

Department of English

Model Answers

ENGA CC-1

RESTORATION COMEDY OF MANNERS:

Comedy of manners, witty, cerebral form of dramatic comedy that depicts and often satirizes the manners and affectations of a contemporary society. A comedy of manners is concerned with social usage and the question of whether or not characters meet certain social standards. Often the governing social standard is morally trivial but exacting. The plot of such a comedy, usually concerned with an illicit love affair or similarly scandalous matter, is subordinate to the play's brittle atmosphere, witty dialogue, and pungent commentary on human foibles.

The comedy of manners, which was usually written by sophisticated authors for members of their own coterie or social class, has historically thrived in periods and societies that combined material prosperity and moral latitude. Such was the case in ancient Greece when Menander (c. 342–c. 292 BC) inaugurated New Comedy, the forerunner of comedy of manners. Menander's smooth style, elaborate plots, and stock characters were imitated by the Roman poets Plautus (c. 254–184 BC) and Terence (186/185–159 BC), whose comedies were widely known and copied during the Renaissance.

One of the greatest exponents of the comedy of manners was Molière, who satirized the hypocrisy and pretension of 17th-century French society in such plays as *L'École des femmes* (1662; *The School for Wives*) and *Le Misanthrope* (1666; *The Misanthrope*).

In England the comedy of manners had its great day during the Restoration period. Although influenced by Ben Jonson's comedy of humours, the Restoration comedy of manners was lighter, defter, and more vivacious in tone. Playwrights declared themselves against affected wit and acquired follies and satirized these qualities in caricature characters with label-like names such as Sir Fopling Flutter (in Sir George Etherege's *Man of Mode*, 1676) and Tattle (in William Congreve's *The Old Batchelour*, 1693). The masterpieces of the genre were the witty, cynical, and epigrammatic plays of William Wycherley (*The Country-Wife*, 1675) and William Congreve (*The Way of the World*, 1700). In the late 18th century Oliver Goldsmith (*She Stoops to Conquer*, 1773) and Richard Brinsley Sheridan (*The Rivals*, 1775; *The School for Scandal*, 1777) revived the form.

The tradition of elaborate, artificial plotting and epigrammatic dialogue was carried on by the Anglo-Irish playwright Oscar Wilde in *Lady Windermere's Fan* (1892) and *The Importance of Being Earnest* (1895). In the 20th century the comedy of manners reappeared in the witty, sophisticated drawing-room plays of the British dramatists Noël Coward and Somerset Maugham and the Americans Philip Barry and S.N. Behrman.

Achilles as an Epic Hero :

Achilles is the hero of The Iliad. It is he who provides the unit of the work of art. In fact, the first line of the epic sums up the entire action. Achilles was angry and he withdrew himself from the battle. The Greeks with all their zeal and efforts fared badly. Achilles' friend Patroclus was killed by Hector. Achilles sought to take revenge and joined the battle. The death of Hector concludes the epic. This is, in fact, the structure of The Iliad. And hence Achilles stands in the same relation to this epic as Hamlet does to Hamlet.

Unlike the other epics, Iliad tells the story of a hero, whose fate is yet to be accomplished. Ulysses after many wanderings for years returns home and is united with his wife and son. Aeneas flies away from Troy and founds the Roman empire. He is married to Lavinia, and is destined to propagate a healthy race. The action of the epic is complete. But in The Iliad, the hero kills the slayer of his friend. And suddenly the curtain is rung down. The unity of action is there, but the fate of the remains undecided.

The Iliad deals with the two passions of Achilles wrath of Agamemnon's high-handedness and the love for Patroclus. In no other epic does a passion figure so prominently as in The Iliad. The action begins with the passion of wrath. The death of Patroclus rouses his wrath once again, though it is directed against Hector. His inordinate love for Patroclus reawakens his energy.

Achilles is essentially an impulsive person. It is because of his wrath and impulsiveness that he has a perpetual epithet 'Sulking'. Never amenable to reason, he is always governed by passion That is because he is half-divine and half-human. The element of beast is also not to be ignored. Violent, haughty, proud, egotistical, Achilles has also many lovable qualities, which distinguish him from men like Agamemnon and Menelaus. Homer has given him an epithet-'Lion-hearted'. He has not the softer and nobler qualities, which characterise Hector. He is a product of the heroic age, when to be soft and meek was unthinkable. The virtues extolled in a knight in the medieval age were an anachronism in the days of Achilles. Everything about Achilles is keyed to the highest pitch. He is strong in his likes and dislikes, passions and prejudices. He is intensely passionate in his love as well as in his hatred. He has completely expunged the words 'moderation' and 'compromise' from his life.

Though so haughty, Achilles is not failing in his generosity. When informed that the innocent Iphigenia was brought on the plea that she was to be married to Achilles, he grew furious and offered to defend her from her father, and the furious Greeks, bent on sacrificing her.

Achilles is, no doubt, blood-thirsty. But fighting is not the only thing he was interested in. He has taste for art and music. Faced with a crisis, Ulysses and a few others went to Achilles requesting him to join the battle and save the Greeks. They found Achilles playing on a lyre and singing the deeds of the heroes of the ancient times.

ENGA CC-3

FEMALE CHARACTERS IN BRAVELY FOUGHT THE QUEEN:

Mahesh Dattani depicts the various facets of marginality of Indian women in the modern era, who descended from the enviable position of women in the period of Rig Veda to the present state of marginality notwithstanding the fact that the country has come up as a giant economy and the largest democracy in the world. Closely allied to the issues of women is his concern for taboo subject like alternate sexual behavior or homosexuality in one hand and on the other, he deals with confrontational sexual behavior of women as a major concern against the backdrop of gender discrimination in general on stage in which the interior and the exterior sinks into one. Dattani attempts to bind the audience and the players on stage together by bringing the periphery at the center through stage setting, dialogue, costume, theme, spectacle and problematization of issues. The problems like the pathetic condition of gay people, marginalization of women or gender discrimination which are very much Indian in origin, still they are seen, or at least, considered to be alien. So Dattani displayed the courage to take up these issues.

The play *Bravely Fought the Queen* (1991) at the outset shows that Indian women's identity is dependent upon their husbands' and hence, maintaining individuality becomes a Hobson's choice for them. The identity of Lalitha is through her husband as the wife of her husband's boss asked her whose wife she was, rather than who she was: "... You may be somebody's wife. What I mean is your husband- I know- is working for my husband" (p234). She is made to feel inferior twice: as wife and as a subordinate in class. The Trivedi brothers Jiten and Nitin in the drama own an advertising company and are at the highest ladder of the society as males and as employers of Sridhar, their accountant and Lalitha's husband. Wives of the Trivedi brothers Dolly and Alka are shown in varying social position in the drama. They are superior as wives of employer brothers, but marginal as women in the same place and it is made clear when Dolly boasts of twin luxurious houses built for the two brothers, but feels uncomfortable to the question of Alka and her share in the houses as she knows the uncertainty of their rights in a male dominated society.

Dolly and Alka lead their life taking care of the needs of their husband and senile mother-in-law. Their world engulfed with these demanding duties leaves them with no time to live a life for themselves. The intermittent bell ringing of Baa which calls for an immediate attention shows how women also become oppressors in patriarchal society. Jiten Trivedy's wedlock with Dolly is purely for the sake of societal norm of marriage. He satisfies his sexual libido by calling whores to his office. He beats up Dolly without remorse for no fault of her and that results in giving birth to Daksha prematurely, deformed and mentally retarded. Alka is victimized not only by her husband Nitin but also by her brother Praful. With the ulterior motive of extending his gay relation with Nitin, Praful gives Alka in marriage to Nitin. He violently attacks and threatens to burn Alka's face for crossing the boundaries drawn by the patriarchal society. Alka's impulsive questioning of the chastity of Baa in retaliation to Baa's blaming as whore, made Nitin drive Alka out of home. Alka remains childless because of Nitin's homosexual nature and Baa's control over her son. Both the sisters bear the brunt of Baa mainly because of their mother's second marriage with a already married man. Praful hides the truth that he is the half brother of Dolly and Alka. So Baa scolds their mother as whore and also takes them to be whores. She induces her son Jiten to beat Dolly during her advanced stages of her pregnancy that results in Daksha become a victim of her father's brutality. Both the women Dolly and Alka masquerade themselves from the suffocating reality. Dolly tries to forget her unromantic reality by immersing herself in the musical world. She finds ideal love in the sweet voice Naina Devi in her

thumri song. Her fantasy as having sexual relation with Kanhayia; the cook is her attempt to give vent to her suppressed desires. Alka seeks refuge in liquor to numb her feelings.

In most of Dattani's play, female protagonists play a prominent role. The careful reading of the play throws light on Dattani's truthful concern for the pathetic women characters in his play. His story and characters underscores the struggle of women against the oppression of patriarchal Indian society. These plays, having family as its background, showcases the emotional, financial and sexual conflicts of a modern, educated urban Indians. It encompasses the feminist ideology when the subjugated women in the story give vent to their emotions and retaliate. Dattani's women, attempt to forcefully cross the margins drawn by patriarchal society, but at the end, succumb to the domination of patriarchy and waste away.

ENGA CC-4

Analysis of 'Sonnet 130' by William Shakespeare:

"Sonnet 130" was written by the English poet and playwright William Shakespeare. Though most likely written in the 1590s, the poem wasn't published until 1609. Like many other sonnets from the same period, Shakespeare's poem wrestles with beauty, love, and desire. He tries to find a more authentic, realistic way to talk about these things in the sonnet, and gleefully dismisses the highly artificial poems of praise his peers were writing. Shakespeare's poem also departs from his contemporaries in terms of formal structure — it is a new kind of sonnet—the "Shakespearean" sonnet.

The speaker describes the eyes of the woman he loves, noting that they are not like the sun. He then compares the color of her lips to that of coral, a reddish-pink, concluding that her lips are much less red. Next he compares her breasts to the whiteness of snow. His lover's skin, in contrast, is a dull gray. He suggests that his lover's hair is like black wires. Then he notes that he has seen roses that blend together pink and white hues like a lush embroidered fabric, but that his lover's cheeks lack such colors: they are not rosy pink. He then notes that some perfumes smell better than the breath his wife exhales. He loves to listen to her talk, but he understands that music sounds better. Though the speaker admits that he has never seen a goddess move, he is still sure that his lover moves like an ordinary person, simply walking on the ground. But, the speaker swears, the woman he loves is as unique, as special, and as beautiful, as any woman whose beauty has been inflated through false comparisons by other poets.

This sonnet, one of Shakespeare's most famous, plays an elaborate joke on the conventions of love poetry common to Shakespeare's day, and it is so well-conceived that the joke remains funny today. Most sonnet sequences in Elizabethan England were modeled after that of Petrarch. Petrarch's famous sonnet sequence was written as a series of love poems to an idealized and idolized mistress named Laura. In the sonnets, Petrarch praises her beauty, her worth, and her perfection using an extraordinary variety of metaphors based largely on natural beauties. In Shakespeare's day, these metaphors had already become cliché (as, indeed, they still are today), but they were still the accepted technique for writing love poetry. The result was that poems tended to make highly idealizing comparisons between nature and the poets' lover that were, if taken literally, completely ridiculous. My mistress' eyes are like the sun; her lips are red as coral; her cheeks are like roses, her breasts are white as snow, her voice is like music, she is a goddess.

In many ways, Shakespeare's sonnets subvert and reverse the conventions of the Petrarchan love sequence: the idealizing love poems, for instance, are written not to a perfect woman but to an admittedly imperfect man, and the love poems to the dark lady are anything but idealizing ("My love is as a fever, longing still / For that which longer nurseth the disease" is hardly a Petrarchan conceit.) Sonnet 130 mocks the typical Petrarchan metaphors by presenting a speaker who seems to take them at face value, and somewhat bemusedly, decides to tell the truth. Your mistress' eyes are like the sun? That's strange—my mistress' eyes aren't at all like the sun. Your mistress' breath smells like perfume? My mistress' breath reeks compared to perfume. In the couplet, then, the speaker shows his full intent, which is to insist that love does not need these conceits in order to be real; and women do not need to look like flowers or the sun in order to be beautiful.

ENGA CC-5

ANALYSIS OF "AFTER APPLE-PICKING" :

After a long day's work, the speaker is tired of apple picking. He has felt drowsy and dreamy since the morning when he looked through a sheet of ice lifted from the surface of a water trough. Now he feels tired, feels sleep coming on, but wonders whether it is a normal, end-of-the-day sleep or something deeper.

"There are many other things I have found myself saying about poetry, but the chiefest of these is that it is metaphor, saying one thing and meaning another, saying one thing in terms of another, the pleasure of ulteriority." This is Robert Frost in 1946, in an essay for *The Atlantic Monthly*. "After Apple-Picking" is about picking apples, but with its ladders pointing "[t]oward heaven still," with its great weariness, and with its rumination on the harvest, the coming of winter, and inhuman sleep, the reader feels certain that the poem harbors some "ulteriority."

"Final sleep" is certainly one interpretation of the "long sleep" that the poet contrasts with human sleep. The sleep of the woodchuck is the sleep of winter, and winter, in the metaphoric language of seasons, has strong associations with death. Hints of winter are abundant: The scent of apples is "the essence of winter sleep"; the water in the trough froze into a "pane of glass"; the grass is "hoary" (i.e., frosty, or Frosty). Yet is the impending death destructive or creative? The harvest of apples can be read as a harvest of any human effort—study, laying bricks, writing poetry, etc.—and this poem looks at the end of the harvest.

The sequence and tenses of the poem are a bit confusing and lead one to wonder what is dreamed, what is real, and where the sleep begins. It's understandable that the speaker should be tired at the end of a day's apple picking. But the poem says that the speaker was well on his way to sleep before he dropped the sheet of ice, and this presumably occurred in the morning. The speaker has tried and failed to "rub the strangeness" from his sight. Is this a strangeness induced by exhaustion or indicative of the fact that he is dreaming already? Has he, in fact, been dreaming since he looked through the "pane of glass" and entered a through-the-looking-glass world of "magnified apples" and the "rumbling sound / Of load on load of apples coming in"? Or is the sheet of ice simply a dizzying lens whose effect endures? If, in fact, the speaker was well on his way to sleep in the morning, does this lend a greater, more ominous weight to the long sleep "coming on" at the poem's end?

The overall tone of the poem might not support such a reading, however; nothing else about it is particularly ominous—and Frost can do ominous when he wants to. How we ultimately interpret the

tone of the poem has much to do with how we interpret the harvest. Has it been a failure? Certainly there is a sense of incompleteness—"a barrel that I didn't fill." The speaker's inner resources give out before the outer resources are entirely collected. On the other hand, the poet speaks only of "two or three apples" remaining, and these only "may" be left over.

ENGA CC-6

MURDER OF ROGER ACKROYD AS A DETECTIVE NOVEL:

Debatably considered the masterpiece of Agatha Christie, the Murder of Roger Ackroyd, sets the limits for Detective Fiction to a level which was unimaginable in the Golden Age of the Detective novels. Christie enjoys a reputation among critics' circles as a writer who can easily merge the boundaries of the genre of her writing with unexpected and purely imaginative outcomes. But in the Murder of Roger Ackroyd Christie seems to utilize the (redundant) and limiting conventions of the self same "genre" to fit in with (her) plot, such that in the "inverted "detective novel the conventions and the contradictions go parallel leaving an impact which is as inexpressible as it is gripping.

Detective fiction is a sub-genre of the crime thrillers which gives the reader two gimmicks – a seemingly unsolvable problem and the pursuit to untangle it for which the detective proves instrumental. Yet the heart of the novel is "logical deduction" which beyond all reasons cannot be uncompromised. In the MRA, Agatha Christie follows the major characteristics of a detective novel which are elaborated upon by the work of the clever Hercule Poirot. The Murder of the wealthy and old Mr. Ackroyd takes place in a closed room which could not be accessed without getting in notice of the other members of the house. The event is further complicated when it is revealed that Mr. Ackroyd was heard talking just minutes before he was discovered brutally murdered. The murder provides the perfect exposition for the retired detective Poirot to interfere in the matter and identify the murderer. As critics note the novel is filled with "too many curious incidents which are not related to the crime" and yet perform the role of red herrings which under chaotic sequence of things tangle the story further. With more than 5 suspects and a 'missing' prime suspect the novel clearly justifies its position as a detective fiction.

Like all other detective novels by Christie, The MRA also upholds reason and logic above all virtues which is epitomized in Hercule Poirot. Yet, the deductions made by Poirot are more close to "cultural" manifestations and personal habits than universal cold logic.

In the make believe world of the detective fictions, crime and evil form the perverse part of reality which is easily spotted and hence severely punishable. Following the same convention, Christie also places the narrative of MRA in the village of King's Abbot where modernity has not set foot – "We have a large railway station, small post office, and two rival 'General stores'...Our hobbies and recreations can be summed up in one word, 'gossip' (MRA, Who's who in King's Abbot) . But the climax of the novel hints at a more dubious reason for selecting the conventional "English country house "setting. As Julian Symons notes –"Criminals of Christie's novels were not generated out of a culture but individual desires" and therefore it is reasonable to argue that the criminals of Christie's novels are a product of an anxiety which gripped the urban life after the World War. Money and sex were the two major reasons for which Christie's criminals indulged in the evils like murder and theft. In a constantly shrinking world, these were the two forces which guided the man in England to pursue the evil ways and it is hence that through the corruption of the godly doctor (Dr. Shepperd)

in the seemingly original and pure country village, Christie wishes to highlight the degraded moral state of the times- a degradation which has spread from the cities to the country.

Yet, unlike the other novels of the genre, the climax of Christie's MRA lies in the revelation of the narrator as the culprit of the murder. In this final revelation, Christie breaks the trust of the reader and delves into a territory which was uncharted in detective fiction – "the criminal mind". It is in fact the untrustworthy nature of the narrator that lashes the reader into accepting a world of deception.

ENGA CC-9

Critical analysis of "Ode to Autumn" :

"To Autumn" is an ode by the English Romantic poet John Keats written in 1819. It is the last of his six odes (which include "Ode to a Nightingale" and "Ode on a Grecian Urn"), which are some of the most studied and celebrated poems in the English language. The poem praises autumn, describing its abundance, harvest, and transition into winter, and uses intense, sensuous imagery to elevate the fleeting beauty of the moment. "To Autumn" is the last major work that Keats completed before his death in Rome, in 1821, where the 25-year-old succumbed to tuberculosis.

As its title would suggest, "To Autumn" celebrates the bountiful beauty of the fall. In the poem, autumn is a season characterized by a rich abundance of life. The culmination of weeks of summer warmth and sunshine, autumn sees trees overloaded with fruit, beehives dripping with honey, and thick vines trailing up the sides of farmhouses.

Often, the poem is taken to be no more than an ode to a lovely, life-filled time of year that is often overshadowed by spring and summer. And yet, running underneath this celebration of life is a sense of impending decay. Autumn's abundance is only possible because it comes at the end of the growing season, and all this well-being exists on the brink of death; as winter approaches, fruit will rot, leaves will fall, and crops will be harvested. This doesn't diminish the loveliness of autumn, however, and instead suggests that beauty shines all the more powerfully in the moments before it will soon be gone. In a way, then, death is just as much a part of autumn's loveliness as is life.

The speaker envisions autumn as a transitional season that straddles the line between abundance and decay. Tree limbs "bend" under the load of their apples, while gourds "swell" and the flowers are "set budding more, / And still more." The fruits are at their sweetest and juiciest, ripe "to the core." In a sense, they are beautiful and delectable precisely because they are on the verge of rot (that is, of dying).

Indeed, all of these images veer close to destruction: were things to grow without end, perhaps the tree limbs would break under the weight of their fruit, the gourds would burst, and the bees would drown in "their clammy cells" (i.e., their over-filled hives). More life would transform this beauty into something grotesque—which perhaps is why the speaker appreciates autumn not as a season of growth, but rather one of impending death and reaping.

The poem ultimately presents death as a sort peaceful rest at the end of frenzied activity. To this end, the speaker depicts the day's transition into night (and the broader seasonal transition into winter) as a process similar to falling asleep. First comes the onset of evening, as "barred clouds bloom the soft-dying day." Like autumn and its fruits, the day is dying—but softly. This process has the beautiful quality of a flower that slowly blooms and wilts. Next, the dying sunlight "touch[es] the

stubble-plains with rosy hue." It makes the freshly mowed plains, an image of death, appear gentle and beautiful.

Meanwhile, a chorus of animals elegizes the end of autumn. Knowing death is on the horizon, the speaker interprets the gnats' hum as "wailful" and mournful. The speaker also recognizes beauty in the singing crickets and the robin who whistles "with treble soft." Finally, the swallows gather and sing against the void of the darkening sky, which will soon pummel the land with harsh weather. All this music, which might appear any time of year, takes on a special beauty in the gathering shadow of death.

ENGA CC-10

Ulysses Poem Summary and Analysis:

Ulysses is a poem which gives us details about the unhappiness and monotony Ulysses is going through in his old age. He is living at his home on the island of Ithaca. The summary of Ulysses will take us through the monologue which he speaks in the poem. We learn that Ulysses is not content with the way of his life. In other words, he still wishes to continue sailing. However, he is getting old, but that does not stop him.

Ulysses believes that he must enjoy the little time left of his life. Moreover, he does not want to be busy dying but busy living. He always longs for that last sail of his life and imagines mariners as well. Thus, the summary of Ulysses will tell us all about his desires. In conclusion, he makes a resolution to continue to strike, seek, find but never yield.

Ulysses poem is the great work of Alfred Lord Tennyson. Thus, the summary of Ulysses will help you in understanding it better. Tennyson based this poem on one of his closest friends, Arthur Hallam, who passed away. The poem begins with Ulysses complaining about his idle life as a king. He is now old and lives with his wife. Ulysses feels he is stuck here with people who do not know of his greatness. Thus, he wishes to continue his travels and make the most of his life. Ulysses is an experienced person who has spent enough time on the sea as well as shore. The world knows his name and honours him. Moreover, he was also a warrior in the Battle of Troy.

Hence, we learn how Ulysses has seen a lot of things in his life. This is why he refuses to accept that this is his end. Ulysses's thought process is not that of an average old man. He does not believe in withering away in old age. On the other hand, he wants to make the most of the life he has left. He does not consider mere breathing as living. He is grateful for being alive so he feels that there is always something more out there for him to enjoy.

Ulysses finds it shameful to be idle for even three days. He is done with storing himself away and watch his hair turn white. He still yearns for knowledge and ways to gain it. However, the summary of Ulysses tells us how his son, Telemachus, is the opposite of his father.

Telemachus is content with being in one place. He wishes to rule people happily. While Ulysses loves him and believes he will be a good ruler and honour the Gods of the family. However, Telemachus lacks his father's energy. Ulysses also imagines the sea calling out to him. He reminisces about the exciting travels he had together with his mariners. Their hearts and minds were free. Even though they are old now, they are still capable of doing noble deeds.

Even as the day ends, Ulysses still believes it is not too late. He yearns to discover a newer world and set ashore to sail. He wants to explore till his last breath and may even meet Achilles.

Ulysses concludes by thinking that although he's old, his vigour is the same and has the same heroic hearts and strong will. Thus, he will always continue to explore and discover.

ENGA CC-11

“HOW DO I LOVE THEE”: SUMMARY AND ANALYSIS:

“How do I love thee? Let me count the ways” is a sonnet by the 19th-century poet Elizabeth Barrett Browning. It is her most famous and best-loved poem, having first appeared as sonnet 43 in her collection *Sonnets from the Portuguese* (1850). Although the poem is traditionally interpreted as a love sonnet from Elizabeth Barrett Browning to her husband, the poet Robert Browning, the speaker and addressee are never identified by name. In this guide, we use female pronouns for the speaker and male pronouns for the beloved, but the poem itself does not specify these genders and is open to other interpretations.

In “How Do I Love Thee?” true love is depicted as long-lasting and even eternal. However, the poem also reveals a tension between love as an attachment to earthly life and the things of this world, and love as something that transcends life on earth. By evoking her religious faith so often, the speaker likens her romantic love for her beloved to a religious or spiritual feeling. At first it seems as if her love for this person on earth might be as powerful as love for God. But while the speaker acknowledges the strength of her romantic feelings here and now, she also expresses the wish that both she and her lover will eventually transcend their earthly lives and go to heaven together, where their love will be, with God's help, “better after death.” Romantic love, for her, is ultimately closely linked to and perhaps even indistinguishable from love for God.

The poem thus argues that true love is eternal, surpassing space, time, and even death. Although the poem is often read biographically, as an address from the poet Elizabeth Barrett Browning to her husband, this depiction of eternal and all-powerful love could also apply to any human love, since the speaker and addressee are both unnamed in the poem itself. From the poem's first lines, the speaker describes her love in terms that sound spiritual or religious. For example, she asserts: “I love thee to the depth and breadth and height / My soul can reach.” Crucially, it is her “soul” that is expanding as a result of her love. Love, for her, engages the soul as well as the body. She also explains that her love helps her “feel” “the ends of being and ideal grace.” “The ends” here connotes the “goals” of existence—which, for the speaker, is the attainment of “ideal grace.” The speaker is clearly evoking the religious meaning of “grace” as a gift from God. If her love gives her grace, then she means that it is bringing her closer to God.

The speaker also writes that she loves her beloved “with [her] childhood's faith” and “with a love [she] seemed to lose / With [her] lost saints.” Her “childhood's faith” and her “lost saints” presumably refer to the Christianity in which she was raised. The speaker's description of her “lost saints” suggests that perhaps she has experienced a loss of faith as an adult, but this new romantic love restores her faith in God and gives her back the love she had “seemed to lose.” The speaker's love is undeniably grounded in earthly life; she seems to imagine that she will spend “all [her] life” with this person and devote all her “breath,” “smiles,” and “tears” to them. At the same time, however, she also imagines that her love will continue even after this time. She hopes that, “if God

choose,” she and her lover will go to heaven and she will be able to love this beloved “better after death.” This implies that the speaker sees romantic love as something that, with faith in God, can continue after death and indeed even deepen.

Ultimately, the speaker’s romantic love does not compromise her love for God. Rather, she likens her romantic love to a religious experience that helps her recapture her “childhood’s faith” and brings her closer to God and “ideal grace.” She prays that God’s salvation in heaven will perfect her earthly love (making it “better after death”) and render it eternal. In this way, the poem argues that romantic love is closely related to—and indeed perhaps transforms into—love for God.

ENGA CC-12

“SPRING OFFENSIVE” SUMMARY AND ANALYSIS:

“Spring Offensive” is one of Owen’s most famous poems. It features a ten-syllable line with a mixed iambic-trochaic meter as well as irregular rhymes interspersed with couplets. There are juxtapositions between silence and noise, inaction and action, life and death, and peace and war.

The poem begins in a quiet mood, with some soldiers reclining and sleeping while others stand still, restless on this “last hill” and looking out to the horizon. There is a sense of stillness, calm before the storm. Nature is gentle and beneficent here, with the grass swirling in the breeze and the sun warming their bones and oozing into their veins, bringing respite from pain. The stillness lasts for hours, and the speaker muses on buttercups and brambles. Anecdotally, this scene is said to have originated from a memory of Owen’s; the Owen family was returning from church one Sunday evening before the war and Wilfred saw the buttercup petals on his bother Harold’s boots, commenting “Harold’s boots are blessed with gold.” The men are lulled into calmness in their pastoral scene – they “breathe like trees unstirred”.

Even in the first two stanzas, however, there are hints that all is not well. Owen foreshadows the doom that is to come with the fact that this is “the last hill” and that some men cannot sleep. There is a sense of watchfulness and waiting. This waiting comes to an end when the “May breeze” becomes a “cold gust” and the men hear “the little word” that alerts them to the imminent battle. This is not a battle tinged with glory and heraldry, for no instruments, flags, songs, or outburst occur. The battle comes upon them quietly but swiftly; their repose is short-lived. Owen is a master at creating a mood of tension. The stanza ends with an ominous and bitter comparison of the sun’s inability to prevent the coming clash to a friend with whom the love has been lost. This is also a rejection of Nature herself, for men cannot embrace Nature as well as participate in something so directly contradictory to her.

In the fourth stanza the battle comes down on the men with fury as they race up the hill and across the field – the “whole sky burned / With fury against them”. Nature’s “green slopes” are now chasms and infinite space. The men are bleeding, with “soft sudden cups / Opened in thousands for their blood”. It is a strange image, and one that writer Kenneth Simcox for the Wilfred Owen Association likens possibly to the Eucharist.

In the fifth stanza Owen ventures into more poetic imagery as he depicts the men leaping over “swift unseen bullets” and perhaps being swooped up by God to heaven as they fall over the brink. The inclusion of the phrase “some say” is ambiguous; it could be wry, or it could be musing.

In the final stanza Owen depicts the hell that the soldiers are rushing into. This hell can be literal in that it refers to the enemy’s trenches, or it may also be the figurative hell of the underworld. The soldiers there are even more terrible and glorious than the fiends already there, with their “superhuman inhumanities”. Finally, the soldiers emerge back into the “peaceful air” but their mouths are silent. They do not speak of their comrades who “went under”. Simcox wonders, “Why are they silent about their dead comrades? Can it be that the pity of war, the pity of war distilled, is too concentrated an emotion to bear discussion or even rational thought?”

ENGG CC3/GE3

“HOW DO I LOVE THEE”: SUMMARY AND ANALYSIS:

“How do I love thee? Let me count the ways” is a sonnet by the 19th-century poet Elizabeth Barrett Browning. It is her most famous and best-loved poem, having first appeared as sonnet 43 in her collection *Sonnets from the Portuguese* (1850). Although the poem is traditionally interpreted as a love sonnet from Elizabeth Barrett Browning to her husband, the poet Robert Browning, the speaker and addressee are never identified by name. In this guide, we use female pronouns for the speaker and male pronouns for the beloved, but the poem itself does not specify these genders and is open to other interpretations.

In “How Do I Love Thee?” true love is depicted as long-lasting and even eternal. However, the poem also reveals a tension between love as an attachment to earthly life and the things of this world, and love as something that transcends life on earth. By evoking her religious faith so often, the speaker likens her romantic love for her beloved to a religious or spiritual feeling. At first it seems as if her love for this person on earth might be as powerful as love for God. But while the speaker acknowledges the strength of her romantic feelings here and now, she also expresses the wish that both she and her lover will eventually transcend their earthly lives and go to heaven together, where their love will be, with God’s help, “better after death.” Romantic love, for her, is ultimately closely linked to and perhaps even indistinguishable from love for God.

The poem thus argues that true love is eternal, surpassing space, time, and even death. Although the poem is often read biographically, as an address from the poet Elizabeth Barrett Browning to her husband, this depiction of eternal and all-powerful love could also apply to any human love, since the speaker and addressee are both unnamed in the poem itself. From the poem’s first lines, the speaker describes her love in terms that sound spiritual or religious. For example, she asserts: “I love thee to the depth and breadth and height / My soul can reach.” Crucially, it is her “soul” that is expanding as a result of her love. Love, for her, engages the soul as well as the body. She also explains that her love helps her “feel” “the ends of being and ideal grace.” “The ends” here connotes the “goals” of existence—which, for the speaker, is the attainment of “ideal grace.” The speaker is clearly evoking the religious meaning of “grace” as a gift from God. If her love gives her grace, then she means that it is bringing her closer to God.

The speaker also writes that she loves her beloved “with [her] childhood’s faith” and “with a love [she] seem religious ed to lose / With [her] lost saints.” Her “childhood’s faith” and her “lost saints” presumably refer to the Christianity in which she was raised. The speaker’s description of her “lost saints” suggests that perhaps she has experienced a loss of faith as an adult, but this new romantic love restores her faith in God and gives her back the love she had “seemed to lose.” The speaker’s love is undeniably grounded in earthly life; she seems to imagine that she will spend “all [her] life” with this person and devote all her “breath,” “smiles,” and “tears” to them. At the same time, however, she also imagines that her love will continue even after this time. She hopes that, “if God choose,” she and her lover will go to heaven and she will be able to love this beloved “better after death.” This implies that the speaker sees romantic love as something that, with faith in God, can continue after death and indeed even deepen.

Ultimately, the speaker’s romantic love does not compromise her love for God. Rather, she likens her romantic love to a experience that helps her recapture her “childhood’s faith” and brings her closer to God and “ideal grace.” She prays that God’s salvation in heaven will perfect her earthly love (making it “better after death”) and render it eternal. In this way, the poem argues that romantic love is closely related to—and indeed perhaps transforms into—love for God.

ENGG SEM 5 DSE-A1

Ulysses Poem Summary and Analysis:

Ulysses is a poem which gives us details about the unhappiness and monotony Ulysses is going through in his old age. He is living at his home on the island of Ithaca. The summary of Ulysses will take us through the monologue which he speaks in the poem. We learn that Ulysses is not content with the way of his life. In other words, he still wishes to continue sailing. However, he is getting old, but that does not stop him.

Ulysses believes that he must enjoy the little time left of his life. Moreover, he does not want to be busy dying but busy living. He always longs for that last sail of his life and imagines mariners as well. Thus, the summary of Ulysses will tell us all about his desires. In conclusion, he makes a resolution to continue to strike, seek, find but never yield.

Ulysses poem is the great work of Alfred Lord Tennyson. Thus, the summary of Ulysses will help you in understanding it better. Tennyson based this poem on one of his closes friends, Arthur Hallam, who passed away. The poem begins with Ulysses complaining about his idle life as a king. He is now old and lives with his wife. Ulysses feels he is stuck here with people who do not know of his greatness. Thus, he wishes to continue his travels and make the most of his life. Ulysses is an

experienced person who has spent enough time on the sea as well as shore. The world knows his name and honours him. Moreover, he was also a warrior in the Battle of Troy.

Hence, we learn how Ulysses has seen a lot of things in his life. This is why he refuses to accept that this is his end. Ulysses's thought process is not that of an average old man. He does not believe in withering away in old age. On the other hand, he wants to make the most of the life he has left. He does not consider mere breathing as living. He is grateful for being alive so he feels that there is always something more out there for him to enjoy.

Ulysses finds it shameful to be idle for even three days. He is done with storing himself away and watch his hair turn white. He still yearns for knowledge and ways to gain it. However, the summary of Ulysses tells us how his son, Telemachus, is the opposite of his father.

Telemachus is content with being in one place. He wishes to rule people happily. While Ulysses loves him and believes he will be a good ruler and honour the Gods of the family. However, Telemachus lacks his father's energy. Ulysses also imagines the sea calling out to him. He reminisces about the exciting travels he had together with his mariners. Their hearts and minds were free. Even though they are old now, they are still capable of doing noble deeds.

Even as the day ends, Ulysses still believes it is not too late. He yearns to discover a newer world and set ashore to sail. He wants to explore till his last breath and may even meet Achilles.

Ulysses concludes by thinking that although he's old, his vigour is the same and has the same heroic hearts and strong will. Thus, he will always continue to explore and discover.