows and eyelids, of the sea gulls, of pebbles of water, of a nun, of red wounds and of the African cats are striking. The long list of the images shows the richness of the images in the poem. The poem 'Colossus' is a highly imaginative poem. The poem is full of images and metaphors. The images are drawn from nature. The poem is full of images and symbols. The poem 'Loves Letter' abounds in images and metaphors. It has striking images. All the poems are highly symbolical and suggestive. These images reveal her imaginative power.

John Rosenblatt asserts that there are four basic sequences of images that define the Lady's identity. As the beginning of the poem, the Lady refers to herself as cloth or material and so the corresponding comparisons are : Lamp shade, Jew, Linen, Napkin. Then the Lady speaks of herself or only body and as with Sylvia Plath's technique the body is symbolised by separate organs, to hint indirectly at death that leads to the disintegration what has been assembled together by the elements. The Lady, therefore refers to her knees, skin, bone and hair. In the third transformation of her identity the lady becomes a physical object : gold, ash, a cake of soap and finally resurrected from her ashes, she becomes a red-haired woman-a witch and a cannibal who will eat men like air. There is a transition from a sequence of body images (Scars, skin, bone, knees, hair, heart to a series of physical images (opus, valuable, gold, baby) as the Lady shifts her address from the voyeuristic crowd of gentleman and ladies and enjoying 'the big striptease' to the German Doctor poking and stirring flesh and bone.

For the eyeing my scars, there is a charge

For the hearing of my heart-

The example reveals a strain of grim, sardonic, sardonic humour in Sylvia Plath. In 'Daddy' the poetess calls her father 'a peacock friend'. She calls him an 'engine chuffing her off like a Jew'. She calls him a 'Panzarman'. She refers to him as a 'black shoe'. In a marvellous surreal image Sylvia Plath creatively juxtaposes a 'dismembered' tongue caught. Stuck in a 'barb-wire snare'. This night image suggests a multiple context. It recalls, at once, a childish doodle. In the last stanza, Sylvia Plath transforms the psychological and subjective into myth, legend, folk-tale and popular narrative. The images are fine. Sylvia Plath manages them ably and efficiently. We observe the daughter-speaker's Electra fixation here on the Father.

Q. 11. Discuss Emily Dickinson as a modern poet.

Ans. Emily Dickinson is now regarded as one of America's best poets. In her life-time only seven of her poems were published and they were also published anonymously. Hence, as a poetess she had earned no name fame during her lifetime. Even afterwards also many voiced their opinion against Emily.

It was round about 1930, her birth centenary year that people start reading her poetry with considerable enthusiasm. In 1939 whichever professed. "No finer body of lyric poetry by an American author of the century can be found" and in 1955 Robert E. Spiller adjudged her "One she great poets of all times" when we talk of Emily it is not at all in relation of the poets of her own generation but to those of the 20th century. Every critic who admired her recognized her intimacy with what we call 'modern poetry'. The editors of the American Tradition in Literature said, "readers of the 20th century would understand her better for it was their idiom she spoke." The words are only too true. When we read Emily today, she strikes an immediate chord in our hearts as she seems to be giving voice to something that resides deep into our own selves. Emily was, beyond any doubt, far ahead of her own times. She anticipated the themes, techniques and poetic modes and vocabulary of the coming generation and "experienced, far in advance, the skepticism, the freedom of expression that flourished after the First World War."

(1) Spirit of Gloom: Emily Dickinson can in no way be called a pessimistic writer preaching frustration and depression to her readers. But at the same time no one can deny that she attached a lot of importance to pain and suffering and regarded happiness only as an oasis in the desert of grief. In her poetry she gives voice to a deep sense of deprivation and alienation.

Extreme anguish and pain, she believes, lies behind every outward show of joy and underneath the apparent happiness lies pain. The anguish leads into the very vitals of life.

(2) Exploration of Human Psyche: With the theories of Freud, Jung, Adler and many other psychologists gaining impetus in the modern times literary

artists have also shown a definite inclination toward probing deeper and still deeper into the psyche of an individual. The emphasis is never on the outward reality as on the inward one. Emily Dickinson has also evinced a preference for the exploration of the subconscious self of the human mind. With her sharp and penetrating insight she goes deep into the inner recesses of human soul and grasps the essence of human experience. "Success is Counted Sweetest", "To Fight Aloud is very brave", "The Soul Selects her own Society", "The Soul has Bandaged Moments", "The Soul's Superior instants and many others" may be cited here as examples of the point under discussion.

(3) Dramatization of Emotions: In the modern times we have had certain movements like 'Expressionism' and 'Impressionism'. The followers of which attempted to convey their emotions to the readers in a dramatic way. In the Romantic Age, on the other hand, the poets merely described the exuberance of emotions, catalogued them and narrated their impact on the poet. In the modern times the emphasis is upon communicating the emotions through images and symbols rather than on merely stating them. In this respect also Emily Dickinson appears to have anticipated the modern method. Her images sometimes create natural or social scenes but are more likely to create psychological landscapes. It is a method which is typical of the Imagists and Symbolists who composed their poems in the 20th century.

(4) Objectivity: The poetry in the 19th century was subjective in its extreme. All the writers of the time were so engrossed with their own selves that they had little time for anything or anyone else. In the 20th century, however, there was an all round rebellion against this obsession with the subjective self.

(5) Poetic-Technique: In the modern age there has been revival of interest in the metaphysical school of poetry. The poets like T. S. Eliot and others have shown a special inclination towards the employment of metaphysical conceits in their compositions. Emily Dickinson also evinces a clear preference for new and shocking images and epithets and in her poetry there is a clear cut predominance of wit and intellectual element. In her poetry we come across a blending of symbolism and allegory. This is one reason for some readers' difficulty when they encounter her poems for the first time. Her evocative powers are paramount. She is always a challenge to the readers. Her metaphors are sometimes telescoped. They incorporate elements so condensed or disparate that they must be elongated, drawn out like a telescope, to reveal the full structure of a picture or idea.

Q. 12. Write a critical appreciation of the poem 'Wise I'.

Or

What is the message and central idea of Wise I?

Ans. Amiri Baraka is one of the greatest African-American poets who are devoted to saving their native culture, language and music. He was overwhelmed by the racism, poverty and political disillusionment and these feelings we find in this poem also. The poet powerfully expresses his views against the

destruction of the originality of his community and songs 'nobody knows The Trouble I Seen. This is an indication that he has well realised the danger to his originality and seems to invoke the people to wake up and try their best to save it. He fears that their freedom of language and music has been completely banned and this is an attack on their culture. We realise his concern when he says that there are enemies around them :

**Who won't let you
speak in your own language
who destroy your statues**

He deals with the issue of political racism. He has attacked those political forces which are attacking their roots. The widespread suppression and discrimination at every stage pains the poet very deeply which has been expressed in this poem. There is usual confrontational style. The element of pathos enters with the reference to suppression and exploitation. The lyricism and verbal music are inseparable. In the poem Baraka exhorts his fellow Blacks to cherish, protect and preserve their 'boom ba boom' music and culture. He expresses his troubles and sorrows which no one can understand but only his fellow African-Americans. He highlights the marginalisation of oppression of the Blacks at the hands of the Whites. He warns at the end of the poem to start working at once because it will take very long period to recover the whole damage :

**probably take you several hundred years
to get
out !**

These shackles are hard to break and so he exhorts the people to face the challenges and not be disheartened or defeated by the troubles. The style of the poem is clearly confrontational. There is an element of pathos also in the presentation of suppression and exploitation. The poem is a powerful social criticism and the poet has given his thoughts and emotions through skilful use of vivid imagery. The poem is in a tone of challenge and in inspiration.

UNIT-III

(L.D. Cervantes, Alexia, A.D. Hope and Judith Wright)

Q. 13. Attempt a brief critical appreciation of the poem 'Australia'.

Or

Write a critical appreciation of 'Australia'.

Ans Australia is one of those great and monumental works which brings out the personal and poetic characteristics of A.D. Hope in one stroke. This poem is certainly profoundly patriotic in spirit but it is also realistic. Hope does not praise Australia but brings before us the realistic picture of the country from the point of view of such a countryman who has returned after a long time

and is shocked to see that nothing has yet changed rather instead of progress, he finds degradation and drawback to his dismay. The whole atmosphere of the poem is pessimistic because the poet laments the lifelessness and lack of vigour among his countrymen. His attitude to nature is also transformed and the poet finds no joy or pleasure in the hills, trees or the vegetation. He points this dismal picture in the very opening of the poem when he sings:

A nation of trees, drab green and desolate grey.

He is pained to see that there is no hope left in any sphere of the life of Australian society. Everything seems to be obsolete and tired like an old man.

They call her a young country but they lie:

She is the last of the lands, the emptiest

We realise the heartfelt pain and disappointment in the poem when he compares Australia to a woman who has a breast still tender but with in the womb is dry'. These similes and metaphors are very pointed which impart the poem a touch of realism as well as autobiography. For Hope, thus Australia is just an image replete with horror, waste and desolation and this idea has been highlighted when the poet sees the same horror of the battlefield in various aspects of nature:

In the field uniform of modern wars

Darkens her hills, those endless, outstretched paws

Of Sphinx demolished or stone lion worn away.

In this way, the whole description is marked for its vivacity and graphic realism. It is not an imagination or the dreamy world of romance and wonder but the modern war torn society. Which we see in the centre of this poem.

Hope nowhere lets his country down but behind these painful expressions is hidden a secret desire to awaken the people to identify themselves with the land of Australia and contribute what they can do to the development of their nation. The most pinching factor for the poet is the strong sense of alienation that is easily perceived in every citizen. They do not think in terms of Australia as their country but as if they are strangers there and belong to some distant land. This alienation in them is the greatest obstacle. They lack originality and have become simply imitators. Europe and England is their model and for everything they look at them to be guided. Hope condemns this attitude very vigorously when he says that these people are:

a vast parasite robber-state

Where second-hand European pollute

Timidly on the edge of alien shores.

Here the tone of the poet is very bitter and his anger is quite obvious. He goes to the extent of feeling dejectedly that whatever they have done here is more damaging than constructive. The five cities that they established add nothing to the glory of the country rather they are like those sores which are drying the sap of the people.

Q. 14. Write a note on the poetic characteristics of A. D. Hope. Or Critically examine A. D. Hope as a poet of Australian reality.

Ans A.D. Hope is counted among the foremost poets of Australia. His poetry consists of profound patriotic emotions and everywhere he praises his country. But his descriptions quickly attract the attention of the readers because he is not simply a blind patriot and nationalist but is also equally aware of the glaring weaknesses and short comings of the Australian society which he has frequently pointed out in his works. This is why his poems are remarkable for their realism. He exercised very profound and powerful influence on contemporary Australian poetry. Another remarkable feature of Hope as a poet is that he has not broken away from the traditional Australian poetry. He uses the traditional forms and rhythms to depict the contemporary Australian reality still we realise something of novelty in them because the treatment of theme is his own. Instead of following the old customs and patterns of thought, he has given a new mould to the ideas in Australian poetry and thus has widened the scope of treatment. He is not confined to the popular traditional praises as other poets sing but he breaks this hollow and touches the evils of contemporary society. So, his poetry has become a mirror of the prevailing conditions and a source of inspiration for the people to improve themselves. It is, in a way, a comment upon the contemporary values. He is wonderfully successful in this effort by his passion for reality, his experiences of unfulfilled love and a strong sense of isolation. With a deep searching insight he analyses everything impartially which has imparted universality to his poems. In fact, singing of Australia, he sings of the weaknesses of human beings in general. This is why frequently his tone is didactic and grave along with being serious and painful. He often becomes bitter and satirical at those follies of human beings, particularly his countrymen when they are not easily prepared to mend their ways. In Australia, he is very bitter when he tells that the Australians are not much interested in their originality, rather they are happy in imitating Europe and particularly England in every sphere of their life. He says:

a vast parasite robber-state

Where second-hand European pollute

Timidly on the edge of alien shores.

Such realisation makes him sorrowful and he is grieved to note that the country is 'without song, architecture history', we note his bitter frustration in his outburst that:

'They call her a young country, but they lie'

and 'Whose boast is not : 'we live' but 'we survive.'

Thus, by means of his poetry he comments on contemporary values and conditions and seeks to provide insight into human experience. If we analyse the whole poetic creation of Hope, we will find that it is relates with the

element of intellectualism, it is not simply a narrative of description but that the poet wishes to say something to the readers through his poems. They are a peculiar amalgamation of intellect, experience and wide spread frustration. So they are marked with a spirit of challenge and fearlessness.

He calls the modern civilization as worthless and misleading 'the lush angle of modern thought'. But this tone of satire and bitterness is not visible everywhere. In poems like *The Death of the Bird*, this praise is of a different kind in which he is all praises for the mysterious attraction in the Australian land that:

For every bird there is this last migration

Q.15. Write a critical appreciation of the poem 'Bora Ring' by Judith Wright.

Ans. The poem Bora Ring is another powerful voice of Judith Wright in favour of the aboriginal Australians and expresses her dislike for the Colonial forces. She is deeply frustrated to find that everything old and original has been completely wiped out and those enjoyments and spiritual and cultural life have become the things of dream. A large number of aborigines have been turned out of their original lands, they have been enslaved and are exploited very badly. This situation of the country has been the central theme of the poems of Wright and the same idea of frustration we find in this poem also. The poetess has noticed this dismal condition since childhood and had the first hand experience of this injustice so her sympathies are sincere and her pictures of torture and pains spreading all around are quite graphic. In this poem, the poet expresses her deep anguish, love and sense of guilt. She is sorry at the state of affairs that the old life and culture of the real Australians has been completely wiped away by the Europeans who have Colonised the whole country and the people are distressed under their control. The whole originality has been eliminated. It is the memory of the aborigines and their heartless massacre by the whites to grab their land that returns to the poet and her sympathetic imagination is set a flame. We notice the poetess internally pained at this condition which she spontaneously expresses in this poem also.

The poem begins with the expression of deep anguish and pain at the loss of the original culture of the native Australians. The Europeans have exploited everything in their gains and the whole country is devoid of spirituality now. They settled down in different area and wherever they went they wiped out everything native.

This indicates that the Colonisers have rooted out everything and even the past original enjoyment and entertainments have disappeared. The rings made for the people to sing and dance have become lonely since the performances there do not take place, long grass has grown and the sound of song and music is no more audible. The other remarkable feature of the aboriginal Australian culture was hunting, a game that entertained them and the people often enjoyed it. But even this has gone for ever and has become a thing of dream. Since there is no more hunting now the weapons have been destroyed. The poetess says:

The hunter is gone; the spear
is splintered underground; the painted bodies
a dream the world breathed sleeping and forgot.

Even the national art has been destroyed and outdoor activities have been stopped. The aborigines have almost completely disappeared from the land and they can be seen only sparingly. The wanderers see them only rarely sitting in the shade of a bush. The human ties have been broken and inhumanity is noticed all over the country. It is only some sensitive rider who would pause to take a look of an aborigine hiding shyly. All this is very fearful and the poet fears that this inhumanity and exploitation is no less than the curse of Cain who had killed his own brother.

Q. 16. Write a critical appreciation of the poem "Refugee Ship" by Lorna De Cervantes.

Ans. Cervantes is a Mexican American and because of these nationalities, she was never comfortable. The poem reveals this restlessness and we feel her heartfelt grief at this helplessness in every line of the poem. The title of the poem, in the very beginning, creates an impression on our mind that ship symbolises the life of the poetess herself. She tells that she has become alien in her own family and country and nobody but her own family atmosphere is responsible for it. The life of Cervantes is a proof that she always worked actively for the Chicano Community, a group to which women like her belonged. The word Chicano was coined to refer to Mexican Americans and their women adopted it to devote their own identity Cervantes belonged to this group.

The poetess feels herself lonely as a refugee in the land of white Americans though she has native American and Mexican blood in her veins. In a way, she was the native original inhabitant of this land but people like her have been dispossessed now which made her feel a refugee. She laments her helplessness how she grew up speaking English as Spanish was forbidden at home by her mother and thus she was orphaned from her mother tongue.

The greatest difficulty with her was that she considered herself a woman without language since she had been alienated from her mother tongue. She was always in difficulty while speaking or using English and

**The words are foreign, stumbling
on my tongue.**

Consequently she could not master any of these languages and become bilingual. She notices some other differences also. She is a woman of bronze skin and her hair is black while the Americans are white. This difference again has become a great obstacle in their unity. This loneliness is so powerful that she seems to have lost freedom in almost every field of life.

**I feel I am a captive
aboard the refugee ship.**

This lonely ship of her life has lost its way and will never reach its destination.

Q. 17. Write a critical appreciation of the poem "On the Amtrak from Boston to New York City" by Sherman Alexie.

Or

Examine the reaction Sherman Alexie shows towards Americans as revealed in 'On the Amtrak from Boston to New York City.'

Ans The poem relates the poet's experience during a railway journey when in the compartment he had been forced to talk to a woman sitting in front of him. The poem is a narrative of the whole incident but becomes interesting by the introduction of the dramatic element, though both of them practically speak nothing. The poet expresses his own reaction to the pride of the white European colonisers who think that they have created a history in America while, in fact, the cultural history of the native Americans is more than 15000 years old. He becomes satirical when he tells that the English woman pointed to an house which was visible through the window and proudly said:

look at all the history, that house
on the hill there is over two hundred years old.

The pride of that woman and the bitterness of the poet, both can be realised together in this short statement. This vein continues all through the poem.

The basic theme of the poem is that the natives in America have been rudely and forcibly dispossessed of what was theirs. They were called Red Indians and later Native Americans. The poet's dislike is seen in his statement that they have destroyed the wealth of nature in this country. Even those things which have existed there for centuries are claimed to have been developed by them and thus they are trying to change the whole ancient history of the country. The woman asks him if he has ever seen Walden Pond. It is a place where Thoreau had spent two years of a simple natural life which he refers in his book Walden. In the white American schools, the past history is taught in this way that this place is attached to his name but this is not true. According to tribal stories. If we go back, we find it about 15000 years before while this story about the pond is only two hundred years old. Here we find the poet's anger.

The poem has become more powerful in the statement that their culture is much older than the grandparents and their grandparents were born and the natives were living around there:

I know the Indians were living stories
around that pond before Walden's grandparents were born
and before his grandparents' grandparents were born.

Thus, he refers to the age old native culture of the Americans which the Europeans are destroying and foolishly boast of their new establishments.

The poet refers to one more contemporary incident. The Rock musician Henley helped in starting the Walden Wood Projects in 1990 to save the wood-lands surrounding Walden's Pond but it was their own fault that they had themselves destroyed them while the natives always lived near nature and always saved them. So they need not start any such projects. In a satirical tone he says that if the white settlers had not come there and started destroying the forests in the name of commercial and industrial development, such preservation project would have been useless.

Q. 18. Write a note on the significance of a physical place in representing cultural identity in "Bora Ring."

Ans: In the poem, Bora Ring by Judith Wright, the poet expresses the significance of a place in representing cultural identity. In encountering a long abandoned Bora Ring, the persona is led to reflect on the significance of place in embodying cultural identity. This highlights the impact of white settlement on Indigenous culture and the ceremonial site that embodied Aboriginal tradition through rituals and communal gathering. The poet expresses a strong sense of loss that has occurred as a result of the change in society where the ancient culture of Indigenous Australians has been dismantled. Physical place has been expressed as integral in shaping cultural identity. In the case of Bora Ring, a sense of cultural loss is identified with loss of place, as a result of white settlement. In the 2nd stanza of Bora Ring, Wright indicates an understanding of the impact of place in expressing cultural identity. Wright conveys the loss of Aboriginal culture due to the eradication of their land in; "Only the grass stands up to mark the dancing ring". The visual imagery of grass being the only body of environment left in the bora ring reflects the disappearance of Aboriginal culture due to the suppression of Indigenous sacred land. Additionally, The use of the adverb "only" depicts the abandonment of Indigenous tradition after white settlement. Moreover, ideas of loss and isolation are conveyed through exploring the significance of land to Indigenous cultural identity. Wright also demonstrates her understanding of the impact of place in symbolizing Indigenous tradition in stanza 2 of the poem, Bora Ring. Wright expresses the loss of cultural pride and identity as a result of white settlement subsequently following the destruction of Aboriginal land in stanza 2. In the quote "The apple gums posture and mime a past corroboree" the use of personification of an apple gums posture being stooped, reflects the native Aboriginal tree being stooped in pride. This indicates loss of Indigenous cultural pride and reveals that through the impact of white settlement, Aboriginal tradition has been belittled. Furthermore, use of the noun "mime" reflects connotations of silence, which demonstrates abandonment and loss of culture being forgotten. Wright's reflection of an

Aboriginal corroboree ceremony is indicated through her choice of past tense. The statement "past corroboree" is used to reveal loss of culture as this significant event is being labeled as a past tradition. Hence, the poet manifests Indigenous loss of cultural pride and identity as a result of white settlement subsequently following the destruction of Aboriginal land. In the poem, Bora Ring, Judith Wright conveys an understanding of the importance of a physical place in embodying cultural identity.

UNIT IV

(Derek Walcott, A.K. Ramanujan, Arun Kolatkar, Enoch
Desouza, Agha Shahid Ali, Wole Soyinka, Michael Ondaatje)

Q. 19. Write the critical appreciation of the poem entitled 'Love Poem For a Wife-I'. Or

Trace the development of thought in 'Love Poem For A Wife-I.'

Ans. Introduction- The poem entitled 'Love Poem For A Wife-I' appeared in Ramanujan's second anthology, *Relations; Poems*. It is an autobiographical and confessional poem like most of the poems of A. K. Ramanujan. The poem concludes with the problematic uncertainty, with which it begins, implying that the speaker's desire to enter another life is brought with disillusionment. The ironic twist at the end of the poem confirms the stasis underlying the relationship as also the persisting acrimony and jealousy that have been responsible for the speaker's own emotional aridity. The element of dramatic surprise, latent in self's involuntary betrayal of its real feeling is a prominent feature of the poem.

An Account of Poet's Married Life- The poem is an account of the speaker's married life and the reasons which have led to the failure of his marriage, particularly the worsening of the conjugal situation with the passing of the years. The poet broods over the emotional alienation with his wife, with whom he was married long ago. So, he could not find emotional fulfillment with his wife, which gives him pain. According to the poet the main cause of this alienation is that they could not share experiences since childhood onward.

Thought-Content- The speaker (the poet) tells his wife that the reason for the disharmony, which has been a feature of their married life, is that they had not been familiar with each other as children and had therefore not shared each other's experiences as children. The disharmony had deepened towards the end of their years for the same reason. They had no knowledge of each other's family background and the nature of parents. When the cousins of the speaker and his wife happened to meet, they sat down to gossip, while sipping brandy and chewing cashew-ruts. At these meetings, the wife would suddenly become curious to know the details of her husband's past life. She formed the impression that the poet could achieve anything unique in life

due to Fate or God's Providence, otherwise he was a born fool, not capable of doing anything great or unique. The knowledge of his wife's affair with a Muslim boy made the poet jealous and unhappy.

The poet then goes on to say that sharing of childhood experience is essential for achieving emotional integration in material life. He ironically suggests two alternatives. First, people may follow the example of Queen Cleopatra of Egypt, who married her own brother and thus they shared each other's childhood experience. It was a common social practice in ancient Egypt. Secondly, they may follow the custom of child marriage.

Humour, Wit and Irony-This poem shows Ramanujan's gifts of humour, wit and irony. The title itself is ironical because it is not a love-poem which Ramanujan has written. The poem exposes the deficiencies, shortcomings, and faults of the woman whom he has married. The speaker does not praise himself by any means. He speaks about himself also in a disparaging tone, but his irony and wit are directed chiefly against his wife and against his wife's father. The speaker ridicules his wife for her talking a lot about her seven crazy aunts who probably did not exist at all. He ridicules her for having had dates with a Muslim boy and for coming home late at night and telling her father that there was nothing at all between them. Further he ridicules her for getting into a meaningless discussion with her brother James as to where precisely the bathroom was situated in her grandfather's house in Alleppey. He also ridicules her for having offered her family heirlooms and her husband's earnings to James if she lost the bet.

Two Witty turns for justifying His Arguments-The speaker presents two witty turns in order to justify his arguments. He points out two customs. At first he refers to the custom founded by the ancient Egyptians. According to their custom the heir to the throne should marry his own sister because the marriage was then sure to prove successful because the prince and his sister would be able to share their childhood experiences. Secondly, he refers to Hindu custom in which come Hindu mothers betrothed their sons and daughters even before they were born.

Q. 20. How does the poet, Micheal Ondaatje mourn the death of his father in his poem letters and other words?

Ans. The poet Michael Ondaatje was born in Colombo, Sri Lanka in a Dutch family in 1943. In those days his father Mervyn Ondaatje lived there. His father was addicted to wine. He used to drink in excess. He died on account of this habit. Later on, the poet wrote an elegy on the death of his father. An elegy is a song of lamentation for the dead. The poet wrote this elegy in free verse. It is entitled letters and the Other Worlds. The word 'letters' in the title refers to correspondence and to literature. The 'other world' refers to the world of letters that the poet's father inhabited in the last years of his life.

Expressing his feelings for his dead father the poet compress him with Adam before the fall. God had forbidden Adam to eat the fruit of the tree of knowledge. But he disobeyed the heavenly father and ate the fruit of that forbidden tree. As a result of this he fell on the earth of death and disease. His right to live in paradise was forfeited. The poet's father also drank the forbidden fluid and died as a consequence of it.

Narrating the story of his father's life the poet recollects some of the unforgettable episodes. Once he managed to stop a procession of elephants and dancers in a Colombo street. He was drunk and happened to come before the procession. He could not balance his body. Then stumbled and fell on the ground. The procession had to stop. He rose to fame by such an accidental fall. People thought that he was a supporter of the Home Rule Movement going on in the country in those days. The movement led to the country's independence in 1948.

The poet remembers another interesting incident. His father and mother had gone to see of a newly married couple who were going to Aden by ship. They arrived on the Columbo docks to bid farewell to the couple. Father got annoyed on even mother's emotional gesture. He at once jumped into the waters and swam to the ship waving farewell to the sailing couple. This incidence was reported in the Ceylon Times as the broken hearted parting friends. The poet's mother wrote to the editor of the newspaper telling him the truth. She said husband was drunk rather than broken hearted.

The poet mourns the death of his father writing about his sympathies. He says-His heart was widening and widening and widening to all his children and friends. He lived in his room lonely, writing letters or reading books. He also drank to his fill. He died in his room after falling dead drunk. The blood entered his brain and he died in minutes.

Q.21. Write an essay on Ramanujan as a poet.

Or

Discuss the characteristics of Ramanujan's poetry.

Or

Discuss A. K. Ramanujan's poetic craftsmanship.

Or

Write an essay on Ramanujan's contribution to Indo-Anglian poetry.

Ans. An Eminent Poet-A. K. Ramanujan is a born poet who has given a new direction to Indian poetry in English. He stabilizes his position as one of the most talented of the new poets. His poetry is the product of a specific culture and his real greatness lies in his unsurpassable ability to translate this experience into terms of another culture. He is a flawless artist who tries to achieve perfection. He uses language which is rich in subtlety, nuance, and colour, and yet retains its precision, adjusting both to revive and the pointed thrust of immediate experience.

Reference of the Family Members and Hinduism in His Poems-The family figures most prominently in Ramanujan's poetry. Indeed the family may be regarded as one of the leading themes of his poetry. Ramanujan seems to

believe that living in the midst of relations binds or fetters the feet of a man. To live away from relatives means a sense of deprivation, but to live among them curbs one's freedom. His poetry is rooted in the family.

In Ramanujan's poetry, we find a most interesting as well as intriguing blend of modernity and orthodoxy. It has been well said that the family is one of the central metaphors with which Ramanujan thinks. His poetry is full of references to his father, mother, wife, sister, aunts, cousins, nephew etc. Equally important in his poetry is his emphasis on his Hindu heritage.

Sharp and Acute Historical Sensibility-Ramanujan is interested in the history of his family of which he gives us glimpses in the poem '*Small Scale Reflections On a Great House*' and in the equally elaborate poem entitled '*History*'. But he is also interested in the history of his country even though he has been living for the last many years in a foreign country. His interest in his country's history is powerfully projected in several poems. His awareness of the tragedy of his country, which he describes as the ancient chaos of a country, finds expression in such poems as '*Compensation*' and '*The Last of Princes*'. He links his familial experience with his historical consciousness in poems like '*Conventions of Despair*' and even more so in a much later poem '*Prayers to Lord Murugan*'.

The Poems Celebrating Love-A. K. Ramanujan has also written a few love poems which deserve attention. '*Love Poem for a Wife-I*' is one such poem. This poem is a revealing comment by Ramanujan on how an unshared childhood separates a husband and a wife who could otherwise have led a happy conjugal life. A short poem, entitled '*Still Life*', seems to be a celebration of love as an abiding experience. Here Ramanujan looks back wistfully and longingly to a lunch which a beloved woman shared with him a little while ago. '*Looking For a Cousin on a Swing*' may also be regarded as a love-poem. Here the little girl, who used to enjoy a ride on a swing with her male cousin sitting against her, says that they were both innocent about this sport.

Symbolical and Imagistic Poetry-A. K. Ramanujan's images are precise, accurate, real and highly suggestive. The luminous evocations of family life in '*Relations*', especially in poems like '*Small Scale Reflections on A Great House*', '*Love Poem to a Wife-I*', '*Of Mother, Among the Things etc.*' are noticeable. His imagery creates vivid visual effects. He prefers the concrete, the picturesque and the precise as against the general, the vague and the abstract.

Q. 22. Write an essay on Arun Kolatkar's poetic craft.

Or

What idea do you form about the poetic technique of Kolatkar or his contribution?

Ans. Arun Kolatkar is a bilingual poet who wrote his poetry in his native Marathi language as well as in English and his greatest achievement is that he

distinguished himself and gained eminence in both. His contribution to Indo Anglian poetry is quite substantial and he is now recognised as one of the major Indo Anglian poet. His two major poems in English are 'the boatride' and 'Jejuri'. The theme of the first poem is a boat trip along the sea shore in Bombay. Actually, this poem does not seem to have any specific theme or underlying idea. It is wholly descriptive and to some extent a psychological study. By writing Jejuri, he has certainly enlarged the theme of poetry. It consists of thirty one sections and each of them is a poem in itself. The theme of these poems is the pilgrimage and people even from the other parts of the country come here. There is a temple dedicated to god Khandoba. The people firmly believed that this god did exist and he was the incarnation of god Shiva. Kolatkar has written these poems in an ironical vein and seems to ridicule this religious belief of the people. Through many words of irony and sarcasm he shows that he is a sceptic and regards those beliefs as mere superstitions and legendary myth. These poems show that he is great satirist as we notice in '*The Priest*' and '*The Priest's Son*'.

But Kolatkar has maintained an attitude of detachment in writing the poems of Jejuri. He keeps his own personality out of the picture, though he certainly introduces a protagonist named Manohar who may be the poet himself in disguise. His use of irony does convey to the reader how Kolatkar's own mind is working regarding his opinion of the worship of idols and images. In these poems, there is scepticism and disbelief rather than adopting an objective and neutral position. He expresses his disbelief patiently and does not feel perturbed by what he regards as superstitions. This attitude of calm and composure throughout the poem is a part of his contribution to Indo Anglian poetry.

Kolatkar has undoubtedly adopted a satirical vein throughout these poems. Almost every poem of Jejuri illustrates his gift of irony and sarcasm. In the poem '*A Low Temple*', there is a statue of goddess inside who is supposed to have eight arms. In '*A Scratch*', the poet says that there is no crop in Jejuri other than god who is harvested there throughout the year and round the clock. The poet mocks at the belief of the pilgrims that every statue of god can listen to human prayers and respond to them though they are carved out of stones. There is no shortage of food here because of these statues. In his '*Yeshwant Rao*', there is list of gods who have their own sphere of authority. Yeshwant Rao is the god to meet you if you have one arm short and he can also restore the feet.

Kolatkar has also contributed some excellent imagery to Indo Anglian poetry. The '*Boatride*' is a series of pictures without any comments. The two most outstanding pictures are that of two year old child and of the two sisters. Then there is graphic imagery in '*Irani Restaurant Bombay*', the poem '*The Hag*' is a striking portrayal of an old gluttonous woman who devours oranges. The

Butterfly is one of the best in this sphere which contains not only vivid and realistic pictures but also interesting.

The poetry of Kolatkar serves to prove that he is capable of writing excellent poetry in English language. He shows himself to be a true master of English language and surpasses most other Indo Anglian poets in the quality of lucidity. We can understand his poems quite easily. Apart from lucidity, his choice of words is also remarkable in their aptness and many phrases have become popular. His diction is neither ornate nor ordinary or prosaic but perfectly appropriate and admirable. Very often, his choice of words shows an exquisite taste and skill. He is fond of using alliterations. Much of Kolatkar's poetry is written in colloquial style. Almost every poem in *Jejuri* is conversational as in *The Priest's Son* and *Makarand*. His natural manner is reserve and economy. Brevity is remarkable in him.

Q. 23. Write an essay on the elements of tradition and modernity in the poetry of Ramanujan.

Ans. Influence of Hindu Heritage in Poetry-Ramanujan is a traditionalist in the sense that his poetry has been immensely influenced by his Hindu heritage. His memories are located in the specific society of the Tamil Brahmins. Although he was also influenced by western culture and western ways of life, the values of Hinduism and the cultural ethos of India. In *'Conventions of Despair'*, Ramanujan clearly points out that his Hindu consciousness always haunts him.

Indianness, an Integral Part of Ramanujan's Consciousness-Ramanujan's poetry, describing the harmonization of tradition and modernity, universalizes certain aspects of Indian background. His famous poem *Chicago Zen* assimilates his present in Chicago and his past India. Ramanujan attained total naturalisation with the American ethos but he never severed himself from his Indian roots. Indianness was a part of his consciousness.

Indian Experience and Sensibility-In Ramanujan's *The Striders and Relations* poetry seem to grow out of Indian experience and sensibility with all its memories of family, local places, images, beliefs and history, while having a modern stance with its scepticism, ironies and sense of living from moment to moment in a changing world in which older values and attitudes often are seen as unrealistic. While Ramanujan can evoke the warmth of traditional Indian family life and the closeness of long remembered relationships, more often he shows conflict, arguments surprises; he also shows that the supposed glory of the Tamil cultural heritage is a fiction which ignores the reality of the past.

Indian Sensibility's Finding Expression in the Poems of Familial Relationships-Family is the central theme in his very best poetry. Recollected

in adult tranquillity abroad, these memories and experiences, indelibly etched on the impressionable mind of a sensitive, growing boy, now pulsate into life. The memory of the day when a great aunt dies, of another when a basketful of cobras come into the house, and a host of such other felt experiences give a certain immediacy to his poems. Family is the main metaphor in his poetry but he views the family in the historical context. Although he has striven his best to accommodate himself to his adopted country, he feels an intense yearning for his Indian roots and his familial connections. He is so thoroughly Indian that even his dead body would not assimilate with dust after burial and would not flower into jasmine and fruits in the alien soil.

His Looking Across an Alien Culture for Indian Myth and Tradition-Distance lends historical charm and nostalgia to his family poems. He looks across an alien culture and a vast ocean, to find his roots in Indian myth and tradition. In Ramanujan's case apparent alienation from the immediate environment has meant continuity with an older ideal. i.e., with Indian historical tradition. Past always haunts his poetry. He cannot build history out of an unhistoric past.

An Ironic Treatment to the Indian Scene and Familial Relationships-Ramanujan's irony is all pervasive. His imagination is always focused and never diffused. His language is rapier sharp. His poetry is both delicate and intricate as the spiral line of a shell. He brings to his poetry an authenticity of experience. But the experience is sieved through a perspective of the past, a configuration of familial relationships and his ironic perception. *Small Scale Reflections on A Great House* vividly describes the Great House closely related with his early life. The poet recollects from memory the familiar events and faces with which he was very intimate. The entire description is nostalgic.

Q. 24. Write a critical appreciation of the poem "The Priest's Son" by Arun Kolatkar.

Ans. Arun Kolatkar has written a good number of poems of *Jejuri* and this poem *The Priest's Son* is also related to the myth of Khandoba. Here the poet presents a realistic outlook and a peep into the tradition of family profession. The young son of the priest is a school boy. His school is closed these days so his father has engaged him in his own profession of becoming the guide. This also indicates the necessity of the priest family. The poet informs:

a young boy

Who comes along as your guide

as the schools have vacations

Though young and merely a school boy, he is not a fool. He knows that these legends may not have any truth so instead of befooling the visitor, he remains silent and then tries to divert his attention towards a butterfly. This is

an evidence that in fact, he is wise and clever and tries to handle even an awkward situation quite successfully.

The poem seems to reject the myth about the legend of Khandoba. This is why it has taken an ironical tone. It is related to the hollowness of the legends related to god Khandoba and exposes them merely as baseless superstitions. At the same time, we notice that the Maharashtrian pilgrims often come to visit here because they have full faith in what the legend tells. They visit Jejuri with the belief that the statues at the temple actually represent gods and deities and have sincere faith in the five demons transformed into hills after they had been murdered by Khandoba. In fact, everything in the poem has been presented from the point of view of a realist and a rationalist. The visitor uses his own method or device in giving expression to his scepticism and disbelief. In the poem, the priest's son has been trained as a guide to take the tourists around the place. He shows his cleverness in evading the question to which no sensible reply is possible. In fact, this young boy himself doubts the authenticity of such legends and this is why he is confused for a moment.

he doesn't reply
but merely looks uncomfortable
shrugs and looks away

In spite of this scepticism he is obliged to take his father's profession of guiding the people because the whole family depends for livelihood on the credibility of these legends and they cannot express their suspicion before others. This is why he tries to divert the attention of the visitor to the butterfly.

The ease of language is remarkable but graphic and we feel as if we are actually present there. The poem has been composed in free verse.

Q. 25. Write a note on Agha Shahid Ali as a poet.

Ans Agha Shahid Ali was born in 1949. He belonged to the well educated family of Kashmir. He has attended so many universities in India and abroad in connection with his studies and now he is settled in U.S. Though a Kashmiri Muslim, he is best known in the U.S. and is identified more as an American poet writing in English and considered himself to be 'a triple exile', from Kashmir, India and United States. He Settled in America in order to pursue his career. He went there for his Ph.D. degree in English and later took up various researches but in that land, he always dreams of his homeland. He imbibes his memories of Kashmir and an account of incidents and landscapes is found abundantly in his poetry. He has explored in his poetry how readily expatriation could come to feel like exile. But in his collected poems, the veiled suit made clear what he worked hard to do. It is an exile that nourishes passion for the homeland. The poet tells the story of his tormented land in a way that only a poet can, though

a breath taking use of language. Kashmir becomes an imaginary homeland recreated by the poet in exile. The attachment to Kashmir, the homeland of the poet, is poignantly summed up in the poem 'Postcard from Kashmir'. The country in the mind of the poet, cherished in exile, is ironically reduced to news from home:

Kashmir shrinks into my mailbox
my home a neat four by six inches.

The collection of the poems titled *The Country Without a Postoffice* emerged in response to the plight of Kashmir, his beloved homeland; by strife. Although his earlier work was mostly free verse, the turmoil in his homeland Kashmir and his experiences during his visit each summer compelled him to write in more strict forms and they better contain the emotions of the poet. It is clearly evident from his book 'Rooms are Never Finished' that Ali has conveyed his deep anguish on the devastation of his homeland. His poetry reflects his Muslim, Hindu and Western heritage. He moves around insecurity.

In his poems, the desire to recover the historical cultural identity is not due to any racial or cultural alienation but rather by a detachment forced upon him by the tumultuous conditions of his homeland. His poetry can best be termed an elaboration of the subcontinent's mixed history. He draws from the rich cultural resources of Kashmir where plurality and compositeness mark the cultural pattern. He says, "There is the Muslim in me, there is the Hindu in me, there is the Western in me." He has journeyed from Kashmir to America. Within the safe confines of America, he dreams of the broken imaginary home; these broken images haunt his memory. We feel through out that in spite of geographical alienation. Agha was never banished from Kashmir and returned to that in his imagination time and again. Being away from Kashmir, he has escaped the tortures and violence but he certainly realised their danger. The idea of home is portrayed every where in his works. At one moment, it is believed that home is Kashmir from which he suffers a physical exile and thus feel of exile ever remains in him. It is sometimes more profound than the emotional exile from family. However, 'In the Country Without a Postoffice', he remembers Kashmir as Black Velvet Void. He has woven the story of loss. And thus, in a way, we can consider a poet of Kashmir, alienated from his homeland but living there in his imagination and on the one hand sings of its beauty but on the other the great damage caused to it for various reasons.

Q. 26. Write a critical appreciation of the poem "A Lost Memory of Delhi" by Agha Shahid Ali.

Ans The poem 'A Lost Memory of Delhi' is like an autobiographical document in which the poet remembers his early life and his parents who are no more now. This memory is evoked in him by a family photograph in an old album which is so old that the photos have become dim. It takes him to his past as well

2023

54/ B.A. III English Literature III

D.Kumar's

as to his present where he says that his father is younger than he. This means that his father's age when he died was lesser than that of the poet at present. He says:

He is younger than I

At Okhla where I Get off

He is looking at that moment of the past when his parents are newly married couple and his mother as a new bride is decorated with a beautiful sari moving slowly behind her father. Her anklets are creating sweet musical sound. But at the same time, he comes out of his memory into the present and feels a little pain to remember that they are no more now and so 'she doesn't see me'. This mixture of the past and the present provides a unique glamour and singularity to the poem. He, in his imagination, follows them to a short walk from the bus stand to their house and stays as they enter their old home. The poet then presumes to peep into the house to notice that an oil lamp is spreading dim light and there is starry brightness as its background 'lit up now wit the oil lamp'. This faded figure of the house gains a brightness in his imagination and thus there is a beautiful picture of the dim light within the house and the stars outside, shedding light from the sky. This graphic picture of nature is a unique contribution to Indo Anglian literature. So, is the picture of his newly wedded mother:

My mother is a recent bride

her sari a blaze of brocade

Silver dust parts her hair

This sets distance in time between the real life and people and their memories preserved in the dull faded photographs.

He accepts the eternal truth of death and tries to console himself by saying that the night is quiet and so 'this the night of my being'. There is a light touch of humour also when the poet remembers that old road leading from the bus stand to his home. He humorously says that it 'is a road without name'. This remark bears an ironical touch as well. At present the roads are named after various people but the poet feels depressed when his efforts fail to particularise that road. Moreover, indirectly there is a difference pointed out between that Delhi of the old days-the urbanised Delhi, the memory of which has been lost and the Delhi of the modern times. The language of the poem is quite in keeping with the basic spirit of the poet and the lines run one after the other like the poet's memories. They serve their purpose quite honestly and bring home the emotions of the poet's heart.

Q. 27. Write a critical appreciation of the poem "The Butterfly".

Ans. *The Butterfly* is a very sweet poem just like the creature itself. It does not have much of connection with the other poems in the sequence called *Jejuri*. In fact, the poem is quite unique and reveals the poet's love for delicate

2023

B.A. III English Literature III/55

D.Kumar's

nature, be it one delicate creature like the butterfly. The purpose of the poet behind this poem seems to remind us of the fleeting nature of life, not only of the butterfly but of all the human beings. He says :

It opens before it closes

And closes before it o....

Where is it

The idea is that the creatures of the earth disappear after death and nobody knows anything about them or where they have gone. Life is quite transitory in comparison to the hills. This is why the poet calls them 'wretched hills' because they have to encounter a number of miseries while the butterfly is free from all of them. There are no legends about its existence and it has no past history or legend.

The butterfly thus lives only in the present. The butterfly is a creature which has life and vitality in it and which is dynamic in its being. Thus the poem offers a contrast between the barren environment of *Jejuri* and the cheering spectacle of a butterfly. The butterfly is not related to any history of the past. It exists only for a moment and then it is no more. There is something unique about this poem because a butterfly has been described in a most original and striking manner. It has the quality of magnificence though it is just a small creature, 'a pinch of yellow'. The poet has beautifully employed figure of speech and exaggeration though it reveals the idea behind it quite satisfactorily.

Q. 28. Write a critical appreciation of the poem "Postcard from Kashmir".

Or

Write a brief appreciation of the poem.

Ans. Agha Shahid Ali belongs to Kashmir and the memory of this heavenly place is marked deeply in his art. He is now living far away but he has not forgotten his homeland and always desires to return. This has been beautifully reflected in this poem. This hidden ambition is flared up in him when he gets a postcard with the printed picture of the beautiful valley and the Himalayas. He grows emotional and his joy and feelings at once are uncontrollable which he expresses in the opening lines:

Kashmir shrinks into my mailbox

my home a near four by six inches

He feels that the whole of the land has shrunk within his hand and his joy knows no bounds at this perception.

This is home. And this the closest

I'll ever be to home.

But quickly he is overtaken by the painful reality and his Joy and enthusiasm disappears. He is aware of the war and widespread disturbance in that

valley. So he concludes that all that beauty must have been lost and destroyed. The effect of the years of turmoil in that land have come to him through reports and accounts of friends and family. It is this feeling of reality that creates frustration in him. There is a realisation that things changed and even in his mind the memory will blur and lose its colour. He is overpowered by the idea that even if he goes back there, he will not find that beauty. He will not see anything that has been reflected in that four by six inches postcard:

**the colors won't be so brilliant
the Jhelum's waters so clean
so ultramarine.**

The poem is emotionally very interesting and remarkable. Though the land of Kashmir has not been described anywhere rather a few hints have been thrown but the whole scene of its beauty is evoked in the single line 'I hold the half inch Himalayas in my hand'. The poet feels vulnerable in his love for the land which remains the same throughout and the poet feels a peculiar affinity with it 'This is home'. But this word home, according to some critics, may refer to the unnamed place where he currently resides and it must be a very poor substitute for his actual home in Kashmir. The real sight of the place lives neither in the picture presented in the postcard nor in the idealized memory in mind of the poet. However, the poem is remarkable in rhythm and lucidity of language. The subjective element makes it look like autobiographical and the sincerity of emotion is beyond doubt.

Q. 29. Write a critical appreciation of the poem "Autobiographical" by Eunice de Souza.

Ans. De Souza is a well known name among the modern Indo Anglian poets. She is the great Indian feminist and has expressed her concern regarding the relation between individual and the world around. Man must seek his identity in the midst of this conflict but there is no touch of melancholy or frustration rather she maintains a humorous tone. This poem Autobiographical in an example of her style and her attitude to the world and the relation of man with the world. This poem is just a proper blend of strong emotions blended with the ability to laugh at herself and this is why she is never heavy. Sometimes we feel that she is expressing her own reactions in a light hearted manner. She feels that she has always come out badly through her meddling with many worldly and personal affairs and says:

I've learned almost nothing from experience.

This assertion of personal failure is very appealing and provides the touch of autobiography to the poem. But the very next moment, she says that she has not been disappointed by these failures and still moves forward without caring much for the consequences.

**I head for the abyss with
monotonous regularity**

This attitude to life which she adopts in her life does not please the society. The people always made remarks against her, saying that she is nothing more than a critic.

**My enemies say I'm a critic because
really I'm writhing with envy.**

However, the poem seems to be a wedding of seriousness and humour. She makes us smile when she tells that once she tried to commit suicide but failed because she had left no notes and:

**I was surprised
to wake up in the morning**

In her effort of searching her individuality she is criticised by family and society. The last stanza of the poem is particularly noteworthy. The poetess realises that the living of life is all play acting and role playing. Man goes on to discover his identity but he is confronted between the individual and the world in which the victimised individual becomes as hostile, vicious and combative as the world itself. Thus the poet's attitude to life is quite obvious and it has been presented in a simple, clear and lucid style. It is remarkable for its classical simplicity and direct expression.

Q. 30. Write a critical appreciation of the poem "Letters and Other Worlds" by Michael Ondaatje.

Or

Sketch the picture of last years of the married lives of Ondaatje's parents as it emerges in 'Letters and Other Worlds.'

Ans. This poem is considered to be the best poetic work of Ondaatje in which he has presented the character of his father. It is remarkable for his free expression and unhesitating confession of the habit of excessive drinking of his father. The critics consider it to be the elegy of a very high rank in which though he regrets that his father was a drunkard, he has not given anything against him and never speaks about him in a humiliating manner. He had died of excessive drinking but even here we note his sympathetic attitude to his father when he says:

**he balanced and fell
the length of his body**

The whole poem stresses on the unlimited loneliness in his father and consequently his overwhelming sense of seclusion. He was a man of silent nature, particularly when he drank. He never created any trouble for anybody but he was a 'silent drinker'.

In fact this silent nature and his habit of confining himself to his room probably resulted in his divorce from the first wife. He could never establish harmony with her even after 14 years of their marriage and they blamed each other. But he was a reputed person, an important member of the Home Rule

Movement in Ceylon. During the last week of his life, he enclosed himself into a room with his bottles of gin and

stayed there until he was drunk
and until he was sober

Thus, the poem is the description of his lonely life and eventual death. The word 'letter' used in the title of the poem can be interpreted in various ways. It may refer to the correspondence as well to literature indicating that he was interested in the study of literature, though it has nowhere been pointed out in the poem. Perhaps he had lost himself in the world of letters. The whole episode has been given in a sweet lyrical manner and so the poem has become a touching elegy. But he has nowhere given any philosophy or didactic note, rather it is a memory of his dead father in simple straightforward manner without any literary embellishment.

Q. 31. Write a critical appreciation of the poem "Dragonfly at My Windowpane".

What is your opinion are the chief thoughts of the poet in "Dragonfly at My windowpane?" What poetic devices he employ to convey these?

Ans. The poem 'Dragonfly at My Windowpane' is highly symbolic poem which shows a conflict between the native and the colonisers' culture. The native culture has been enriched highly by the joint effort and contribution of the hundreds of native languages. It is unfortunate that they are now fighting against the colonial cultural influence and are trying to come out of their slavery. The readers will have to go deep into the understanding of the two highly complicated symbols-the dragonfly and the windowpane. He has presented the dragonfly as the symbol of change that is slowly knocking at the window of the nation confined within the slavery of the Europeans. These changes are to be accepted delicately because it is very sensitive matter. But at the same time they are most necessary to free their country from slavery. The slow breeze perhaps shows the favourable conditions in which these changes can be effective. The dragonfly carries with it the messages of deeper thoughts and noble desires indicated by 'frantic wings'. The dragonfly's struggle against the windowpane can also be interpreted as the poet's struggle against the language he uses. It may also be taken as the reader's struggle against the multiplicity that the language of the poet presents. The poet very well knows that the vision of the colonisers is quite limited and so they have failed in understanding the real native culture and the psychology of the people even after such a long period. The poet is proud as a native thinker and asserts finally that he would conspicuously continue to write about his native people. He has mixed his flair of expression with that of the western world. The poem has complication of meaning because of the complex use of symbols so it poses some difficulties to understand it.

UNIT-V

Q. 32. Choose one verse and one prose passages from the given passages to offer critical comments on the literary devices and thought contained there in.

Ans. a/i. An Extract from 'Prospice' (1864)

Fear death? - to feel the fog in my throat,
The mist in my face,
When the snows begin, and the blasts denote
I am nearing the place,
The power of the night, the press of the storm,
The post of the foe;
Where he stands, the Arch Fear in a visible form,
Yet the strong man must go;
For the journey is done and the summit attained,
And the barriers fall,
Though a battle's to fight ere the guerdon be gained,
The reward of it all.
I was ever a fighter, so - one fight more,
The best and the last!

-Robert Browning

Ans. Appreciation

Introduction- The given passage is an extract from Robert Browning's well-known poem entitled 'Prospice' published in 1864. The poem was written in anticipation of the approaching death. The title of the poem means; "Look Forward". It is a caution to the poet to look forward to his own death in the near future. But the poet says that he will not fear death at all. He means to die like a brave fighter.

Its Poetic Thought- The poetic thought of the passage can be put as follows-

The poet will not fear death at all. He has made up his mind to experience every sign of approaching death. He will feel the suffocation of death in his throat. He will see the darkness of death before his eyes. He will endure the shivers of death and also hear the great noises of death's region. They are the things which suggest that the dying person is to give up the ghost very soon. The poet has made up his mind to see the power of death and the pressure of its approach. He wants to see death in a visible form. All his life has been a battle. Its reward is in the peace which is achieved by fighting death. He has ever been a fighter. His fight against death will be the best and the last.

Its Artistic Qualities

Imagery and Feeling- The passage contains a series of such images that are supposed to appear to a dying person. He feels suffocation (fog) in his

throat. There appears "mist" before his eyes; "snows" begin to fall, and "blasts" are also heard. All these images are abstract but powerful. In another image, the poet represents life as a journey of attaining the highest summit which is heaven. In another image Death is represented in a visible form as "The Arch-Fear." The feeling in the poem is intense, optimistic, and genuine. There is no trace of boasting in it.

Stanza-Form and Metre-The passage is written in quatrains four-line stanzas. After three stanzas, there is an unrhymed couplet. The rhyme-scheme of the passage is a b a b, c d c d, e f e f g h. The lines are made up of iambic feet. But they are irregular length. Monotony has been relieved by variations here and there. But the versification is not beautiful.

Rhythm, Diction & Style-The rhythm in the passage is sure and striking. It has been made stronger with punctuation marks, and stresses. Consider, for example, the following lines :

"I was ever a fighter, so-One fight more, The best and the last!"

The diction is literary, simple, but refined. New words have been formed to express poetic ideas. For example, the shivers of death have been called "snows", and death has been named "the Arch-Fear". the style of the poem is reflective but romantic. It is also highly accomplished.

a/ii An extract from 'Ulysses' (1842)

Come, my friends,
'Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars, until I die.
It may be that the gulfs will wash us down;
It may be we shall touch the Happy Isles,
And see the great Achilles, whom we knew.
Though much is taken, much abides; and though
We are not now that strength which in old days
Moved earth and heaven, that which we are, we are,
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

-Lord Alfred Tennyson

Ans. Appreciation

Introduction-The given passage is an extract from the poem 'Ulysses' composed by Tennyson and published in 1882. The passage forms the last part

of the poem which is a dramatic monologue. Here the speaker is Ulysses, King of Ithaka in ancient Greece. He is addressing his mariners and commanding them to put to sea, with him in search of new lands.

Its Poetic Thought-The poetic thought of the passage can be put as follows-

Addressing his mariners as his "friends" Ulysses tells them that it is never too late to seek a newer world. Then he commands them to push the ship into the sea and start beating the roaring waves with their oars. He adds that he intends to sail beyond the place where the sun sets and the western stars have a bath. He further says that he and they may be destroyed by the whirlpools in the ocean. But it may also be that they reach the happy islands of Paradise and meet Achilles, the great Greek hero of those times. They have seen much and known much. Yet much more still remains to be seen. He admits that they are not so strong now as they were in youth. But their strength is still not bad. And all of them are of heroic nature. Over and above, they are determined still to try their best to seek a new world.

Its Artistic Qualities

Imagery and feeling-The passage has some very beautiful images. In the first image, we perceive a ship being rowed by mariners upon "sounding furrows" (i.e. roaring waves). In the second image, we perceive the Sun setting in the far West. We also see the western stars having a bath in the sea below them. In the third image we perceive dangerous gulf that can wash down a ship. We also have a reference to the Happy Islands where the blessed Greek souls are believed to enjoy the blessing of the paradise. The feeling in the poem is lively but moderate. But it is a transferred feeling and belongs to the central figure, Ulysses, in the dramatic monologue.

Rhythm, Diction & Style-The passage is highly rhythmic. Tennyson is a great poet artist. He has the power to produce rhythm anywhere in his verses. For example, consider the rhythm in the following :

"Made weak by time and Fate, but strong in will
To strive, to seek, to find, and not to yield."

The diction of the passage is fresh, literary and most appropriate. To suggest dangerous situations, 'hissing consonant. "s"-has been repeatedly employed.. Consider the following :

- Push off, and sitting well....smite
The sounding furrows....
- the gulfs will wash us down.

The style of the passage is classical outwardly and romantic inwardly. Romantic imagination finds full play in its imagery.

a-iii- 'The Daffodils' (1804)

Or

I Wandered Lonely As A Cloud

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay;
Ten thousand saw I at a glance,

Tossing their heads in sprightly dance.
The waves beside them danced; but they
Out-did the sparkling waves in glee:

A poet could not but be gay,

In such a jocund company:

I gazed-and gazed-but little thought

What wealth the show to me had brought:

For oft, when on my couch I lie

In vacant or in pensive mood,

They flash upon that inward eye

Which is the bliss of solitude;

And then my heart with pleasure fills,

And dances with the daffodils. -William Wordsworth.

Q. Attempt a critical appreciation of the above poem.

Ans. Appreciation

Introduction

The poem entitled "The Daffodils" was composed by William Wordsworth in 1804. Its subtitle is: "I Wandered Lonely As a Cloud". It is a pretty lyric. In it, the poet tells us how he came across a host of golden daffodils. He also describes their effect upon his mind.

Its Poetic thought

The poetic thought of the poem can be arranged as follows; One day the poet saw a large number of daffodils. They stood beneath the trees beside the lake. The wind was blowing gently. The flowers were fluttering and dancing in

the wind. They stood in a very very long line along the coast of the lake. They were tossing as if dancing joyfully. The waves of the lake were also dancing beside them. The poet was filled with joy to see them. Their happy sight cast a great impression upon his mind. So when he lies in a vacant of unhappy mood, his memory presents their sight in his mind. And he is filled with joy to see them dancing in his imagination.

Its Artistic Qualities

Imagery and Feeling-The imagery of the poem is fresh and striking. It marks the poem with a series of three images. In the first image, the poet wanders lonely as if he were a cloud floating alone over valleys and hills. In the second image, a host of golden daffodils stretch in an endless line, like the stars that shine and twinkle in the milky way. In the third image the daffodils and the lake waves are seen dancing merrily as if in competition. The poet's feeling is presented here in emotional experience of great joy. It is born of the happy sight of the daffodils beneath trees beside the lake.

Stanza-Form and Metre-The poem is made up of four stanzas. Each stanza is a six-line stanza. The rhyme-scheme of each stanza is: a b a b c c. The metre of the poem is iambic tetrameter. Each line has four iambic feet eight syllables. It can be evident from the scanning of the following lines:

(a) I wand/-ered lone/-ly as/a cloud/ (First stanza)

(b) For oft/when on/my -coach/I lie/ (Last stanza)

Rhythm, Diction and Style-The rhythm in the verse is spontaneous. Being the rhythm of iambic feet, it is rising rhythm. But it has been made sweeter with variation here and there. The diction is of simple but urban words. The use of words is appropriate and charming. The result is that the poem is marked by simplicity, clarity and lucidity. The style is light pleasant and romantic. There is nothing artificial behind it.

Conclusion

To conclude, the poem is a charming romantic lyric. It describes the beauty of Nature and its effect upon the poet. Here the poet represents his emotional experience as a "wonder". The representation is striking and pleasant.

a-iv Love's Philosophy (1819-20)

The fountains mingle, with the river

And the rivers with the ocean.

The winds of heaven mix for ever

With a sweet emotion;

Nothing in the world is single;

All things by a law divine

In one spirit meet and mingle.

Why not I with thine?-

See the mountains kiss high heaven
 And the waves clasp one another;
 No sister-flower would be forgiven
 If it disdained its brother;
 And the sunlight clasps the earth
 And the moonbeams kiss the sea :
 What is all this sweet work worth,
 If thou kiss not me? -P.B. Shelley

Q. Make a critical estimate of the poem. Or
Make a critical evaluation of the above poem.

Answer:

Introduction

The poem entitled "Love's Philosophy" was composed by P.B. Shelley in 1819-20. It is a pretty love lyric. As evident from its last line, it is addressed to the poet's sweet-heart. In it the poem represents a philosophy of love. The philosophy is illustrated with the love of Nature-objects for one another.

Its Poetic Thought

The poetic thought of the poem can be arranged as follows-

Fountains mingle with the river. The rivers mingle with the ocean. The winds also mingle with one another cheerfully in the sky. In the whole world, no object is single. All things mingle with one another. Every male object has a female partner to mingle with. And it has to mingle with the other and vice versa. This is the law of Nature. For example, the mountains kiss the sky. The waves of the sea, rivers, etc, kiss and embrace one another. The flowers also kiss each other. The sunrays kiss the earth. The moon-beams kiss the sea. Such is the condition of lifeless Nature objects. The poet suggests that his beloved should also come into his arms and kiss him.

Now, the philosophy of love is based on the idea of platonic love. According to such love, one soul loves another, without any sensual desire. But the poets love for his sweetheart reflects his sensual desire. So his love's philosophy has been wrongly applied to his own love for his sweet-heart.

Its Artistic Qualities

Imagery and Feeling-The imagery of the poem is Nature imagery. The poet presents a series of eight images. We perceive springs falling into the river. The rivers fall into the ocean. The winds meet one another in the sky. The mountains kiss the sky, the waves embrace each other, and neighbouring flowers kiss one another. The sunlight and the earth embrace each other as man and woman. The moon also kisses the sea in the same spirit. All these images follow one another in quick succession. But they are not pleasant. They are also common sights. The poet's feeling is also not intense. There is a sense of complaint in it.

Stanza-Form and Metre-The poem is divided into two stanzas. Each of them is an eight line stanza. The rhyme-scheme is: a b a b; c d c d. The metre of the poem is iambic. But the lines are of unequal length. For example, the first line of each stanza is iambic tetrameter. It has four iambic feet, eight syllable. But the last line of each has only two iambic feet, and an extra syllable at the end of it. It can be evident from the scanning of the following lines-

- (a) The foun/-tains min/-gle with/the ri/-ver. (First Line)
 (b) If thou/kiss not/me. (Last Line)

Rhythm, Diction and Style-But the rhythm of the poem is sure and spontaneous. It is rising rhythm, being iambic. It has been made sweeter with variation here and there. The diction is simple, urban and appropriate. The style is natural but grave. There is no artificiality behind it.

Conclusion

To conclude, the poem is a pretty love lyric. Its greatest qualities are romanticism and lyricism. The fusion of feeling and thought is unique. The representation of the theme is superb.

a-v An Extract from Ode To Autumn (1820)

Season of mists and mellow fruitfulness,
 Close bosom-friend of the maturing sun;
 Conspiring with him how to load and bless
 With fruit the vines that round the thatch-eves run;
 To bend with apples the moss'd cottage-trees,
 And fill all fruit with ripeness to the core;
 To swell the gourd, and plump the hazel shells
 With a sweet kernel; to set budding more,
 And still more, later flowers for the bees,
 Until they think warm days will never cease,
 For summer has o'erbrimm'd their clammy cells.

-John Keats

Q. Make a critical evaluation of the above passage.

Answer:

Introduction

The given passage is an extract from John Keat's "Ode to Autumn" written in September, 1819, and published in 1820. The extract is the first stanza of the 'Ode To Autumn'. The stanza is addressed to the autumn personified as a god in Nature. The poet calls him a close bosom friend of the Sun that ripens flowers, fruits etc. Indirectly, the poet describes the functions of the autumn.

Its Poetic Thought

The poetic thought of the passage can be summed up as follow-

The autumn is the season of mists and ripe fruits. It is a fast friend of the sun. It makes secret plans to load vines and apple trees with fruits, and ripen all

fruits. It also works to develop existing fruits until they are big enough to be ripened. It also secretly works to cause more budding and to develop the buds into flowers and blossoms. Probably it develops the existing flowers for the bees so that they may extract honey from them. But the bee hives are already full of honey. The bees are satisfied and soon they will think that the summer will never come to an end.

All the above things are effected in the autumn by Nature. But the poet has presented the autumn here as an agent of Nature to bless trees with blossoms, fruits, and plants with buds, flowers, etc.

Its Artistic Qualities:

Imagery and Feeling-The imagery of the passage consists of a series of Nature images. We are led to perceive mist, mellow fruits, and vines laden with gourd. The vines are lying around the thatch-eaves. We also see moss-covered apple trees standing by cottages and laden with ripe apples. Then, we perceive plump hazel-shells. In another direction we are shown buds and flowers and bees. The cells of the bee-hives are full of honey to the brim and they are clammy to touch. In brief, the poet has given us three kinds of images: images for the eye, the images for the taste and the images for the sense of touch. The poet's feeling is that of joy. It is intense, uniform and sincere. The poet's words are throbbing with his joyous feeling.

Stanza-Form and Metre-The passage is a single stanza. It is made of eleven poetic lines. The whole stanza is divided into two parts. The first part consists of the first four lines. The second part is made up of the last seven lines. The rhyme-scheme of the whole stanza is : a b c b ; d e f e g g f. The metre of each line is iambic pentameter. It has been made sweeter with variations.

Rhythm, Diction & Style-The passage is highly rhythmic. There is measured flow of words and phrases. Sweet sounds become sweeter by virtue of alliteration here and there. Diction is literary and most appropriate. For the most part, words of soft consonants have been employed. The style of the passage is romantic, imaginative, and in search of beauty of sound, image and sense.

Conclusion

The passage is a supreme example of Keats poetry and style. It reflects his romanticism and sensuousness. It also reflects his love for beauty in every poetic aspect. The passage is also marked by sweet word-music and pretty word-pictures.

b/i. An Extract from the novel "The Newcomes" (1853-55)

Boulogne was their present abiding place-refuge of how many thousands of other unfortunate Britons-and to his friendly port I betook myself speedily, having the address of Colonel Newcome. His quarters were in a-quite grass-grown street of Old Town. None of the family were at home when I called. There was indeed no servant to answer the bell, but the good natured French domestic

of a neighbouring lodger told me that the young monsieur went out every day to make his designs, and that I should probably find the elder gentleman upon the rampart where he was in the custom of going every day. I strolled along by those pretty old walks and bastions, under the pleasant trees which shadow them, and the grey old gabled houses from which you look down upon the grey new city, and the busy port, and the piers, stretching into the shining sea dotted with a hundred white sails or black smoking steamers, and bounded by the friendly lines of the bright English shore. There are few prospects more charming than the familiar view from those old French walls-few places where young children may play, and ruminating old age repose more pleasantly than non those peaceful rampart gardens. I found our dear old friend seated on one of the benches, a news-paper on his knees, and by his side a red-cheeked little French lass upon whose lap Thomas Newcome younger lay sleeping.

-W. M. Thackeray

Ans. Appreciation-Introduction-The given passage is an extract from W. M. Thackeray's famous novel. The Newcomes published in serials during the period 1853-55. Here the speaker describes the sights of Boulogne. He went there to see Colonel Newcome. He also describes how he searched out the Colonel.

Its Thought-The thought of the passage can be summed up as follows-

The speaker speedily went to the sea-port of Boulogne. He had the address of Colonel Newcome and wanted to see him. When he called at the Colonel's house, he found no body there. But a neighbour's servant told him that the old colonel might be found on the rampart. So the speaker left for the rampart. Moving along, he was pleased to see the beautiful sights of old houses, the new city, the busy port, the piers, and the sea with a number of boats and steamers. He was also pleased to see the peaceful remapart gardens. In one of those gardens, he found Colonel, Newcome whose little son lay asleep on the lap of a little French girl.

Its Artistic Qualities

Description and Imagery-The thought of the passage has been described in a straight-forward manner. But the description is interesting, vivid, and picturesque. So the passage has a number of pretty images. Some of them have been represented in alliterative language. Consider the following-

- (i) a quite grass-grown old street of the Old towns.
- (ii) the piers stretching into the shining sea.
- (iii) the shining sea dotted with a hundred white sails or black smoking steamers....

Rhythm and Rhetoric-The passage is written in rhythmic language. The rhythm is sure where the novelist's description is picturesque. For example, the following sentence is written in poetic prose which can be divided into iambic feet-

"I strolled/along/by those/pretty/old walks/and bas/-tiol/un/der the pleasant/trees which/shadow/them...."

The novelist has employed his rhetoric the sweeten his language and represent his ideas in the form of pleasant word-pictures.

Diction and Style-The diction of the passage is urban, conversational, appropriate and striking. The style is descriptive, poetic and like that of a painter. It is marked by three things; quick, onward, movement of thought; sweet-ringing flow of words and phrases; and a series of sweet word-pictures.

b/ii. An Extract from "The Londoner" (1822)

I Was born, as you have heard, in a crowd. This has begot in me an entire affection for that way of life, amounting to an almost insurmountable aversion from solitude and rural scenes. This aversion was never interrupted or suspended, except for a few years in the younger part of my life, during a period in which I had set my affections upon a charming woman. Every man, while the passion is upon him, is for a time at least addicted to groves and meadows and purling streams. During this short period of my existence, I contracted just familiarity enough with rural objects to understand tolerably well ever after the poets, when they declaim in such passionate terms in favour of a country life. For my won part, now the fit is past, I have no hesitation in declaring that a mob of happy faces crowding up at the pit door of Drury Lane Theatre, just at the hour of six, gives me ten thousand sincerer pleasures, than I could ever receive from all the flocks of silly sheep that ever whitened the plains of Arcadia or Epsom Downs.

-Charles Lamb.

Ans. Appreciation

Introduction-The given passage is an extract from Charles Lamb's essay *The Londoner* published in 1822. Here the author describes the influence of crowded life upon his mind. The passage is an example of the early eighteenth century prose. The pronoun "I" stands for Charles Lamb himself.

Its Thought-The thought of the essay can be put as follows-

The author was born in the crowded city of London. The crowded life of the city produced in him great love for crowded life. It also created in him a great dislike for loneliness and scenes of village life, this dislike has always remained with him except for a few years of youth. During those few years he had fallen in love with a beautiful woman. When a man is in love, he generally sits in gardens, meadows or by the side of home bubbling stream. So in those days the author also frequented groves, meadows and banks of the streams. During that period, he also watched the rural scenes closely like poets and also liked them. But now the madness of love has gone off his head. And he loves the crowded city life again. A crowd at the pit door of Drury Lane Theatre given him much more pleasure than the sight of white sheep in any meadow.

Its Artistic Qualities-

Imagery and Feeling-The passage is marked by romantic imagery. It gives us two striking images. In the first, we see crowds of people standing at the pit door of Drury Lane theatre, London. We can imagine that those people may be poor because they stand at the "pit" door. Second, we see a large number of white sheep grazing on the plains of Arcadia and also on Epsom Downs. The word "Arcadia" also alludes to Arcadia described in Sir Phillip Sidney's romance *Arcadia* (1590). The feeling of the author is "flat". But it is genuine and sincere.

Rhythm and Rhetoric-But the passage is written in rhythmic prose. Consider, for example, the first sentence: "I was born, as you have heard, in a crowd."

The lines seem to have been written in Anapaestic metre. On the whole, the rhythm in the passage is sure, and is of both kinds-falling rhythm and rising rhythm. Lamb's use of figures is also striking. There is Hyperbole in "ten thousand sincerer pleasures" and Alliteration in "silly sheep".

Diction and Style-The diction of the passage is appropriate and the words used belong to the urban language. But the construction of the sentences is old-fashioned. Most sentences are long. The last one is very long and involved. The style is romantic. It has impact of Elizabethan style upon it.

b/iii An Extract from the essay "The Worship of the Wealthy" (1909)

There has crept, I notice, into our literature and Journalism a new way of flattening the wealthy and great. In more straightforward times flattery itself was more straightforward; falsehood itself was more true. A poor man wishing to please a rich man simply said that he was the wisest, bravest, tallest, strongest, most benevolent and most beautiful of mankind; and as even the rich man probably knew that he was not that, the thing did the less harm. When courtiers sang the praises of a king, they attributed to him things that were entirely improbable as that he resembled the sun at noonday, that they had to shade their eyes when he entered the room, that his people could not breathe without him, or that he had with his single sword conquered Europe, Asia, Africa and America. The safety of this method was its artificiality; between the king and his public image there was really no relation. But the moderns have invented a much subtler and more poisonous kind of eulogy. The modern method is to take the prince or rich man, to give a credible picture of his type of personality, as that he is business-like, or a sportsman, or fond of art, or convivial, or reserved; and then enormously exaggerate the value and importance of these natural qualities. Those who praise Mr. Carnegie do not say that he is as wise as Solomon and as brave as Mars; I wish they did. It would be the next most honest thing to giving their real reason for praising him, which is simply that he has money. The journalists who write about Mr. Pierpont Morgan do not say that he is as beautiful as Apollo; I wish they did. What they do is to take the

rich man's superficial life and manner, clothes, hobbies love of cats, dislike of doctors, or what not; and then with the assistance of this realism make the man out to be a prophet and a saviour of his kind, whereas he is merely a private and stupid man who happens to like cats or to dislike doctors, or what not. The old flatterer took for granted that the king was an ordinary man and set to work to make him out extraordinary. The never and clever flatterer takes for granted that he is extraordinary, and that therefore even ordinary things about him will be of interest.

-G.K. Chesterton.

Q. Make a critical estimate of the above passage.

Answer-Introduction-The given passage is an extract from G. K. Chesterton's essay "The Worship of the Wealthy" published in 1909. Here the author describes his views on the modern way of flattering the wealthy or the great people. He also compares the method of old flatterers with that of the new, modern, flatterers. He brings out a great difference between the two methods.

Its Thought-The summary of the passage can be arranged as follows:

There has arisen a new way of flattering the rich of the great, in English literature and news-papers. The method is quite different from the method of the ancients. In olden times the people flattered the king or the rich in a simple, straightforward manner. They praised him in superlatives. For example, they called their idol the wisest, bravest, tallest, strongest, most beautiful, or the kindest person. The courtiers praised the king by saying that his face was as radiant as the sun at noon, or that he had conquered the whole world with his single sword. But the modern flatterer flatters the rich with a method of realism. He singles out a particular quality of the man. Then he exaggerates that quality to a point which pleases the rich person. He praises the rich person for his love of cats, dislike of doctors, his kindness, etc. And he praises him indirectly to a great extent.

The old flatterer knew that the king or the rich man was an ordinary man, and then he showed by his praise that the king or the rich-man is extraordinary and tries to show the same quality to the person he flatters.

Its Artistic Qualities

Description and Imagery-The thought of the essay is reflective. The author discusses the method of the old and the new flatterers in a plain but interesting manner. At places, the discussion is also informal. But it is logical. The author's imagery is indirect. The old flatterer used to say that the king "resembled the sun at noonday." The author also refers to Solomon, the wisest king of ancient Israel, and also Mars, the Roman God of war. But they are mentioned in passing, Chesterton does not use any imagery intentionally.

Rhetoric and Rhythm-But he has used three rhetorical devices. First of all, there is a glittering Paradox. The author says that in ancient times flattery was straightforward. He means that-

....'falsehood itself was true.' And Chesterton is famous for making such paradoxes.

Second, there is a nice use of Antithesis; as,

(1) The old flatterer took for granted that the King was an ordinary man and set to work to make him out extraordinary.

(2) The newer and clever flatterer takes for granted that he is extraordinary and things about him will be of interest.

The third rhetorical device is an implied use of humour and satire.

Chesterton's prose is prosaic and there is no rhythm in it anywhere.

Diction and Style-The diction of the passage is urban and literary. It belongs to the well-cultivated refined, English prose of the early 20th century. The sentences are divided into clauses and are well punctuated. The style is informal, light, a bit reflective, but also marked by humour. It is also witty and personal.

Conclusion-To conclude, the passage is a good example of Chesterton's prose and style. It is pleasant, striking and interesting. His comparison between the old and the new methods of flattery is brilliant. His conclusion is not only delightful but also instructive.

b/iv An extract from the essay "Talk and Talker" (1881)

Literature in many of its branches is no other than the shadow of good talk; but the imitation falls far short of the original in life, freedom, and effect. There are always two to a talk, giving and talking, comparing experience and according conclusions. Talk is fluid, tentative, continually "in further search and progress", while written words remain fixed, become idols even to the writer, found wooden dogmatism and preserve flies of obvious error in the amber of the truth. Last and chief, while literature gagged with linesy-woolsey, can only deal with a fraction of the life of man, talk goes fancy free, and may call a spade a spade. Talk has one of the freezing immunities of the pulpit. It cannot, even if it would, become merely esthetic or merely classical like literature. A jest intervenes, the solemn humbug is dissolved in laughter, and speech runs forth out of the contemporary groove into the open fields of nature, cheery and cheering, like school boys out of school. And it is in talk alone that we can learn our period and ourselves. In short, the first duty of man is to speak; that is his chief business in this world; and talk, which is the harmonious speech of two or more, is by far the most accessible of pleasures. It costs nothing in money; it is all profit; it completes our education, founds and fosters our friendships, and can be enjoyed at any age and in almost any state of health.

-R. L. Stevenson

Q. Attempt a critical appreciation of the above passage.

Answer-Introduction-The given passage is an extract from R. L. Stevenson's essay "Talk and Talkers" published in 1881. Here the author

describes the nature and qualities of 'talk.' He also compares good talk with literature. He advises us to learn how to talk, adding that it is very useful and profitable.

Its Thought

The summary of the passage can be put as follows-

Literature in many forms is a reflection of good talk. The difference between literature and talk is great. Being written, literature is fixed and unchangeable. But talk is fluid, tentative, and dynamic. Literature represents a fraction of life. But talk is free. So its topics change one after another. It can also describe a truth as it is. It is also interesting and pleasant. Every now and then a jest may be introduced. And the whole company may burst into laughter. Talk is also instructive. Through it, we can learn about our Age and human nature also. So we should learn how to talk this is our first duty, it costs nothing in money. It is very helpful in life.

Its Artistic Qualities-

Description and Imagery-The idea of the passage has been described in literary language. The description is interesting, vivid, and at some places, picturesque. It has some pretty images. Consider the following-

- (a) flies of abvious error in the amber of truth.
- (b) Speech runs forth out of the contemporary groove into the open fields of nature.
- (c) cheery and cheering, like school boys out of school.

Rhetoric and Rhythm-Stevenson is essentially a poet. Every now and then, his pen produces alliteration. Some examples are-

- (i) Talk goes fancy free and may call a spade a spade.
- (ii) founds and fosters out friendships....
- (iii) at any age and in almost any state of life.

The prose is marked by metaphors and similes but it is not rhythmic. Weak rhythm springs only in the last sentence.

Diction and Style

Stevenson's diction is the diction of talk and conversation. It has been made literary with the use of comparison, similes, metaphors, etc. For instance, in place of "linen and Wool" he has used "linsey woolsey". They are not literary and refined words. The author's style is light and informal. But it is pleasant, interesting and also instructive.

Conclusion-To conclude, the passage is a bright example of Stevenson's prose and style. It is striking, pleasure-giving and entertaining. It can also be enjoyed as a piece of friendly advice.

38 वर्षों से छात्रों में सर्वाधिक लोकप्रिय, विश्वसनीय एवं प्रतिष्ठित

- वर्ष 2023 की परीक्षाओं के नवीनतम पाठ्यक्रमानुसार
- परीक्षा की तैयारी के लिए महत्वपूर्ण प्रश्नों का संकलन
- बी०ए० प्रथम, द्वितीय एवं तृतीय वर्ष के छात्रों के लिए प्रकाशित
- 38 वर्षों से निरन्तर प्रकाशित परीक्षोपयोगी प्रश्न एवं उत्तर का सर्वश्रेष्ठ संकलन

नोट :- पुस्तक विक्रेता से आग्रह करके ओरिजिनल डी०कुमार्स सीरीज ही खरीदें।

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