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JOHN DONNE AS A METAPHYSICAL POET: AN OVERVIEW

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Abstract:

John Dryden was the first to use the term "Metaphysics". He, while criticizing John Donne in 1663, said- 'He affects the Metaphysics...'. While Dr. Samuel Johnson, a well known eighteenth-century critic, in his famous work, 'The Lives of Most Eminent Poets in English' said, 'about the beginning of seventeenth century appeared a race of writers that may be termed the metaphysical poets. So, a group of early seventeenth-century poets was termed Metaphysical Poets, and the type of poetry they wrote was Metaphysical Poetry. And this is how the term 'Metaphysical Poetry' came into existence. "Meta" means beyond, and "Physical" means Materialistic world, that is, poetry which went beyond the materialistic world was Metaphysical poetry. The topics which Metaphysical poets discussed or the questions that they raised could not be answered by science. They philosophically questioned reality. Also, they tried to understand the relation between the individuals, God and the universe. The group contained famous poets like John Donne, George Herbert, Richard Crashaw, Andrew Marvell, Henry Vaughan, and Abraham Cowley. Of which John Donne and George Herbert were the most significant ones. All of them were a mixture of thoughts, passion and intellectual complexity. Using 'Conceits' and a large number of wits was their speciality. And they mostly talked about Love and Religion. The present research work deals with John Donne. His famous poems like 'The Flea', 'The Good-Morrow', 'The Sun Rising', 'The Canonization', and 'Death Be Not Proud' are studied in this paper.

Keywords: Metaphysical, Conceits, Intellect, Thoughts, Passion, Complexity.

Introduction:

John Donne (1572-1631) was born to a Catholic family who later on changed to Anglican. He was the most significant Metaphysical poet. He wrote satires, elegies, sonnets, etc. He is also known for writing sermons and religious poems. One of his collections was "Divine Meditations" which appeared in three sequences- 'Songs and Sonnets' (1633), 'Westmoreland MS' (1620), and 'Divine meditations' (1635). He also wrote two anti-catholic poems, namely, 'Pseudo Martyr' (1610) and 'Ignatius his Conclave' (1611). Apart from his literary career, he also served as a Member of Parliament in 1601 and 1614. Izaak Walton was the biographer of John Donne, while Thomas Carew wrote 'An Elegy for John Donne'. The poems discussed in the present research paper are mainly from the 'Songs and Sonnets' sequence, which included twelve poems.

As mentioned above, metaphysics were a combination of thoughts, passion, and intellectual complexity. They tried to find out the relationship between an individual, his God and their universe. This was something new for the people of that era. So ordinary people couldn't understand the poetry written by Metaphysical poets. They were not only intellectuals but also very creative. They didn't simply discuss vague questions or unrealistic ideas. Their ideas were based upon the scientific discoveries and theories of that time. They took the themes and structure for their poetry from the debates on humanism, faith, and eternity. The conceits, metaphors, and images which they used in their poems always put a challenge in front of readers. They mixed ordinary language with paradoxes and puns so that it leads to strange comparisons between the unlike things. And this is known as conceits. For example, in the poem 'A Valediction: Forbidding Mourning', Donne compares two lovers with the legs of the compass, which

are separated from one another. His other poems, too, contain many such examples, which are discussed in the present research paper one by one.

Objectives:

- ✓ To know the meaning of 'Metaphysical Poetry.'
- ✓ To know the characteristics of metaphysical poetry
- ✓ To understand the themes of metaphysical poetry
- ✓ To study the concept of 'conceits.'
- ✓ To check John Donne as a metaphysical poet
- ✓ To explore some of John Donne's famous poems

Literature Review:

John Donne did not limit his writings to one particular thing. He explored many themes through his poems. He talked about both physical love and platonic love. He discussed immortality in the poem titled Death be not proud! He compared contrasting elements.

On the one hand, he was an intellectual, while on the other hand, he chose a complex writing style. And the combination of these two things made Donne the most significant metaphysical poet. Many scholars studied Donne and his works from different perspectives.

Dr. Muna Shrestha, in her work on the metaphysical poet, talked about the poem Canonization, written by John Donne, which is a religious poem. She spoke more about the spiritual elements in Donne's poetry. While talking about Canonization, Dr Shrestha said that Donne mixed love's timeless fragrance with love's unifying power. And for narrating this, Donne gave the example of Phoenix. According to her, there are many witty approaches, passionate feelings and concrete conceits in Donne's poetry. Donne highlighted nature and reality revolving around the lives of people. Emotions, that too, like love, were experienced by almost everyone. But Donne presented it so hard that people criticized him for writing in such a complex way. But Donne was still stunning, and his genius remained unequalled. His imaginations were daring. She further says that Donne had fantastic intellectual ability in describing various states of emotions and actions of human beings. Also, she tells the different themes that Donne used in his poems, namely, shortness of the world, physical joys and happiness, and the soul's sufferings. Apart from these, the most common element in Metaphysicals is Philosophy, which they found in every idea. And finally, Dr. Shrestha concludes by telling about the features that are found in religious poems of Donne, which are inner conflict, doubts and questions regarding religion.

In his research work on John Donne, Kawser said that Metaphysical poems written by Donne were a combination of feelings and attitude. According to him, Donne's use of conceits in his poems shows his analytic genius. Along with this, he also says that Donne's conceits are instrumental, and they help the readers to pass their emotions. Donne's poems, his choice of themes were so relatable that readers got a proper outlet or purgation to their feelings. They felt free and relaxed after reading the poems written by Donne. Another speciality of Donne, according to Kawser, was that Donne defined love with the help of different conceits, that is, by comparing two unequal ideas. And one of the beautiful examples is when Donne compares two lovers' souls with two points of a compass. Donne also reached lovers with flies and tapers, eagle and dove, Phoenix and saints, etc.

Apart from these, many other research works talk about John Donne and his poems in detail.

Relevance and Significance of the Study:

John Donne, the most significant Metaphysical poet, is studied by almost every literary enthusiast. His themes, concepts and conceits are so attractive that it's nearly impossible to skip the poems. Many scholars say that Donne's poems were feelings and attitudes, and it is true too. His poems were both intellectual and complex. So they make readers think and imagine; they allow readers to develop their

feelings, emotions, and attitude. Apart from this, it is also said that Donne's poetry gave a proper outlet to the readers' sentiments. Reading the poems by Donne also help to express emotions uniquely. In short, studying the poems written by John Donne can help readers to develop both mentally and emotionally. Also, they provide mental relaxation. But, the essential thing is, Metaphysical Poetry is a significant literary movement, and Donne, the most significant metaphysical poet. So it becomes necessary to study both the concept of metaphysical poetry and the poets in that movement. The term Conceits, which compares two completely different entities, makes readers think out of the box. So, all the above aspects make the study of this subject significant and relevant.

Discussion:

The well-known poems by John Donne, namely- 'The Flea', 'The Good-Morrow', 'The Sun Rising', 'The Canonization', and 'Death Be Not Proud', are discussed in the present research paper. How Donne used his intellect to make his poetry complex and challenging is also studied. His use of conceits, his comparisons between unlike things, the themes he chose for his poems, and his writing style can be observed in the present research paper.

The poem, 'The Flea', is one of the essential poems written by John Donne. In this poem, the conceit can be observed in the beginning itself-

“Mark but this flea, and mark in this,
How little that which thou deniest me is;
It sucked me first, and now sucks thee,
And in this flea our two bloods mingled be;
Thou knowest that this cannot be said
A sin, nor shame, nor loss of maidenhead”

(The Flea, Stanza I)

Here, the male lover starts an argument that his mistress denies. A tone of frustration can be observed over here. But then, a flea comes, who first bites the narrator and then his mistress. After watching that flea, the narrator says to his beloved that our blood is mingled now as the flea has bitten both you and me. Mainly, flea sucked the narrator's blood first and then of the mistress'. So, his blood is mingled into her blood, and now, she cannot deny him. Further, he compares fleas with both of them, with their marriage bed, their wedding chapel, when the mistress was trying to kill the flea. And though their parents disapprove their union, they both were safe within that flea, within those dark living walls-

“Oh stay, three lives in one flea spare,
Where we almost, nay more than married are.
This flea is you and I, and this
Our marriage bed and marriage temple is;
Though parents grudge, and you, we're met,
And cloistered in these living walls of jet.”

(The Flea, Stanza II)

Still, when mistress didn't agree with him when she wished to kill the flea, the narrator says that she will not commit only one sin by killing the flea, but three sins will occur. That is, she will kill not only the flea, but also the narrator and mistress herself-

“Though use make you apt to kill me,
Let not to that, self-murder added be,
And sacrilege, three sins in killing three”.

(The Flea, Stanza II)

Thus, three sins will take place. And finally, when mistress kills that innocent flea, the narrator says that she will lose as much honour when she gives her virginity to him as that flea's Death took from her-

“ 'Tis true; then learn how false, fears be:
Just so much honour, when thou yield to me,
Will waste, as this flea's Death, took life from thee”

(The Flea, Stanza III)

And on this note, the poem ends. It can be understood that the central theme of the poem is love. It is simply that a lover is trying to convince his mistress in the above verse. By the way, in which he is trying to make his point clear, it is different. He is considering biting the flea as their marriage, the mingling of their blood is compared to their union, and further, if their parents denied their relationship, the lover says that they can stay safe in the living walls of the jet; that is, in the flea! This usage of images makes the poem different. And the comparison between two opposite things gives it a magical touch.

Apart from this, Donne's other metaphysical poem, 'The Good-Morrow', again revolves around the theme of love. The question is asked by a beloved to her lover that what he was doing before falling in love with her-

“I wonder, by my troth, what thou and I
Did, till we loved? Were we not weaned till then?”

(The Good Morrow, Stanza I)

And both of them remember the different experiences of their lives. And finally, they complete a journey from physical love to spiritual love-

“If our two loves are one, or, thou and I
Love so alike, that none do slacken, none can die”.

(The Good Morrow, Stanza III)

Another important poem is, 'Death be not Proud'. It is one of the Holy Sonnets, and it gives readers many reasons for why they should not fear Death. At the beginning of the poem, he says that they don't die at the people whom Death touches. This is because of Christian thoughts on immortality. Further, he compares Death with sleep. Because, according to him, one is the image of another. So if rest is pleasant, then there no reason behind getting fearful of Death-

“From rest and sleep, which but thy pictures be,
Much pleasure; then from thee much more must flow....”

(Death be not Proud, Lines 5-6)

And according to him, the ones who lived pure life die quickly and their soul gets converted into a new energy-

“...And soonest our best men with thee do go,
Rest of their bones and soul's delivery”.

(Death be not Proud, Lines 7-8)

Then he asks Death not to be proud of itself. Because it is not in its control, diseases or warlike situations control it. And finally concludes the poem, saying that if people complete their journey to eternal life, Death itself will die. So, this is something that cannot be answered by science. The biggest and darkest reality of human life is both questioned and answered simultaneously but in a philosophical way.

In another poem, 'The Sun Rising', the poet is engaged in an intellectual conversation with the sun. This is a one-way conversation, as the sun cannot respond to him or any human being on the planet. So it is a conversation between the heart and mind of a human being and a celestial object. This idea gives the poem a distinctive metaphysical touch, as the poet is trying to explore the entire universe, like going beyond the materialistic world.

The title of the poem 'The Canonization' literally means transforming an ordinary religious man to a saint. That is, the title suggests that this is a religious poem. But again, Donne has given it a different twist. In this poem, Donne has narrated two lovers who want to become the 'saints of love', and in the future, lovers will look towards the ideal couple. At the beginning of the poem, there are two lovers deeply in love, but suddenly a man disturbs them, and the lover energetically warns him not to disturb them- 'For God's sake hold your tongue, and let me, love'. Thus the poem begins with an energetic note. Other conceits and dramatic situations make this poem typical Metaphysical poetry. In this poem itself, Donne compares lovers with flies, tapirs, eagles, doves, Phoenix, etc. That means lovers live or die on their terms and costs, and after Death, their love stays alive as if a phoenix is rising from the ashes. And these comparisons give this poem a magical touch.

Conclusion:

The present research paper gives an idea about metaphysical poetry. It was a group of seventeenth-century poets. It has been given the shape of a literary movement. They took the form and structure of the poetry to a different level. They mixed emotions and intellectuality. They philosophically questioned reality. The critical term related to them, conceit, made these poems more interesting. John Donne was the most significant metaphysical poet. He compared two contrasting elements to make his poems complex. He was a genius of his time. Though he was criticized many times, he still shined like a star. Some of his poems- The Flea, The Good Morrow, Death be not Proud, The Sunne Rising, Canonization are studied thematically in this paper. They are religious and romantic ones. It can be understood that he not only talked about physical love but also discussed making love to a spiritual level. The images used by Donne, comparisons made by him made his poems more beautiful and exciting.

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THEMATIC STUDY OF OLD AND MIDDLE ENGLISH LITERATURE

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Abstract:

Today, literature can be seen almost everywhere. It can be read from books, newspapers, magazines, pamphlets, etc. Also, literature is available in different forms like pdfs, audio, and videos. That is, literature today can be read, listened and watched, too. It is developed in content and technicalities so beautifully that we can enjoy literature anywhere and anytime. But was it the same case in the very beginning of the literature? Not. It took ages for literature to reach today's position. So what literature looked like in its initial stages? Was it available in written form or some other form? Was it readily open and accessible to everyone? And how all these questions got their answers? All these points are discussed in the present research paper. For the sake of convenience and better understanding, literary scholars have divided literature into different periods. And the Old English Period marks the beginning of literature. Characteristic features of this age are also discussed in this paper, along with the Middle English Period. There are further subdivisions like the Anglo- Saxon age and Anglo-Norman age, which gave readers a more convenient and better understanding of themes and styles of that age. Poetry of this period is especially emphasized as it was the primary form of literature then. The themes of those poems, their structure and their styles are discussed, too.

Keywords: Anglo-Saxons, Norman Conquest, Anglo-Normans, Religious, Heroic, Alliteration.

Introduction:

Literature is made up of words, phrases, sentences, paragraphs, books and so on. Today, it is mainly seen in the written form. New forms like audiobooks are also developing day by day. But in its beginning, it was not in written form. The content was passed orally from generation to generation. People of that time travelled from one place to another so that their content can be spread vastly. They spoke a different tongue than today. Their language was a mixture of more than two dialects. They borrowed words from different tribes. And the most famous example is Angles, Saxons and Jutes, the Germanic tribes whose migration brought Anglo-Saxon age to England. (Angles, who came from South of Denmark and East of Holland; Angles, from modern Jutland and neighbouring islands; and Jutes, from Jutland). Their literature was passed orally, and their language was old English language. After few years, a war, Norman Conquest brought tremendous changes. Not only in their lives but in language and literature also. In the year 1066, the Norman Conquest marked the beginning of the Anglo-Norman Period in English literature. William of Normandy defeated King Harold at Hastings. And thus, the name Anglo-Normans. Though the old English period was full of battles and chaos, though different tribes had their other heads or kings, they spoke and wrote with the same themes and styles. Their pattern was identical.

Until the literature came in written form, one literary work had many variations. Because, in oral tradition, there were too many additions and omissions while communicating. But still, the subject matter was the same- War, Religion and Daily life. And finally, when it came in written form, Saxons and Normans left four manuscripts for us- MS Cotton Vitellius, Junius Manuscript, Exeter Book and Vercelli Book. Most of Old and Middle English literature is found in these four manuscripts. The essential works consisted in these manuscripts are also studied in the present research paper.

Along with battles and wars, many other changes were taking place in society. They were either social or religious. And those changes heavily influenced the literature of that time. All these things are studied here with the help of literary texts of that time.

Objectives:

- ✓ To get acquainted with the beginning of literature
- ✓ To know the characteristics of Old and Middle English Literature
- ✓ To understand the themes and forms of Anglo-Saxon and Anglo-Norman literature
- ✓ To learn about the Old English language
- ✓ To differentiate between Anglo-Saxons and Anglo-Normans.

Literature Review:

All the learners of literature need to know about the beginning of English literature. And there is a vast range of books, journals and magazines which talk about it. Studying all those things provides knowledge and increases the interest and enthusiasm in the learners. Muhammad Javed dealt with Old English literature in his research work. He talked about a particular period, from about 450 AD to 1066 AD, until the Norman Conquest, which marked the beginning of the Anglo-Norman period in the history of English literature. In his study, he talked about the literary creations of that particular period and discussed the formation of the English nation. Every literature has its roots in the culture and tradition of that particular era. Literature reflects society through its works, themes, stories, characters, etc. Both society and literature are interlinked. So it becomes necessary to understand the background of literature. It gives readers a specific idea about what the actual writer wants to tell. So, when it comes to discussing the formation of a nation, which is an essential aspect of history, it somewhere attracts the writers to portray that history through their words. The battles, struggle for the formation of the nation, heroism, patriotism, and almost everything become a writing topic. And through the writing, through those words, the victory stays alive forever. It makes the battle heroes immortal. It not only motivates the fellow generation but also shows them a proper path to walk on. And thus, the background, the history, the context, along with the beginning, becomes essential. Further, Javed also talks about the kind of genres of that age. According to him, the literature of that time was a combination of customs and knowledge.

Ruben and Miyares, in their research work (2019), discussed the language of the Anglo-Saxon period. They gave the five different functions of Anglo-Saxon poetic texts; this is an important aspect that is adequately studied.

Relevance and Significance of the Study:

The very beginning of English literature, the Old and Middle English literature, needs to be studied because it gives a good idea about how people started writing. While learning something, it is always beneficial to begin from the beginning. It helps learners to form a firm base so that further knowledge can be built firmly. In the beginning, the literature was not in the written form. It was passed orally from one generation to other. So after a few years, it did not remain the same as it was in the beginning. Thus they started to keep the literary work in the written form. Their language was different; their writing style was different. They focused more on alliteration than the rhyme scheme. They used interesting phraseology. Not only this but the themes and stories that they chose were

interesting, too. Apart from this, four manuscripts are found in the era. All these aspects are carefully observed and deeply studied. And if all these things are investigated, learners can relate to literature properly and connect to the sequence of the ages. Also, the historical and social background becomes more evident. Thus, the present work studies the beginning of English literature to clarify themes and styles of Old and Middle English literary works. This study is relevant as it gives a clear idea about the development of literature from the beginning.

Discussion:

In English literature, Old and Middle English periods were full of battles and different social, religious changes. In 596 AD itself, Pope Gregory of Rome had sent St. Augustine to spread Christianity in England, which was the most significant religious change that happened at that time. Another necessary change was "Ecclesiastical History of English People", written by Bede, considered the first great English Historian. From then, people of that time got information about what was happening around them. Runic letters of the Germanic tribe were replaced by Roman letters. Alfred, the king of Wessex, who encouraged English learning at that time, Aelfric, who wrote important works like "Catholic Homilies" and "Lives of Saints", were the major literary contributors. The most critical Sermons of this era were written in their period. Apart from these, Caedmon and Cynewulf were another two important literary figures. Caedmon's Hymns are considered as first fragments in English literature. He wrote poetry on Christ's Incarnation, Passion and Resurrection. But the story doesn't develop so simply. Caedmon was a lay worker in the monastery of Whitby, in Northumbria, who was an uneducated man and didn't know anything about poetry or hymns. But one day, God himself went into Caedmon's dream and asked him to sing Hymns. And surprisingly, he was able to sing hymns from the very next morning! Both unbelievable and exciting! Another interesting fact about this age was that the writer who signed his work for the first time is found here itself- Cynewulf. He signed his work "Fates of Apostles" in a Runic fashion. The work recounts missionary journeys and martyrdoms of 'twelve men of noble heart'. Cynewulf wrote two more pieces that were of something important. They were "Elene", which tells the story of St. Helena's discovery of True Cross, and "Juliana", which narrates the story of a Roman virgin martyr. It can be understood that the theme of Caedmon's hymns was religious. And the pieces of Cynewulf's works were religious as well as heroic. Here, some biblical poems are also found. "Genesis", which portrays the vast struggle between principles of Good and Evil; "Exodus", in which work of Jews and Egyptians is found; and "Daniel", which emphasizes the force of divine intervention of human affairs. Another few poems were 'Christ and Satan', 'Judith' and 'Andreas'. All these poems were Religious in theme and were based upon scriptural sources and on Latin saints' lives.

Other essential Old English poems of this time were 'Deor's Lament', 'The Seafarer', 'The Wanderer', 'The Dream of the Rood', and the most important, "Beowulf". A beautiful line can be found in 'Deor's Lament', which is sometimes simply known as 'Deor', too. And the line is- "That evil ended. So also may this!"

The poem 'Deor's Lament' recounts the trails of daily. It also names several Germanic heroes and their sufferings. Looking at their woes, the narrator repeatedly says that, 'this evil ended, so also may this'. The poem tries to inspire and motivate others from the example of those Germanic heroes. At the end of the poem, the narrator, who was a successful bard for an important family and was replaced by another bard for some unknown reasons, tells about his troubles. And again says, 'that evil ended, so also may this'. In this particular poem, more than one theme catches the readers' attention. A kind of motivation can be seen in the poem. Heroism, the central theme of the age, is also found in the examples of Germanic heroes. This poem is also considered to be the first poem regarding unemployment in history.

The poems "The Wanderer" and the "Seafarer" are found in the Exeter Book, one of four manuscripts mentioned above. Both the poems are elegiac. Like that of 'Deor', suffering and solitude are found in these two poems also. In "The Wanderer", a solitary man, looking back at the past, is located. His memory plays a significant role in the poem. He thinks about the old legends of battle and the bloodshed. This again points towards the heroic theme. The man keeps on asking questions

about those ancient legends like 'Where now is the Warrior?', 'Where is the War-horse?', etc., and the only reply he gives is- "In the night of the past as if they had never been". It can be understood from these lines that he is somewhere asking readers to give their attention to the warriors also. They struggle for the nation; they fight for the country and sometimes lose their lives on the battlefields. And thus, ordinary people living in the nation take such warriors to immortality by talking and writing about them. And finally, a day will come when there will be no need to ask questions like 'Where are they?'. Their heroism will stay among people forever.

On the other hand, "Seafarer" is a poem, which talks about an old sailor. It is an elegy written in 124 lines. The old sailor in this poem is looking back at his own life and is preparing for death. A kind of solitude can be found in this poem. It also gives an idea about the daily trials of people of that time. Hence, a conflict between past and present, remembering and forgetting, can be found in both the poems- "The Wanderer" and "Seafarer".

"The Dream of the Rood" is another celebrated poem in this era. It is an English Christian verse and an example of a dream-poem- "Lo! I will tell the dearest of dreams.."

It was inscribed on the 8th Century Ruthwell Cross, which is now found in Scotland. The word "Rood" stands for the Holy Cross. And many more different words, phrases, images, etc., are found in this poem. This was another fascinating feature of the age. They tried to describe one particular thing in many ways. Different images and symbols are found in almost every Old English work. And the same case about 'Dream of the Rood'. Other words are used to describe the holy Cross. The transformation of a tree to become the sacred Cross is narrated in the poem. And further, the Rood is also called a tree, a glorious gold cross, and a simple bare cross. This poem reflects the religious theme.

The most important poem of the age was- "Beowulf", a heroic epic with a Germanic setting. It is the story of a knight named Beowulf who fought for Hrothgar, the king of Denmark. There was a monster named Grendel who troubled the people of Hrothgar. Kind asks Beowulf for help, and Beowulf bravely fights with Grendel and wins the battle, after which Beowulf is announced to be the next king. Grendel's mother comes to take revenge, but Beowulf defeats her, too. Fifty years after killing Grendel, Beowulf dies in a battle against another monster. And the story ends on a heroic note. The theme of the poem is brave, with many symbols and images used in it. It is written in the alliterative form. Not only Beowulf but many other old English works are written in alliterative style. The preferred alliteration over rhyme.

These were the major literary works written in the Old English period. Then, in the Anglo-Norman period, the famous which were found are- Lazamon's "Brut", registered in the third person and opens with a patriotic line of intent. The poem "The Owl and The Nightingale" and "Brut" are found in the same manuscript. Lazamon, Wace, and Geoffery Gamer were famous Anglo-Norman poets. Then the writings on chivalric romance are also found in this age. Those romances were categorized into three types: Matter of Rome, which was about classical legends, Matter of France, about tales of Charlemagne and his knights, and Matter of Britain, which included the stories of Arthurian legends. Apart from these, 'Floris and Blancheflour', 'Otuel and Roland', 'The Sage of Melayne', 'Sir Gawain and the Green Knight', 'Pearl', and 'Patience' were the celebrated works of the age.

Conclusion:

It can be observed that the present research paper connects readers to the beginning of English literature. Every literary age is dependent upon its last generation. The previous era is either followed up or revolted against. So it becomes necessary, to begin with, the beginning so that the interdependency of literary periods can help readers understand literature more clearly. The historical and social background gives a lot of information about works in any particular era. Even literature, many times, reflects the social norm of that age. It provides more clarity in learning texts. The themes and style in literary texts is also the result of social conditions. And this element can be seen in Old English literature, too. It was the time when more power and prestige was given to churches. Religion had a proper hold on society. They were nuns and clergies who had the right to learn and study, which made the writings of that time religious. So, they were the ones who nourished the

culture of the Old English era. And Religious things became the most prominent theme of the age. All these things can be understood from this research paper with the help of the examples mentioned above.

Another important aspect of this era was that they were the people who were struggling and fighting for their identity. Many battles took place for land and power. Knights got fame and identity. Their day to day life and courage on the battlefield gave this era a new theme, that is, heroism. Apart from this, it is also mentioned that the age left four manuscripts that contained several famous works. 'MS Cotton Vitellius' had Beowulf, Judith, and other three prose works. So this manuscript is sometimes identified as Beowulf Manuscript, too. The second one was Junius Manuscript, which had biblical works like Genesis, Exodus, Daniel, Christ and Satan. The following manuscript was Exeter Book. It is considered as first riddle book. The good results included Christ, Juliana, Wanderer, Seafarer, Widsith, Deor, etc., which means that the most famous works of the age are included in the Exeter Book. And the last manuscript was Vercelli Book. The results like Andreas, Fates of Apostles, Address of Soul to Body, Dream of the Rood, Elene, etc., were mentioned. The contribution of King Alfred, Caedmon, Cynewulf made the literature of the age richer.

Literature gives peace of mind. On a personal level, it is a guide to live a happy life. It teaches us to celebrate and enjoy every moment of life. And it also works as a mirror to society. It is not that literature has started doing all these magical things now itself. It was from its birth; it is serving readers honestly. It is filling colours in our lives from the beginning itself. Yes, it is also a source of entertainment. But, joy is secondary. The change which it brings in the lives of readers is mesmerizing. It works on readers' life in many ways like mentally, emotionally, spiritually, etc. So, exploring it from its beginning becomes essential. Thus, this research paper gives an idea about the origin of English Literature.

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CRITICAL ANALYSIS OF SHAKESPEARE'S HEROINES FROM FOUR GREAT TRAGEDIES

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Abstract:

Shakespeare portrayed all the characters so beautifully that the readers can still relate to them. He wrote in the era where literary works gave more importance to male characters than female characters. But Shakespeare twisted the way of writing in such a way that his female characters also got famous. He highlighted the feminine qualities in different ways. Though the plays had male characters as their protagonists, they're used to impact female characters on the protagonist. So when John Ruskin said that Shakespeare had only heroines and no heroes, he said it for all the Shakespearean characters except Henry V and Valentine from 'Two Gentlemen of Verona', as they were only perfect male characters for him. The remaining male characters had more or less an impact on the female characters. So the present research paper deals with Shakespeare's female characters, especially female protagonists, that is, heroines, from his four great tragedies- Hamlet(1602), Othello(1604), King Lear(1605) and Macbeth(1606). Gertrude is the main female character in the play Hamlet while Desdemona in Othello. Lady Macbeth is the wife of Macbeth and the female protagonist of the play. And Cordelia plays a vital role as the daughter of King Lear. All these ladies are responsible for the tragic flaws in the margins, in some or another way. They have a significant impact on the plot and story of their particular play. Gertrude becomes the reason for Hamlet's confusion and put him in a dilemma- 'to be or not to be', and Othello's jealousy and suspicious nature kills his wife Desdemona, whom he loved once. Cordelia gets exiled from her father's kingdom, tragically by her father himself. And last but not least, Lady Macbeth, who was too ambitious, makes her husband, Macbeth, a murderer and becomes the fourth witch of the play. Their impacts on the space are so substantial that anyone can agree with Ruskin's statement of Shakespeare having only heroines and no heroes. All these aspects are studied in the present research paper.

Keywords: Female, Protagonists, Tragic Flaw.

Introduction:

John Ruskin, a well known Victorian art critic, said that- *Shakespeare has only heroines and no heroes.* And the statement is true in many aspects which are studied in this paper. Shakespeare portrayed female characters so beautifully that anyone could think that they are represented by the one with too much feminine inclination. His tragedies had always been one main story, but the impact of the female characters on the male protagonists used to be so strong that the females were the ones who became the reason for tragedies to take the proper shapes. Shakespeare followed Aristotle's theory of higher standards for writing tragedies. And fatal flaw or the tragic flaw was the critical aspect. Also, many victims were there in his tragedies. And mostly, the female characters were behind all these things. And how they were the reason is studied in the present research paper. The female characters from the four great tragedies by William Shakespeare, namely, Hamlet, Othello, King Lear and Macbeth, are studied. All the females in these plays had essential roles to play, and their actions brought tragic flaws in the margins. Not only this, but they also raised some cultural and moral questions which appealed audience and took the particular play to a different height.

Objectives:

- ✓ To study how Shakespeare portrayed the female characters, especially in his four great tragedies.
- ✓ To study the impact of those female characters on male protagonists.
- ✓ To study the element of 'Tragic Flaw' in Shakespearean tragedies.
- ✓ To study and observe the nature and behaviour of Shakespeare's heroines.
- ✓ To understand how the females became the reason for the tragic ends of the male characters.

Literature Review:

Shakespeare has been a topic of study for all literary critics and enthusiasts for many years. His writing aspects, writing style, stories of his works, themes, characters, and plots took literature to a different magnitude. Some people studied his sonnets, while some observed the tragic flaws and the tragic heroes from his tragedies. His historical plays and the characters portrayed in them also became a different topic of study. Among all these, the most exciting aspect of his works is his male and female characters. If the titles of his four great tragedies are observed, they are the names of male protagonists of the plays. That is, the terms of the tragic heroes are the title of the tragedies. But, in the background, there were female characters whose actions brought tragic flaws to heroes' lives. And thus, the female characters portrayed by Shakespeare became another topic of study.

A. C. Bradley, in his lecture series, *Shakespearean Tragedy*, highlighted three factors about Shakespeare's characters, both male and female. Firstly, he said that Shakespeare portrayed abnormalities of mind through his character, for which Bradley gave the example of Lady Macbeth, who was habituated to sleep-walking. Though it doesn't impact other characters, Shakespeare represented this through his character, especially a female character. The next factor discussed by Bradley was the introduction of supernatural elements by Shakespeare in his tragedies. Here, Hamlet's example can be taken, who sees the ghost or his father's spirit. And the third factor was that Shakespeare allows 'chance' or 'accident' an appreciable influence at some point of action. All three factors focus primarily on Shakespearean characters.

Ankita Gupta and Dr. S. K. Tiwari, in their research study (2017), primarily focused on Shakespeare's female characters. They discussed how his female characters were a mirror of society. They said that how Shakespeare portrayed his female characters demonstrated Shakespeare's feelings about women and the role of those women in society. In their research work, they studied Shakespearean works character-wise, in which they said that though females were not the main characters, they played important roles. They had an impact of society and time on them. They had neither authority nor autonomy. They got recognition and status based on the position of their father or husband. All these points are discussed in their research work. It is also mentioned that Shakespeare's portrayal reflects the behaviour of women of that time. The female characters portrayed by Shakespeare were of two types. They were either submissive, obedient, and moral or independent, dominating, and evil. Gupta and Dr. Tiwari supported their statements by giving examples of Gertrude, who was weak and immoral, Ophelia, obedient, and Lady Macbeth, who was powerful and wicked.

G. H. David also talked about Shakespearean heroines through a journal (1913). According to him, Shakespeare gave so much importance to the female characters that they were the ones who carried forward the actions in the play. He also differentiated between the tragic and comic female characters. David also discussed the same point while mentioning his observations on tragedies, that the females portrayed by Shakespeare were of two kinds. First, good and victim of actions. For example, Ophelia, Desdemona, Cordelia. And second, evil and destroyed by their actions like Lady Macbeth. These were some of the aspects which are discussed till now.

Relevance and Significance of the Study:

Shakespearean works have been studied from different points of view and contexts till now. His characters are widely discussed. His universality and unity of time, place and action are also explored. His tragedies, sonnets, historical plays, comedies, etc., are critically analyzed and observed many times. In short, Shakespeare is studied from all aspects. The present research work focuses on characters portrayed by Shakespeare in his four great tragedies, predominantly female characters. Shakespeare's female characters represent the society of that era; they had the impact of culture on them, they were either good or evil, they had some abnormalities, and all these points are studied and discussed many times. Though the female characters were not protagonists, they still had important roles to play. They had their position in the play. Many times, female characters were the ones who took the action of the play forward; almost everything is discussed and studied before. But how those females had an immense impact on the male protagonists is not much discussed. If observed, it can be understood that female thoughts and actions in Shakespeare's four great tragedies were responsible for the tragic flaws of the heroes in one or another way. Thus, this study will analyze the impact of female characters on the protagonists.

Discussion:

Female characters in Shakespeare's plays always had important roles to play, sometimes even the leading one's, too. They either created the main conflicts and the base of the space or gave rise to interesting moral and cultural questions. Many times, they were the ones who faced the challenges. And the effect of every different character was different in different contexts and situations. Now, the female characters in *Hamlet*, *Othello*, *Macbeth*, and *King Lear* will be studied here one by one.

Hamlet, one of the four great tragedies, was published in 1602. *Hamlet* is the name of the male protagonist. And Gertrude is the main female character involved. She is the mother of *Hamlet* and Queen of Denmark. The relationship between *Hamlet* and Gertrude was not so good because *Hamlet*'s father, King *Hamlet*, was murdered by pouring poison in his ear when he was sleeping, and Gertrude was the person behind the conspiracy. *Hamlet* was informed of this thing by his father's ghost, and his father described his mother as a "seeming virtuous queen". *Hamlet* mourns his father's death and feels terrible about the changing nature of the woman, the changing nature of his mother, Gertrude. Referring to her, he says,

"Must I remember? Why, she would hang on him,
As if increase of appetite had grown
By what I fed on: and yet within a month-
Let me not think on't- Frailty; thy name is woman!-
A little month or ere those shoes were old
With which she followed my poor father's body...."

(Hamlet, Act 1, Scene II)

So, Gertrude killed *Hamlet*'s father, King *Hamlet*, with *Hamlet*'s uncle Claudius, with whom she marries after killing her husband. This thing devastated *Hamlet*. He was put in massive confusion by his mother's act. Here, it can be understood that Gertrude is not only the reason behind the conflicts in the play but also gives rise to some cultural questions. Her morality, too, is questioned. *Hamlet*, the male protagonist, hated her for this. Her act hugely impacted *Hamlet*. Also, it created jealousy of *Hamlet* towards his uncle Claudius. Gertrude never mourned or regretted the death of King *Hamlet*. Here, Shakespeare had made an obvious situation, hatred of a son towards his mother for killing his father. Which gives rise to the son's anger, rage, and eagerness to take revenge. Thus, Gertrude created the biggest issue in the play, that *Hamlet*, the protagonist of the play, willing to kill his uncle and gave rise to the most significant dilemma-

"To be, or not be? That is the question".

(*Hamlet*, Act III, Scene 1)

In the play *Othello*, Desdemona was the main female character. She was the Venetian beauty whose father was a Venetian senator. She was in love with Othello, a Moorish man, the protagonist of the play. Desdemona eloped with Othello, which disappointed and enraged her father. Both Desdemona and Othello loved each other, but one incident changed their life when Desdemona's father said to Othello that-

"Look to her, Moor, if thou hast eyes to see.
She has deceived her father, and may thee"

(*Othello*, Act I, Scene 3)

Desdemona's father asks Othello to be careful because if she can deceive her father, she can trick her husband too. This conversation leaves Othello stressed and doubtful. And he starts doubting Desdemona, too. Here, Shakespeare had portrayed incidences in such a way that, though Desdemona is unaware of any of the above things. However, she is loyal to her husband, completing all her duties honestly, with much love and care; the behaviour and nature of her husband, whom she loved wholeheartedly, becomes the reason for her death, her tragic end. And still, she never uttered anything bad, either for Othello or for her father. This implies that the play's plot and story revolve around Desdemona, her beauty, love, and innocence. When Othello started doubting her, he doubted every minor thing, too. He started feeling jealous if Desdemona had words with anyone else, even with his colleagues. And Iago, one of the colleagues of Othello, who was jealous of Othello, who is in opposition secretly, takes advantage of this changing nature of Othello. On the one hand, he tries to get closer to Desdemona, create a good bond with her and to pretend how Desdemona is behind him. And on the other hand, warns Othello of his changing nature, saying-

"Oh, beware, my lord, of jealousy!
It is the green-eyed monster which doth mock
The meat it feeds on".

(*Othello*, Act III, Scene 3)

Poor Desdemona, who was unaware of any of these things, was murdered by her husband. She unknowingly became the reason for conflict in the play. In this play too, right from Desdemona eloping with Othello for marriage against her father to Othello killing her by a pillow in a bed covered in her wedding sheets, all things revolve around Desdemona, the heroine of the Shakespearean tragedy.

The next Shakespearean tragedy, *King Lear*, was published in 1605. In the story, King Lear had three daughters, namely, Goneril- Eldest daughter, Regan- Second daughter, and Cordelia- Youngest daughter and main female character. Cordelia was King's favourite. But still, King Lear banishes Cordelia from his kingdom, and the reason behind was Cordelia's honesty. Her straight and honest opinion hurt King and didn't flatter him. Her two sisters made King happy for property, but Cordelia kept Love and Property apart. King Lear wanted his daughters to declare his love for him, and instead, he will give them his property, depending upon the answers. Goneril and Regan praised the King publically a lot. And as Cordelia was King's favourite, he expected the same from her. King asks her-

"What can you say to draw/ A third more opulent than your sisters? Speak."

(*King Lear*, Act I, Scene 1)

To which Cordelia answers-

"Nothing, my lord, Unhappy that I am, I cannot heave/ My heart into my mouth. I love your majesty/
According to my bond; no more nor less."

(*King Lear*, Act I, Scene 1)

And then Cordelia gets banished from King Lear's kingdom. She goes away silently. But when, in the end, Cordelia's sisters deny taking care of their father, King Lear gets mad. And when Cordelia came to

know this, she goes to her father and decides to look after him, forgetting all the things that happened before. Here, Shakespeare has portrayed the character of Cordelia as devoted, kind, honest and beautiful. But still, injustice happens to her. She was the one who got banished, she had to live away from her family, and then too, she keeps her calm. And in the end, he forgives everyone. So, we can say she was the perfect female figure in King Lear.

The fourth great tragedy of Shakespeare, Macbeth, was first performed in 1606. It is one of his best tragedies and the second tragedy having a maximum number of deaths. The story of Macbeth is taken from Holinshed's Chronicles. In this, the wife of the protagonist becomes the reason for the tragic flaw. Macbeth, in the play, was hugely celebrated as a commander in the beginning and was very ambitious. When he was returning after winning a battle, he was told by three witches that he would become the King of Scotland one day. When he shares this with his wife, Lady Macbeth, the female protagonist of the play, she makes Macbeth murder King Duncan and take the Scottish throne to himself. But Lady Macbeth's ambitions didn't stop there. Macbeth already feels guilty for killing the previous King, but Lady Macbeth forces him to do more murders to fulfil her ambitions. All these things take Macbeth and Lady Macbeth to a tragic end. Here, it can be observed that Lady Macbeth is different from the other three lady protagonists mentioned above. She is more muscular but also ruthless at the same time. She is ambitious but kept morals aside for ambitions. And her nature becomes responsible for the tragic end of her husband and herself. Thus, Lady Macbeth is sometimes also called 'the fourth witch of the play.'

Conclusion:

In the present research paper, the female protagonists from Shakespeare's four great tragedies are studied and understood why Ruskin said that Shakespeare has only heroines and no heroes. Many people like Ruskin studied Shakespeare from different aspects. For example, A. C. Bradley divided Shakespeare's career into four phases in his compilation of lecture series, 'Shakespearean Tragedy'. In the same way, the female characters portrayed by William Shakespeare are studied in the present research paper. The impact of Gertrude on Hamlet, Lady Macbeth's on Macbeth, Cordelia's on King Lear' and Desdemona's on Othello is critically observed. Their roles were different. Desdemona and Lady Macbeth portrayed the wives of Othello and Macbeth, respectively. Gertrude was in the character of Hamlet's mother, and Cordelia was the daughter of King Lear. Though the roles were different, their impact was so strong on the respective tragedies. And thus, the objectives are achieved by studying these aspects.

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CRITICAL ANALYSIS OF COLERIDGE'S VIEWS ON 'FANCY' AND 'IMAGINATION'

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Abstract:

The present research paper deals with S. T. Coleridge's (1772-1834) views on Fancy and Imagination discussed in his major critical work 'Biographia Literaria' of two volumes and twenty-three chapters 1817. How Coleridge differed Imagination from fancy and his theory built upon the basic distinction between fancy and Imagination is discussed. And the major influences were Wordsworth and Kant. Coleridge's base for his whole theory, Imagination, is studied through his different literary works such as 'The Rime of the Ancient Mariner' (1798) and 'Kubla Khan' (1816). Coleridge's definition of poetry, his idea of the poet, and his poetic criticism revolve around the theory of Imagination. His Primary and Secondary Imagination concepts, his acceptance of the Kantian distinction between Reason and Understanding are also discussed.

Keywords: Imagination, Primary Imagination, Secondary Imagination, Fancy.

Introduction:

Samuel Taylor Coleridge was a poet and literary critic of the romantic age. The ideological or expressive art theory is the cluster of ideas such as Imagination, Inspiration, Organicism, and Emotion. And Imagination is the concept which Coleridge had studied deeply in his 'Biographia Literaria'. As mentioned above, his whole theory- definition of poetry, the idea of poet, poetical criticism- revolve around Imagination, which is more creative than Fancy. Imagination is a creative process that works upon the raw material of experience. It is an act of forming new ideas or concepts of external objects which are not present in the senses. While Fancy is created from Imagination and not from any external object, according to Coleridge, fancy is a mechanical process. And this is the fundamental distinction between Imagination and Fancy, on which Coleridge had built up his theory of creative Imagination.

Along with Fancy and Imagination, Coleridge also discussed Nature and Self in his critical work. According to him, Nature is the sum of all that is objective. And Self or Intelligence is the sum of all that is subjective. Nature, according to him, is passive and unconscious. At the same time, the Self is vital and conscious. And both these things play an essential role in the process of Imagination. Coleridge divided Imagination into Primary and Secondary. He says, "The primary imagination I hold to be the living power and the prime agent of all human perceptions, and as a repetition in the finite mind of the eternal act of creation in the infinite I AM." Primary Imagination, according to him, enables us to identify, discriminate, synthesize and thus produce an order from disorder. It is the elemental power of essential human perception. While on the other hand, Secondary Imagination, also called Artistic Imagination, dissolves, diffuses, and dissipates to recreate. It is different from primary Imagination in degree and mode of Imagination, and it coexists with conscious will.

Coleridge's definition of Poetry and Poet also arises from his views on Imagination. Poetry, for Coleridge, is a broader concept than Poem. He uses Poetry to cover most forms of imaginative literature and other fine arts, whose purpose is to impart pleasure through the medium of beauty. As mentioned above, Kant was one of the influencers of Coleridge. Coleridge accepted Kant's distinction between Reason and Understanding, which is the groundwork of his observations on the Nature of fancy and Imagination:

(KANT)

(COLERIDGE)

- ✓ Reproductive Imagination = Fancy
- ✓ Productive Imagination = Primary Imagination
- ✓ Reason = Secondary Imagination

Objectives:

- ✓ Understanding the basic difference between fancy and Imagination.
- ✓ Coleridge's views on fancy and Imagination.
- ✓ Primary and Secondary Imagination.
- ✓ Working of Imagination in Coleridge's 'The Rime of the Ancient Mariner' and 'Kubla Khan'

Literature Review:

As mentioned above, Coleridge was influenced by Kant. Coleridge was able to relate his theory of Imagination with the philosophy of Kant. Many scholars have studied this. In his work (1970), Robert Hume gives a new view of the theory of Imagination by Coleridge. In that work, he also discusses some of the paragraphs from *Biographia Literaria*. He also compares Coleridge with Kant and tries to explain a complex phenomenon, the romantic mind. While Ritu Rani, in her research study on Coleridge (2013), says that, Imagination brings unity in the diversity of our experiences. And this helps to create a new work. So, according to her, Imagination is a power given to the human race from the very first day of creation. She further talks about Wordsworth and Coleridge comparatively. Both of them were interested in the concept of Imagination. But Wordsworth understanding and conception of Imagination had limited scope. For Wordsworth, Imagination was limited only to poetry. But Coleridge's interest and content in the theory of Imagination were vast. Wordsworth used fancy as a synonym for Imagination. But Coleridge was the one who explained the difference between Fancy and Imagination. Coleridge further distinguished the kinds of Imagination- primary and secondary. Ritu Rani studies all these aspects.

Khan Mouser, in his research work, discusses points on Imagination directly from *Biographia Literaria*. In the beginning, he says that it was an unplanned masterpiece by Coleridge. He further outlines how Imagination is an 'esemplastic' power, that it is something that moulds everything into a single entity. It unites different elements like emotions, experiences, thoughts, etc., and after unification, it gives rise to an entirely different phenomenon. While talking about this, he also mentioned that Coleridge talks about Imagination in the thirteenth chapter of *Biographia Literaria*. Thus, Coleridge's theory of Imagination has been a topic of study from long ago. It evokes learners' ability of Imagination and creation.

Relevance and Significance of the Study:

Romanticism and the writers of that age brought a different era to the history of English literature. There were two different categories in the Romantic period, the first of older generation poets and the other of younger generation poets. Coleridge and Wordsworth belonged to the older generation. Their publication of *Lyrical Ballads* marked the beginning of the Romantic age. *Lyrical Ballads* is a collection of poems, a collaborative work by Wordsworth and Coleridge. The most famous Poem by Coleridge, *The Rime of the Ancient Mariner*, was first published in this collection itself. All these topics have been a topic of study since the first-ever publication of *Lyrical Ballads*. Coleridge's important critical work *Biographia Literaria* has also been a topic of discussion. In that work, Coleridge talked about the suspension of disbelief, fancy, Imagination, etc. He further categorized his concept of Imagination as primary Imagination and secondary Imagination. This, too, is studied many times from different aspects. But the present research work deals with how Imagination is there in poems of Coleridge. Coleridge imagined that Imagination creatively and created beautiful works like *Kubla Khan*, and *The Rime of the Ancient Mariner* are discussed here with the help of the stanzas of those poems.

Discussion:

As mentioned above, Coleridge had differentiated Fancy and Imagination appropriately. Also, he subdivided Imagination into primary and secondary ones. The procedure of Imagination is synthetic and not analytical. It is a mysterious creative faculty that transcends reason. It is active, productive and determinative and is not determined. Also, it does not merely reproduce external data. In short, it bridges the gap between thought and feeling. And now, we will discuss how and what this Imaginative process contribute to the works of S. T. Coleridge.

The poem 'The Rime of the Ancient Mariner' was published in the first edition of Lyrical Ballads in 1798. S. T. Coleridge believed strongly in Imagination and creativity. They are the forces in the individuals by which they respond to Nature. And the same thing happens with the Mariner. The Poem is a story of an older man who had a voyage long ago, and he narrates this story to a wedding guest. There was a marriage ceremony going on; Mariner sees three wedding guests and holds one of them. And he creatively narrates how their journey started.

"The ship was cheered, the harbour cleared,
Merrily, did we drop
Below the kirk, below the hill,
Below the lighthouse top."

(The Rime of the Ancient Mariner, Part I)

Before that, Coleridge had also narrated the appearance of the old Mariner. How Coleridge had talked about Mariner makes readers imagine the same man with skinny hands and glittery eyes. At the beginning of the voyage, Mariner kills a bird, a sin committed by him.

"God save thee, ancient Mariner!
From the fiends, that plague thee thus!_
Why lookest thou so?_ With my cross-bow
I shot the ALBATROSS"

(The Rime of the Ancient Mariner, Part I)

The journey continues, and further, he faces a nightmarish and supernatural world, where the supernatural seems to be a part of Nature. The voyage is both exciting and scary.

"Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink."

(The Rime of the Ancient Mariner, Part II)

Then Mariner understands why those bad things were happening to him. He feels that all the bad things happening to them was a consequence of an evil deed. The sin of killing a bird at the beginning of the journey was responsible for all the evil things happening there. And fellow companions of Mariner also blame him for the same after which Mariner feels like an albatross is hanging around his neck instead of the holy cross.

"Ah! well-a-day! What evil looks
Had I from old and young!
Instead of the cross, the Albatross
About my neck was hung."

(The Rime of the Ancient Mariner, Part II)

The Mariner was continuing his story to that wedding guest. He was telling almost every incident that happened to him on that voyage. And not a single incidence was joyful. Everything was ghostly and scary. And this creative narration, with strong Imagination, scares the wedding guest-

“I fear thee, ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand”

(The Rime of the Ancient Mariner, Part IV)

And finally, in the Poem, Mariner grows mentally and emotionally and starts loving what he hated before. Like snakes and other creatures which he sees in the ocean at night.

“O happy living things! No tongue
Their beauty might declare;
A spring of love gushed from my heart,
And I blessed them unaware:
Sure my kind saint took pity on me,
And I blessed them unaware.”

(The Rime of the Ancient Mariner, Part IV)

These are examples of the process of Imagination and how it worked in the poem 'The Rime of the Ancient Mariner'. Coleridge wrote by his Imagination and creativity and made readers imagine that skinny old Mariner, scared wedding guest, and the fearful journey to which Mariner took us.

Another poem, 'Kubla Khan' or 'A Vision in a Dream: A Fragment' by Coleridge, was published in 1816. He read a work-related to Shangdu, the summer capital of the Yuan Dynasty founded by the Mongol emperor Kubla Khan, under the influence of opium. He then slept, dreaming about the lines of the Poem. After waking up, he wrote the lines, whichever he remembered until he was interrupted. And this itself is the celebration of poetic genius. The Poem is the reflection of the vision.

“A damsel with a dulcimer
In a vision I once saw:
It was an Abyssinian maid.
And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me?
Her symphony and song
To such delight, 't would win me
That with music loud and long
I would build that dome within the air!”

(Kubla Khan, Stanza III)

In this manner, the Poem is built upon Imagination and many more creative ideas. Though the Poem is just a fragment, not a complete one, it is an exciting sill one.

Conclusion:

S. T. Coleridge was the first to talk about the relation between poetic creation and knowledge. He differentiated Fancy from Imagination. Before that, Fancy and Imagination were used as synonyms by many people. And how Coleridge determined fancy and Imagination is valuable and exciting. It is understood that fancy is arbitrary, aggregating and associative, while Imagination is creative and works upon the raw material of real-life experiences. This means, Imagination moulds the different life

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