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The Graveyard School of Poets

focused on death and bereavement. The graveyard school consisted largely of imitations of Robert Blair's popular long poem of morbid appeal, *The Grave* (1743), and of Edward Young's celebrated blank-verse dramatic rhapsody *Night Thoughts* (1742–45). These poems express the sorrow and pain of bereavement, evoke the horror of death's physical manifestations, and suggest the transitory nature of human life. The meditative, philosophical tendencies of graveyard poetry found their fullest expression in Thomas Gray's "An Elegy Written in a Country Church Yard" (1751). The poem is a dignified, gently melancholy elegy celebrating the graves of humble and unknown villagers and suggesting that the lives of rich and poor alike "lead but to the grave." The works of the graveyard school were significant as early precursors of the Romantic Movement.

Thomas Gray's Poetry and Style

Gray was one of the least productive poets, and his collected works published during his lifetime amount to fewer than 1,000 lines. He was so self-critical and fearful of failure that he published only thirteen poems during his lifetime. However, he is regarded as the foremost English-language poet of the mid-18th century. In 1757, he was offered the post of Poet Laureate, which he refused, and once wrote that he feared his collected works would be "mistaken for the works of a flea".

Except for his mother, fellow poet Richard West was the person most dear to Gray. His death on June 1, 1742 from consumption was partly what inspired Gray to seriously begin writing poems, although he still wrote only sporadically. Gray's "Ode

on the Spring" was written while West was still alive and is to some extent a response to the ode he sent Gray.

After his death, Gray dedicated a poem to West, entitled "Sonnet on the Death of Richard West". During this time, he also moved to Cambridge and began a self-directed programme of literary study.

Gray's poetry often combines traditional forms and poetic diction with new topics and modes of expression. A lot of his poetry is concerned with the rejection of sexual desire. The figure of the poet in his poems is often a lonely, alienated, and marginal one, and various muses or surrogate-mother figures are invoked for aid or guidance. He considered his two Pindaric odes, The Progress of Poesy and The Bard, as his best works, which are not as calm and are more reflective than his other works.

Gray was largely influenced by his travel throughout Britain, particularly in the Lake District where he would search for picturesque landscapes and ancient monuments. He also uses Gothic details in his writing, which were, in part, foreshadowing of the Romantic movement that dominated the early 19th century, when William Wordsworth and the other Lake poets taught people to value the picturesque, the sublime, and the Gothic.

محتوى المحاضرة الـثـانيــة

Themes of Thomas Gray's "Elegy Written in a Country Churchyard

- **The Inevitability of Death**

The main idea of “Elegy Written in a Country Churchyard” is a simple one: everybody dies. Sitting in a graveyard as the sun begins to set, the speaker mulls over the fact that death is universal. He thinks about the many kinds of lives that death cuts short, emphasizing the fact no amount of wealth, power, or fame can save people from death. At the heart of the poem, then, is the blunt fact that death comes for everyone: the rich, the poor, and the speaker himself.

Since an “elegy” is a poem written to lament someone’s death, the poem's title signals its themes right away. This elegy, it becomes clear soon enough, is for everyone who is buried in the “Country Churchyard,” the graveyard attached to a rural church. It’s also for everyone who *will* be buried there—which includes the speaker himself! In fact, the poem might as well be for all mortals, for whom the poem reminds readers death is inevitable.

This is a bleak sentiment to be sure, and the darkness that descends over the churchyard captures this sense of looming, inescapable mortality. Church bells signal the "parting day," leaving the speaker alone as night falls. Standing in the graveyard as the light fades, the speaker sees death everywhere, as if it suddenly envelops the world itself.

Contemplating the humble graves all around him, the speaker is further struck by the fact that people die whether they’re rich or poor. The graves in this churchyard might look like

moldy mounds of dirt, but, the speaker insists, it's not like a rich person's more beautiful grave would somehow call them back from the dead!

The speaker reflects on the elaborate burials of the rich and powerful in order to hammer home the fact that death is universal. Some people may have "trophies" on their tombs, "urn[s]" and "bust[s]" that represent all their accomplishments, yet these things cannot "call the fleeting breath" back into the dead person's body. The "dull cold ear of Death" doesn't listen to "praise" for the dead person; even fame and "glory" can't defeat death, and when someone dies, the speaker implies, they're dead for good.

The speaker even describes his *own* death, imaging how he will be buried "beneath yon aged thorn," under an old tree. The poem in fact ends with the speaker's imagined epitaph! From the gloomy omens at the beginning to the speaker's demise at its end, then, the poem is saturated with death—universal, inescapable, and final.

The Value of Commemorating the Dead

The speaker insists that death is universal and final—that it comes for everyone and can't be undone. At the same time, however, the poem speaks to the value of honoring, remembering, or even just imagining the lives of the dead. Doing so, the poem suggests, is a meaningful act of memorial for those whom the rest of the world, and history itself, has forgotten. What's more, the poem implies that such acts of commemoration may be a way to help people confront their own mortality. Memorializing the dead thus also helps the living.

The people buried in the churchyard don't have elaborate memorials. The speaker describes their graves as "moldering heap[s]," mounds of dirt without the ostentatious decorations of rich people's marble tombs. At most, their graves have their names and the years they were alive.

Still, their simple graves have a profound effect on the speaker, who starts imagining what kinds of live these people might have led. He imagines them woken by the call of a rooster. He pictures them “[driving] their team” of oxen over the land, cheerful as they plow the soil. He speculates that one of them may have stood up to “the little tyrant of his fields” (i.e., a greedy landlord). In contemplating the lives of these people, he honors them. He sees their lives as full of meaning and authentic emotion. And this, in turn, illustrates the profound effect that even the simplest traces of the dead can have on the living.

These simple gravestones also lead people to contemplate their own deaths. The speaker describes how simple rural people often have poetry or Bible verses ("many a holy text") carved on their graves in order to "teach the rustic moralist to die." In other words, people like to carve sayings that provide some wisdom about death and dying. Visiting someone’s grave isn’t just about remembering someone’s life, but about confronting death itself, and perhaps finding some way to accept it.

The poem ultimately suggests there are two reasons to commemorating the dead: remembering and honoring those who are gone, and facing up to the fact of death itself.

Anonymity vs. Fame

As the speaker contemplates death, he focuses on all the common people who have died without fame, power, or wealth. In particular, he realizes that many people *could* have been great and famous if only they had grown up under the right circumstances. Rather than lamenting this fact, however, the speaker suggests that these people led less troubled lives than those in elite society. The speaker rejects wealth, fame, and power, and instead celebrates regular people living ordinary lives. Anonymity, the poem suggests, is better for the soul.

The speaker imagines all the kinds of fame and power common people might have achieved if they’d been born in a higher class. First, the speaker represents this idea

in **metaphorical** terms: “Full many a flower is born to blush unseen.” In other words, many flowers bloom with nobody to look at them. The same goes for common people, whose skills and powers may well go unrecognized.

Next, the speaker imagines this potential in terms of past famous people. For instance, he imagines “Some mute inglorious Milton here may rest": that is, someone buried in this graveyard might have been as great a genius as the poet John Milton. However, because the dead here were illiterate and confined to a rural trade, they never had the chance to write any glorious poems—rendering them metaphorically “mute,” or unable to speak.

All this wasted potential sounds pretty sad, until the speaker starts thinking about all the horrible people who have gained power throughout history. For instance, he mentions Oliver Cromwell, a dictator who ruled England in the middle of the 17th century. Someone buried in this churchyard might have had the same potential for injustice, yet because of his anonymity he never had the chance and is “guiltless of his country’s blood.” In this sense, the lives of common people prevent them from becoming monsters. Their “lot,” or place in their world, “confined” their “crimes.” Someone can’t “wade through slaughter to a throne” if they’re just a simple, unknown farmer living from one harvest to the next.

All things considered, the speaker doesn’t think wealth, power, or fame are worth it, preferring common people's "sober wishes." Regular folks want simple, understandable things like food on the table and a roof over their heads, the speaker says, and thus are never driven to “the madding crowd’s ignoble strife”—to the grotesque conflicts of the powerful. Commoners, according to the speaker, live in “the cool sequestered vale of life.” They keep their heads clear and find a measure of happiness.

Finally, the speaker reveals that he identifies with this anonymity. In the epitaph at the end of the poem, the speaker imagines himself as a young man who never received an education and died without fame or wealth. Although he dies full of “Melancholy,” or sadness, he

also found a measure of peace in his anonymity. “[H]is soul was sincere,” and he dies without being polluted by wealth or fame.

Life might not be happy, the poem implies, but at least anonymity grants people the chance to live and die in peace—without empty striving or cruel ambition.

محتوى المحاضرة الثالثة

The Poetry of Robert Burns

Robert Burns was born on 25 January 1759 in the village of Alloway, near Ayr. His father was William Burnes, a gardener turned tenant farmer from the north-east of Scotland, and his mother was Agnes Brown, an Ayrshire woman of farming stock. Burns’s early life was marked by constant back-breaking work on a succession of small farms, but his father saw to it that he never lacked another kind of culture. He learned the three Rs, some French and much Scripture. Added to that, he was a voracious reader and also absorbed huge amounts of traditional stories and songs from his mother and a kinswoman of hers, Betty Davidson. Poetry sprang early into his heart, at the same time as love, and his first composition was a song for the girl he partnered in the harvest. Rarely having much time to sit and ponder poems, it became his habit to compose as he worked.

His father died in 1784, worn out by the struggle to keep farm after farm going, leaving Burns as head of the family. This seemed to free him in some way and the next few years became a period of high creative energy, producing poems such as ‘To a Mouse’. He also developed a satiric strain and circulated caustic poems on local contemporaries. His reading

of an earlier poet, Robert Fergusson, inspired him to think of himself as his successor 'carrying forward and widening the range of vernacular Scots poetry', according to D.M. Low in *Robert Burns* (1986).

Burns began to think of gathering his poems together for publication and approached a printer in nearby Kilmarnock. *Poems, Chiefly in the Scottish Dialect* was published (by subscription) in July 1786 in an edition of 612 copies. He also entertained the notion of emigrating to Jamaica. He had fallen in love with and made pregnant a local girl, Jean Armour, and her father was not best pleased. All was changed, however, by the almost immediate success of his book, taken up by the Scottish literati as the work of a 'Heaven-taught ploughman' (as the novelist Henry Mackenzie dubbed him). Off he went to Edinburgh to capitalise on this sudden fame, and, playing up to his new-found reputation, had a most enjoyable time being lionised by the great and the good – he created a striking impression, not just with his poems, but by his good looks, his charm and his ease of conversation in company: it was said that he 'glowed'.

He arranged a new edition of his poems with the Edinburgh publisher William Creech (selling his copyright for 100 guineas) and had put up in the Canongate churchyard a memorial stone to his literary hero Fergusson. He also found time to indulge in an intense but platonic relationship with a married woman, Nancy Mclehose, which in its ending produced one of his greatest songs, 'Ae fond kiss'.

Increasingly seeing himself as 'Scotia's bard', Burns embarked on several tours of Scotland, to observe the country (though as a farmer he was more interested in crops than scenery) and to absorb its history and traditions – including its songs. He became almost obsessed with songwriting from this period on – rescuing traditional songs, rewriting their

words, writing new words. He was blessed with an amazingly retentive memory. And apart from his narrative verse masterpiece 'Tam o' Shanter' (1788), he devoted the rest of his life to Scottish song, contributing to two main collections, the *Scots Musical Museum* and *A Select Collection of Scotish Airs*.

There was, however, the problem of earning a living. Through a friend he was offered the tenancy of a farm in Dumfriesshire. He also, though a radical by inclination, took the King's shilling and accepted a post as an Excise officer. The farm was not a success and he had to fall back on the excise work, moving with his family into the town of Dumfries in 1791 (by now he had married Jean Armour and had several children).

The next few years were marked by increasing ill-health – the heart trouble he had suffered since his hard farming days allied with a rheumatic condition – and despite (or because of) a course of water treatment (immersion in the sea), he died in Dumfries on 21 July 1796, at the age of thirty-seven. His last poem – song, rather – was written for the girl who nursed him at the end ('O wert thou in the cauld blast') and his last child was born on the day of his funeral.

Burns has been described as a chameleon, that is, he was able to change his personality to suit the company or situation. This is best seen in his letters, where he adapts his tone to suit his correspondent, while never deviating from his lively, humorous and intelligent self. What enabled him to do this was his innate sympathy – or empathy – with people (indeed, all living creatures). He may have been admired by some more for his conversation than his poems, but it is the poems that live on and the poems which have made him such a universally loved figure, not only in the West, but in countries such as Russia and Japan.

Not even Shakespeare has as many statues to his memory, or an annual dinner in his name. Burns Suppers are celebrated every year on the anniversary of Burns's birth.

The poems can be satirical but also full of sentiment; they deal with love and lust (Burns being well versed in these), human foibles and hypocrisies; they show a deep knowledge of and love of the natural world (especially horses, dogs, mice and lice); they can be funny and moving by turns. What makes them special is the way he writes about all of the above: his craftsmanship and use of language (in Scots and English), his skill at rhyming; his use of traditional forms in a new way. He is one of those artists (like Bob Dylan in our own time) who absorbs everything and rewrites it. Essentially you feel this is a man who knows the truth about the human condition – whatever faults he may have had (and he admitted to plenty, especially where women were concerned) just add to that knowledge. He is truly a poet who speaks to all, a poet for all seasons. And it is not too much to agree with the great Burns scholar Donald Low (in his *Robert Burns*, 1986) that *Poems, Chiefly in the Scottish Dialect* ranks with Blake's *Songs of Innocence and Experience* (1794) and Wordsworth and Coleridge's *Lyrical Ballads* (1798) in quality and importance

محتوى المحاضرة الرابــعــة

Analysis of Robert Burns' " A Red, Red Rose"

The poet, very artistically draws a picture of his profound love. He paints this picture with intense emotions. The speaker compares his beloved with "a red rose" and "sweet melody" to intensify his deep feelings for her. He addresses her, proclaiming that his love will stay still until the seas dry up and the rocks melt with the sun because his beloved is so adorable. For some reasons, he has to go far away from her, but he promises to return even if he has

to travel thousands of miles to win her back. What enchants the reader is the metaphorical representation of love through natural phenomena the sea and the sun.

Major themes in "A Red, Red Rose": Love and separation are the major themes given in the poem. The poet has layered them with using metaphors of natural objects. The poem is primarily concerned with the speaker's love for his significant other. He adores her beauty and expresses his immeasurable love for her. His love is so deep-rooted that it will stay forever no matter what happens.

Literary Devices Used in Robert Burns' " A Red, Red Rose"

Simile: Simile is a device used to compare an object or a person with something else to make the meanings clear to the readers. There are two similes used in this poem. The first is used in the first line, "O my Luve is like a red, red rose" Here, the poet compares his beloved with a red rose. The second is used in the third line, "O my Luve is like the melody", and the poet compares his love with sweet melody.

Consonance: Consonance is the repetition of consonant sounds in the same line such as the sound of /l/ in " And fare thee weel awhile!".

Enjambment: Enjambment refers to the continuation of a sentence without the pause beyond the end of a line, couplet or stanza such as:"O my Luve is like the melody
That's sweetly played in tune."

Symbolism: Symbolism means to use symbols to signify ideas and qualities, giving them symbolic meanings different from their literal meanings. Robert has used "rose" as a symbol of love.

Alliteration: Alliteration is the repetition of consonant sounds in the same line such as the sounds of /l/ and /r/ in "O my Luve is like a red, red rose".

Imagery: Imagery is a distinct representation of something that can be experienced or understood through five senses. Robert has used visual imagery in the poem such as, “O my Luve is like a red, red rose”,” And the rocks melt wi’ the sun” and “While the sands o’ life shall run”.

Hyperbole: Hyperbole is a device used to exaggerate a statement for the sake of emphasis. The poet has used hyperbole in the last line of the second stanza, “Till a’ the seas gang dry.” He says that his love will flow even when the seas dry up. The second is used in the third stanza, “And the rocks melt wi’ the sun.”

Assonance: Assonance is the repetition of vowel sounds in the same line such as the sound of /i/ in “I will love thee still, my dear”.

محتوى المحاضرة الخامسة

Introduction to William Blake's Poetry

"Themes in William Blake's "Songs of Innocence and of Experience

The Destruction of Innocence

Throughout both *Songs of Innocence* and *Songs of Experience*, Blake repeatedly addresses the destruction of childlike innocence, and in many cases of children's lives, by a society designed to use people for its own selfish ends. Blake romanticizes the children of his poems, only to place them in situations common to his day, in which they find their simple faith in parents or God challenged by harsh conditions. *Songs of Experience* is an attempt to denounce the cruel society that harms the human soul in such terrible ways, but it also calls the reader back to innocence, through Imagination, in an effort to redeem a fallen world.

Redemption

Throughout his works, Blake frequently refers to the redemptive work of Jesus Christ. While he alludes to the atoning act of Christ Crucified, more often Blake focuses on the Incarnation, the taking on of human form by the divine Creator, as the source of redemption for both human beings and nature. He emphasizes that Christ "became a little child" just as men and women need to return to a state of childlike grace in order to restore the innocence lost to the social machinery of a cruel world.

Religious Hypocrisy

In such poems as "Holy Thursday" and "The Little Vagabond," Blake critiques the religious leaders of his day for their abuse of spiritual authority. The men who should be shepherds to their flocks are in fact reinforcing a political and economic system that turns children into short-lived chimney sweepers and that represses love and creative expression in adults. Blake has no patience with clergy who would assuage their own or their earthly patrons' guilt by parading poor children through a church on Ascension Day, as in "Holy Thursday" from both sections, and he reserves most of his sharpest verse for these men.

Imagination over Reason

Blake is a strong proponent of the value of human creativity, or Imagination, over materialistic rationalism, or Reason. As a poet and artist, Blake sees the power of art in its various forms to raise the human spirit above its earth-bound mire. He also sees the soul-killing materialism of his day, which uses rational thought as an excuse to perpetuate crimes against the innocent via societal and religious norms. *Songs of Experience* in particular decries Reason's hold over Imagination, and it uses several ironic poems to undermine the alleged superiority of rationalism.

Blake was not opposed to intelligent inquiry, however. In "A Little Boy Lost" from *Songs of Experience*, Blake admires the boy's inquiries into the nature of God and his own

Thought, even as he sharply criticizes the religious leaders of his day for demanding mindless obedience to dogma.

Nature as the Purest State of Man

Like many of his contemporary Romantic poets, Blake sees in the natural world an idyllic universe that can influence human beings in a positive manner. Many of his poems, such as "Spring," celebrate the beauty and fecundity of nature, while others, such as "London," deride the sterile mechanism of urban society. Blake's characters are happiest when they are surrounded by natural beauty and following their natural instincts; they are most oppressed when they are trapped in social or religious institutions or are subject to the horrors of urban living.

The Flaws of Earthly Parents

One recurring motif in both *Songs of Innocence* and *Songs of Experience* is the failure of human parents to properly nurture their children. The "Little Boy Lost" is abandoned by his earthly father, yet rescued by his Heavenly Father. The parents of "The Little Vagabond" weep in vain as their son is burned alive for heresy. Both mother and father seem frustrated by their child's temperament in "Infant Sorrow." This recurring motif allows Blake to emphasize the frailty of human communities, in which the roles of mother and father are defined by society rather than by natural instincts, and to emphasize the supremacy of Nature and of divine care in the form of God the Father.

Social Reform

While much of Blake's poetry focuses on leaving behind the material world in favor of a more perfect spiritual nature, his poetry nonetheless offers realistic and socially conscious critiques of existing situations. Both of his "Chimney Sweeper" poems highlight the abuse of children by parents and employers as they are forced into hazardous, and potentially fatal, situations for the sake of earning money. Both "Holy Thursday" poems decry the

overt display of the poor as a spectacle of absolution for the wealthy and affluent. "The Human Abstract" points out that our virtues are predicated on the existence of human suffering. Although Blake is certainly more spiritually than practically minded, the seeds of social reform can be seen in the philosophy underlying his verses: innocence is a state of man that must be preserved, not destroyed, and the social systems that seek to destroy innocence must be changed or eliminated.

محتوى المحاضرة السادسة

Analysis of William Blake's "The Lamb"

“The Lamb” is one of the most important in Blake’s volume, *Songs of Innocence*. The poem presents the innocence of the pastoral world as directly associated with Jesus Christ, the Christian manifestation of God. “The Lamb” has two stanzas, made up of five couplets each, typifying the AABB rhyme scheme of the poems in this collection. It also repeats several lines, creating an echo-effect.

In the first stanza, the speaker, identifying himself as a child, asks the “little lamb” a series of questions, beginning with the lines,

“Little Lamb who made thee
Dost thou know who made thee”

The speaker also asks the lamb if it knows who provides it food to eat, or who gives it warm wool and a pleasant voice.

In the second stanza, the speaker answers the questions he himself has posed, beginning with the lines,

“Little Lamb I'll tell thee,
Little Lamb I'll tell thee!”
He is called by thy name,
For he calls himself a Lamb”

This question and answer structure creates a kind of lyric catechism in which the existence of both a young boy (the speaker) and a tender lamb stand as proof of a loving, compassionate Creator. The One who “calls himself a Lamb” of course refers to Jesus Christ, the Lamb of God. The repetition of the lines and simplicity of the rhyme create a singsong voice, a tone of childlike wonder.

The lamb stands in relation to the boy as the boy stands in relation to his elders; each must learn the truth of his existence by questioning the origin of his life and inferring a Creator who possesses the same characteristics as both the lamb and the child: gentleness, innocence, and loving kindness. The poem refers directly to Scripture in asserting that the lamb is “called by his name” and that the Lamb of God became “a little child.” The Christian God displays these characteristics in his design of the natural and human world as well as in His offer of salvation to all.

محتوى المحاضرة السابعة

"Analysis of William Blake's "The Tiger

In this counterpart poem to “The Lamb” in *Songs of Innocence*, Blake offers another view of God through His creation. Whereas the lamb implied God’s tenderness and mercy, the tiger suggests His ferocity and power. The speaker again asks questions of the subject: “What immortal hand or eye/Could frame thy fearful symmetry?” The questions continue

throughout the poem, with the answers implied in the final question that is not a repetition of an earlier question: “Did he who made the Lamb make thee?” The same God who made the gentle, obedient lamb also made the frightening, powerful, and bloody-minded tiger, and whereas the lamb was simply “made,” the tiger is forged: “What the hammer? what the chain?/ In what furnace was thy brain?”

The use of smithing imagery for the creation of the tiger hearkens to Blake’s own oft-written contrast between the natural world and the industrialism of the London of his day. While the creator is still God, the means of creation for so dangerous a creature is mechanical rather than natural. Technology may be a benefit to mankind in many ways, but within it still holds deadly potential.

In form and content, "The Tyger" also parallels the Biblical book of Job. Job, too, was confronted by the sheer awe and power of God, who asks the suffering man a similar series of rhetorical questions designed to lead Job not to an answer, but to an understanding of the limitations inherent in human wisdom. This limitation is forced into view by the final paradox: "Did he who made the Lamb make thee?" Can the God of Innocence also be the God of Experience? If so, how can mere mortals, trapped in one state or the other, ever hope to understand this God?

"The Tyger" follows an AABB rhyme scheme throughout, but with the somewhat problematic first and last stanzas rhyming "eye" with "symmetry." This jarring near rhyme puts the reader in an uneasy spot from the beginning and returns him to it at the end, thus foreshadowing and concluding the experience of reading "The Tyger" as one of discomfort.

محتوى المحاضرة الثامنة

Features of Romantic Poetry

1. A Reaction Against Neoclassical Poetry

Romantic poetry carries unique features which distinguish it from other kinds of poetry. It is in absolute contrast to neoclassical poetry. Neoclassical is the poetry of intellect and reason, while romantic poetry is the product of emotions, sentiments and the voice at the heart of the poet. It is a catharsis of the poet's emotions, thoughts, feelings and ideas bound within their hearts.

Romantic poetry is a reaction against the set standards, conventions, rules and traditional laws of poetry. That's the reason romantic poetry is acknowledged as a progressive form, at least in contrast to neoclassical. According to William J. Long, "The Romantic Movement was marked, and is always marked, by a strong reaction and protest against the bondage of rule and custom which in science and theology as well as literature, generally tend to fetter the free human spirit."

The romantics were against the influence of reason in their poetry. They didn't give any preference to reason and intellect in their poetry. On the other hand, neoclassical poets believed in the influence of reason

2. Imagination

Imagination is a hallmark of romantic poetry. It is part and parcel of romantic poets like John Keats, Coleridge and P.B Shelley. Unlike neoclassical poets who shunned imagination, romantic poets emphasized it and discredited the influence of reason and intellect in any form in their work. Coleridge considered imagination to be an integral part of his poetry.

In *Biographia Literaria*, he discussed two types of imagination—Primary and Secondary Imagination. He said, "The primary imagination I hold to be the living power and prime agent of all human perception, and a repetition in the finite of the external act of creation of the infinite I AM. The secondary I consider as an echo of the former, coexisting with the conscious will, yet still identical with the primary in the kind of its agency, and differing only in degree, and in the mode its operation."

3. Nature

A love for nature is another important feature of romantic poetry and came to hold a pivotal position in Romantic poets' work. Nature was a wellspring of inspiration, satisfaction and happiness. It is pertinent to mention here that all the romantic poets differed in their views about nature. Wordsworth was considered a great lover of nature and recognised it as a living thing—like a teacher or a god. He was the true adorer of nature. He wrote,

Shelley was similarly an extraordinary lover of nature, yet he didn't think about nature as an instructor, aide and a wellspring of pleasure. He believed that nature was a living thing and that there was a union between nature and man. Shelley likewise put stock in the

recuperating force of nature like Wordsworth. Wordsworth gave nature a philosophical touch, while Shelly focused on the intellectual aspects.

Coleridge was completely different from other romantic poets of his age. He considered nature as it was and held a very realistic perspective of it. He believed that nature was not the source of joy and pleasure. Instead, it all depended on one's mood and disposition. He was of the opinion that joy doesn't come from any external nature; instead, it emanated from the heart of our hearts.

4. Escapism

Escapism is another striking characteristic of romantic poetry. It is a term implying a writer's failure to face the agonies of real life. They instead take shelter elsewhere and decide against fighting the odds. Escapism is perhaps the main theme of romantic poetry.

As most of the romantic poets were in the grip of miseries, they tried to take asylum in their poetry's power. It was their most loved pastime to escape from reality and take asylum in the realm of their imagination.

5. Melancholy

Melancholy similarly occupies a prominent place in romantic poetry and was a major source of inspiration for romantic poets. Due to extreme melancholy, all romantic poets have a tendency to compose subjective poetry.

They write poetry that is the heart's voice and don’t try to compose philosophical or complicated poetry. Instead, they just wanted to vent their feelings and emotions in an attempt to ease their minds. They want to take a load off their minds.

6. Medievalism

Medievalism is yet another essential characteristic of romantic poetry. Medievalism indicates a love for the Middle Ages (from around the fall of Rome in 476 CE and the Renaissance in the 14th century), and romantic poetry is replete with elements of this era. Keats and Coleridge are the leading romantic poets whose poetry exhibited an ample amount of medievalism.

Romantic poets were against intellectualism, urbanism, industrialization and the humdrum of life. They wanted to get rid of these aspects of society by taking asylum in the far-off lands of their imagination. The Middle Ages greatly appealed to their taste; they adored weird, remote and recondite places and found that during the era more than in their own age.

7. Hellenism

Hellenism implies love, commitment and unmistakable fascination with the antiquated society, values and individuals of Greece. Romantic poets displayed a love for Hellenism a great deal in their poetry. They loved to explore the ancient culture of Greece; Keats' poetry is the perfect example, as it was loaded with allusions to the art, literature and culture of the civilization.

8. Supernaturalism

Supernaturalism is another essential aspect of romantic poetry, and it is yet another unique trait employed by romantic poets. Supernaturalism was used not just to create horror and awe but also for the reader's pleasure.

Coleridge is the leading romantic poet in this regard. His poem "Kubla Khan" is the most romantic in the history of English literature and is completely the product of his imagination. The whole poem is a collection of supernatural elements.

9. Subjectivity

Romantic poetry is the poetry of the miseries, despairs, and personal stories of the poets; it is the poetry of sentiments, emotions and imagination of the poets. Romantic poetry is against the objectivity of neoclassical poetry, whose authors avoided describing emotions in their work.

They wanted to present a true picture of society, while the romantic poets avoided descriptions of their contemporary age. Keats is the leading poet in this regard, and his work is like a biography. He wrote poetry just for the sake of writing poetry, not wanting to convey any moral message to his readers. Instead, he wanted to create and prove himself to be the best poet of his age. Throughout his work, you can find numerous clues to his personal life.

محتوى المحاضرة التاسعة

William Wordsworth's Philosophy of Nature in "Tintern Abbey"

William Wordsworth is one of the world's most loving, penetrative and thoughtful poets of Nature. He is high priest and greatest worshipper of Nature. His entire poetic work expresses his attitude towards Nature. His Nature poetry is singular and unique in its spiritual appeal. It casts an elevating influence upon the reader's mind.

William Wordsworth is known for his philosophy of Nature. This philosophy has passed through four stages. In 'Tintern Abbey' one can easily trace all these four stages. Here the poet has presented the development of his love of Nature. In short, here Wordsworth gives an outline of his philosophy of Nature.

At the first stage the poet is a child of five to ten years. He gets delight from walking, bathing, basking and leaping in the lap of Nature. His early intercourse with Natural objects developed in him a calmness and tranquillity of soul. During this boyish stage Nature is:

But secondary to my own pursuits

And animal activities, and all

Their trivial pleasures.

When the poet becomes a teenager, the beauty of Nature begins to attract him. The sights and sounds of Nature make their appeal to the heart and imagination of the poet. The

colours and forms of Nature generate youthful feelings and emotions. At this second stage the mind of the poet experiences aching joys and dizzy raptures. This stage has been clearly reflected in the beginning of 'Tintern Abbey'. In this part of the poem the poet simply expresses the beauty of Nature along with the rivers, mountains and fields.

With the growing years, there comes a change in Wordsworth's attitude towards Nature. The second stage of aching joys and dizzy raptures came to an end. What happens is that his love for Nature turned into a kind of religious love. His love of Nature became linked with the love of man. He finds music in the natural objects. In a way he feels homeliness with Nature. He bursts out in a different tone:

.....For I have learned

To look on Nature, not as in the hour

Of thoughtless youth; but hearing often times

The still, sad music of humanity.

In the final stage Wordsworth views Nature as a philosopher. At this stage he finds spiritual joy in Nature. His soul begins to see the soul of Nature. He finds a divine presence in Nature. His mind stoops before this living presence in mystic adoration of worship. The poet moves on to more reflective, moral and philosophic pleasures of maturity. Nature becomes the anchor of his thoughts. It is the guide and guardian of his emotions. It is the soul of his moral being. In 'Tintern Abbey' the poet says that Nature is:

The anchor of my purest thoughts, the nurse,

The guide, the guardian of my heart and soul

Of all my moral beings.

Wordsworth identifies himself with a special message of Nature's relation to man and of man to Nature. He creates a gospel of Nature and Man. Nature is a mystery to him. It is apparelled in heavenly light. According to the poet the divinity can be experienced by the human mind because it is a sharer in infinity.

Thus the relationship between Man and Nature is systematically developed in 'Tintern Abbey'. All the stages of man's communion with Nature is marked by supreme awareness of the matter and the spirit. There is a joy all around. In Wordsworth's philosophy of Nature the duality between classical and Christian ethics is admirably dissolved.

محتوى المحاضرة العاشرة

The Supernatural Elements in S. T. Coleridge's "The Rime of the ".Ancient Mariner

The greatness of S. T. Coleridge's *The Ancient Mariner* lies chiefly in the technique by which the supernatural has been made believable and convincing. There are a number of impossible, incredible, and fantastic situations in the poem. The fascinating power in Mariner's gaze, the sudden appearance of the mysterious skeleton ship, the spectre- woman and her mate, the coming back of life to the dead crew, the sudden sinking of the ship, the polar spirits talking to each other- all these and other supernatural incidents are scattered in the poem. With these supernatural elements the poet has artistically interwoven convincing

pictures of Nature like the sun shining brightly at the outset, the mist and snow surrounding the ship, the freezing cold of the Artic region, slimy creatures creeping upon the sea, the moon going up the sky with a star or two beside it, the water snakes moving in the water in a variety of colors. The natural and supernatural, the real and fantastic, the possible ad the impossible have been so skillfully and artistically mingled that the whole strikes us as quite convincing and credible.

The setting of the poem is natural, known to all. With a view to giving his story an air of plausibility, Coleridge gives accurate description of his nature. In the AM every phase of landscape, seascape and cloudscape is touched upon. The bright sun, the "Kirk" or church, the hill, the lighthouse, the cheerful onlookers at the harbor, the wedding guest, the marriage ceremony, the storm blast in the sea, the mist and snow of the Arctic region and many other natural elements are there in the setting of the story. All these natural phenomena have been made very convincing.

In this natural setting are set the supernatural incidents. A terrible storm hit and forced the ship southwards. The "storm blast" was "tyrannous and strong' and struck the ship with"overtaking wings". Then the sailors reached a calm patch of sea that was "wondrous cold" full of snow and glistering green icebergs" as tall as the ship's mast.

The sailors were the only living things in this frightening, enclosed world where the ice made terrible groaning sounds that echoed all around.

In his Ancient Mariner, Coleridge often blends the real and unreal in order to create a supernatural world. Here we see the story at first is given a known, familiar setting but soon it passes into an unreal world. The reader is not disturbed by this smooth transition from the real to the unreal world but indulges himself in the "willing suspension of disbelief".

However, finally an albatross emerged from the mist, and the sailors received it as a sign of good luck, as though it were a “Christian soul” sent by God to save them. No sooner than the sailors fed the albatross did the ice break apart, allowing the captain to steer out of the freezing world. The wind picked up again and continued for nine days. All the while the bird followed the ship, ate the food the sailors gave it and played with them. But at this favorable moment the mariner did a hellish thing. He shot the bird with his cross bow.

From the moment the mariner kills the bird retribution comes in the form of natural phenomena. The wind dies, the sun intensifies and it will not rain. The ocean becomes “revolting”, “rotting” and “thrashing” with “slimy” creatures and sizzling with strange fires.

Coleridge depicts tactfully how nature punishes supernaturally for killing its innocent member. Before the sun was “bright” but now it has become “the bloody sun.” in a “hot and copper sky”.

The nature continues punishing the mariners. The wind refuses to blow, and the sun’s relentless heat chars the men.

This hot sun makes the mariners thirsty but they have no drinkable water. The mariner lives like Tantalus. They need water badly and it is all around them but it is entirely undrinkable. The throats became “unslaked” and “lips baked” under the hot sun.

The shipmates, in their sore distress, throw the whole guilt on the ancient Mariner and in sign they hang the dead sea-bird round his neck. The time is weary and long. They have nothing to do but suffer only.

A mysterious ship arrives. When the ship is sighted in the distance, the sailors feel happy to think that the will now get water to quench their burning thirst. But in a few moments they discover the reality of the ship. The crew consists of Death and Life- in- death.

Coleridge beautifully depicts the mental suffering of the Mariner under this condition. The suffering becomes even more painful when all his fellow men dropped down one by one. And the soul of each passes by him with the sound like that of his arrow that killed the Albatross. For seven days and nights the mariner remained alone on the ship. The dead sailors, who miraculously did not rot, continued to curse him with their open eyes which intensified his inner guilt. His surroundings- the ship, the ocean, and the creatures within it are "rotting' in the heat and sun, but he is the one who is rotten on the inside. Coleridge beautifully portrays how he suffer from acute mental distress when he tried to pray but could not do so, how he felt the horror of the curse in the dead men's eyes, how the sky and the sea lay like a heavy load on his weary eyes, and how finally he felt relief. This is exactly what any man would suffer under similar circumstances.

By portraying mariner's mental states, Coleridge produces the realistic effect. During his lonely days he spent his times by watching the little creatures on the ice. The mariner spontaneously recognizes the beauty of the sea snakes, his heart fills with love for them and he can bless them "unaware"

Only when the mariner is able to appreciate the beauty of the natural world, he is granted the ability to pray. The moment he begins to view the natural world benevolently, his spiritual thirst is quenched. As a sign, the albatross- the burden of sin falls from his neck. It finally rains and his thrust is quenched. The ship suddenly began to move towards the native land of the old sailor. Ultimately the ship reached near the harbor. It sank suddenly and the old sailor was rescued from the disaster.

Thus from the above discussion it is quite clear that, the triumph of "The rime of the ancient Mariner" confines in presenting a series of incredible events in a convincing and

credible way by the use of natural setting, logic of cause and effect, melody and psychological truth.

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