**UNDERSTANDING POETRY (BEGE – 106)**

**(Revised)**

**Programme : BDP Course Code: BEGE-106/TMA/Ast. 2016-17**

**Maximum Marks: 100**

**Note:** Students of **Understanding Poetry (EEG-06)** will answer the old assignment of 2014–15.

Answer, questions 1, 2 and 3 and any two of the remaining questions.

1. A Scan the following passages and comment on their prosodic features: 5+5=10 i Confusion shame remorse despair,

At once his bosom swelled,

The damps of death bedewed his brow, He shook, he groaned, he fell.

ii One more unfortunate Weary of breath Rashly importunate Gone to her death.

1. Write short notes on any two of the following: 5+5=10
	1. Eye rhyme b. Ode

c. Metaphor d. Rogatio

e. Terza Rima

1. Explain **any four** of the following passages with reference to their contexts supplying brief critical comments where necessary: 8x4=32
	1. Yet in these thoughts my self almost despising, Haply I think on thee, and then my state,

Like to the lark at break of day arising

From sullen earth, sings hymns at heaven’s gate:

* 1. For Gold his Sword the Hireling Ruffian draws, For Gold the hireling Judge distorts the Laws,

Wealth heap’d on Wealth, nor Truth nor Safety buys, The Dangers gather as the Treasures rise.

* 1. Love, we are in God’s hand.

How strange now, looks the life he makes us lead; So free we seem, so fettered fast we are!

4

* 1. The sun is behind me,

Nothing has changed since I began, My eye has permitted no change,

I am going to keep things like this.

* 1. Bulkeley, Hunt, Willard, Hosmer, Meriam, Flint , Possessed the land which rendered to their toil,

Hay, corn, roots, hemp, flax, apples, wool, and wood.

1. Do you like reading poetry? give *your* reasons for doing so. 16
2. Write a critique of either P.B. Shelley or Allen Ginsberg as a poet. 16
3. Give an account of High Modernism in either English or American poetry. How were the High Modernists different from the Post Modernist poets? 16
4. Appreciate critically, in your own words one of the following poems: 16
	1. Ode to a Nightingale
	2. The Emperor of Ice Cream
	3. The light of Birds Breaks the Lunatic’s Sleep

5

# ASSIGNMENT REFERENCE MATERIAL (2016-2017) BEGE-106

**UNDERSTANDING POETRY**

## Answer, questions 1, 2 and 3 and any two of the remaining questions.

**Q1. A. Scan the following passages and comment on their prosodic features:**

1. **Confusion shame remorse despair, At once his bosom swelled,**

**The damps of death bedewed his brow, He shook, he groaned, he fell.**

**Ans.** This is one of the four or five greatest of Shakespeare is sonnet. It is also considered as one of the greatest immortalisation poems in English language. This sonnet reflects a supremely self

- confident poet who claims for his poetry the power to confer immortality on his friend. This sonnet also talks a good deal about the power of poetry to triumph over decay, destruction and other ravages of war & time. The poet says that his sonnet, "The living record of your (his friend) memory is built on a powerful rhyme which can withstand the onslaught of war & fire, death & oblivion.

## One more unfortunate Weary of breath

**Rashly importunate Gone to her death.**

**Ans.** Sohrab knew of his illustrious father while fighting with the tartar army. When the two armies of faced each other on the banks of the own's, it was the brevest soldier from each side that was asked to confront his counterpart. Sohrab represented the Tartars while Rustum fought for the Persians. Both herses fought bravely and neither side has the advantage until Sohrab's blows the night Rustum down.

## Q1 B. Write short notes on any two of the following:

**a. Eye rhyme b. Ode**

**c. Metaphor d. Rogatio**

**e. Terza Rima**

**Ans. a.** An eye rhyme, also called a visual rhyme or a sight rhyme, is a rhyme in which two words are spelled similarly but pronounced differently. An example is the pair cough and bough; although they look similar, and should rhyme based on the visual aspect, when they are spoken there is no rhyming quality.

Many older English poems, particularly those written in Middle English or written in the Renaissance, contain rhymes that were originally true or full rhymes, but as read by modern readers, they are now eye rhymes because of shifts in pronunciation, especially the Great Vowel Shift. These are called historic rhymes.

**Ans. b.** Ode (from Ancient Greek: ᾠδή ōdḗ) is a type of lyrical stanza. A classic ode is structured in three major parts: the strophe, the antistrophe, and the epode. Different forms such as the homostrophic ode and the irregular ode also exist. It is an elaborately structured poem praising or glorifying an event or individual, describing nature intellectually as well as emotionally.

Greek odes were originally poetic pieces performed with musical accompaniment. As time passed on, they gradually became known as personal lyrical compositions whether sung (with or without musical instruments) or merely recited (always with accompaniment). The primary instruments used were the aulos and the lyre (the latter was the most revered instrument to the Ancient Greeks).

**Ans. c.** A metaphor is a figure of speech that refers, for rhetorical effect, to one thing by mentioning another thing. It may provide clarity or identify hidden similarities between two ideas. Where a simile compares two items, a metaphor directly equates them, and does not use "like" or "as" as does a simile.

A metaphor as having two parts: the tenor and the vehicle. The tenor is the subject to which attributes are ascribed. The vehicle is the object whose attributes are borrowed. In the previous example, "the world" is compared to a stage, describing it with the attributes of "the stage"; "the world" is the tenor, and "a stage" is the vehicle; "men and women" is the secondary tenor, and "players" is the secondary vehicle.

**Ans. d.** The rogatio procedure underscores the fact that the Roman senate could issue decrees, but was not a legislative or parliamentarian body. Only the People could pass legislation.

A magistrate with the right to summon the assembly could propose a bill (rogatio legis); the proposed laws themselves were leges rogatae. A bill's proposer was its lator; a supporter was an auctor. Discussions in the senate would contribute to the drafting of a bill, which would be published three weeks or more before it was formally submitted to the assembly. During this period, citizens could discuss the bill and propose changes, or more rarely ask for its withdrawal, at informal sessions (contiones). After the bill had been brought before the assembly for the vote, it could no longer be modified.

**Ans. e.** Terza rima is a rhyming verse stanza form that consists of an interlocking three-line rhyme scheme. It was first used by the Italian poet Dante Alighieri.

The literal translation of terza rima from Italian is 'third rhyme'. Terza rima is a three-line stanza using chain rhyme in the pattern A-B-A, B-C-B, C-D-C, D-E-D. There is no limit to the number of lines, but poems or sections of poems written in terza rima end with either a single line or couplet repeating the rhyme of the middle line of the final tercet. The two possible endings for the example above are d-e-d, e or d-e-d, e-e. There is no set rhythm for terza rima, but in English, iambic pentameter is generally preferred.

## Explain any four of the following passages with reference to their contexts supplying brief critical comments where necessary:

* 1. **Yet in these thoughts my self almost despising, Haply I think on thee, and then my state,**

**Like to the lark at break of day arising**

**From sullen earth, sings hymns at heaven’s gate:**

**Ans. Reference:** These lines have been taken from the poem "Sonnet 29: A Study in Comparison" written by William Shakespeare. This poem contains 14 lines stanzas and stanza 4 is given here. In this stanza, Shakespeare cheers up when he remembers his friend. Then he overcomes the hurt caused by his outcast state or depression inflicted by his lack of achievements or loss of friends.

**Comment:** Shakespeare has used an epic simile in a lyric and an extremely fresh and rejuvenating one. The poet's gloom was like the darkness of night, like the solidness, sullenness and miserableness of the dark earth but the lark symbolizes joy and light just like the 'break of day' and it rises from the sullen earth carrying with it earth's music in the form of 'hymns', 'at heaven's gate'. Shakespeare has offered a scintillating image of light in the lark in sonnet 29 which reminds us of 'the main of light' in sonnet 60 where 'nativity' the birth of an infant is compared, by suggestion to dust particles in a shaft of light in an otherwise dark room.

## For Gold his Sword the Hireling Ruffian draws, For Gold the hireling Judge distorts the Laws, Wealth heap’d on Wealth, nor Truth nor Safety buys, The Dangers gather as the Treasures rise.

**Ans. Reference:** These lines have been taken from the poem "The vanity of human wishes" written by Samuel Johnson".

**Comment:** Here the speaker gets into talking about that gold stuff: loot, cheddar, dollar bills y'all, money. He says that everyone is corrupted by the desire for money. Using another metaphor, the speaker likens money to "a pest" that takes over human society and leads to many crimes. People hire themselves out and commit crimes for money. Judges twist the law for money. The speaker also says that no matter how rich we are, we can't buy truth or safety. On the contrary: more wealth brings with it more danger.

## Love, we are in God’s hand.

**How strange now, looks the life he makes us lead; So free we seem, so fettered fast we are!**

**Ans. Reference:** These lines have been taken from the poem "Andrea Del Sarto" written by Robert Browning.

**Comment:** 'For all this I considered in my heart even to declare all this, that the righteous, and the wise, and their works, are in the hand of God; no man knoweth either love or hatred by all that is before them.' Trust in God's Providence turns, in Andrea's formulation, to passive fatalism and a denial of free will.

## The sun is behind me,

**Nothing has changed since I began, My eye has permitted no change,**

**I am going to keep things like this.**

**Ans. Reference:** These lines have been taken from the poem "Hawk Roosting" written by Ted Hughes. In this stanza the sun is reduced to play the background to the hawk. It rules the world with scary calmness that hides its menacing and death-giving instinct. Since its creation, it has not hold of the creation through the power of its 'eye'.

**Comment:** The poem uses the same vocabulary as that of a typical nature poem. It contains references to 'wood', 'trees', 'air', 'sun' etc. It also refers to God, the creator of nature. However, the poem is anything but a nature poem you can associate with a romantic poet like Wordsworth or Keats. The poem presents a world of nature shockingly antithetical to the benign image of nature expected in such a poem. It's a nature ruled over by the predatory power of the hawk, whose chief instinct is to brutally kill and eat its prey, while subduing each aspect of nature to its design as a God, although a god who allots death.

## Bulkeley, Hunt, Willard, Hosmer, Meriam, Flint , Possessed the land which rendered to their toil,

**Hay, corn, roots, hemp, flax, apples, wool, and wood.**

**Ans. e. Reference:** These lines have been taken from the poem "Hamatreya" written by Ralph Waldo Emerson.

**Comment:** "Emerson misrepresents Hindu beliefs in his poem "Hamatreya." In Hindu scripture, Hamatreya is a young man who loses all his earthly ambitions when the earth chants a song to him. Emerson uses Hamatreya as the narrator of his poem, but the theme of "Hamatreya" differs greatly from Hindu teachings. The poem addresses the question of ownership--whether humans own the land or the land owns the humans. By specifically naming each of the landlords-- "Bulkeley, Hunt, Willard, Hosmer, Meriam, Flint," and their agricultural products-- "Hay, corn, roots, hemp, flax, apples wool and wood," Emerson demonstrates the dependence that humans have upon the earth. However, because the landlords work upon the land, they come to see their crops as a result of their own work, rather than a result of nature's processes, and they develop a sense of ownership of the land. The landlord "affirm" the actions of nature, and contemplates how his "domain" will best "suit me". These landlords do not consider that death comes for every person, and that it returns them to the soil which they claim to own.

## Q3. Do you like reading poetry? give your reasons for doing so. Ans. Yes.

**Reasons**

* + 1. **Poetry Doesn’t Take Long to Read**

Most poems are short (though “epic poems”, like Milton’s Paradise Lost and Spencer’s The Faerie Queen can be longer than novels). You can easily read a short poem – or several! – during your coffee break, or while standing in line at the bank, or while eating a sandwich at lunch time.

If you “don’t have the time to read”, try switching to poetry instead of novels; you might find that it does the trick.

## Poetry Improves Vocabulary

One of the most basic reasons to read poetry is that it’s a great way to improve vocabulary. If your usual reading material consists of magazines, newspapers, and blogs, you’re unlikely to be encountering any new words.

In the last couple of weeks, I’ve come across these unusual words in poems:

**Amnion** (the thin membrane that surrounds a foetus in the womb)

**Skedaddle** (scram, hurry away) – familiar to Americans, but more unusual over here in the UK

**Chongalolas** (a chongalola is a type of tree found in Africa)

## Poetry Gives A New Ideas

Like any great writing, poetry can open up your mind to new ideas. You might read a poem from a completely different culture, or written by someone much older or much younger than you. A poem could give you insight into a problem you’re struggling with. Poems use symbolism and subtexts to sneak under the rational mind and help you access the power of the subconscious, which responds strongly to images and metaphor.

## Poetry Shows the World In a New Light

One of the tasks that a good poet is trying to accomplish is that they want you to see some aspect of the world in a new light. They can give you an unusual turn of phrase or image that focuses your attention on something in a completely new way. Commonplace objects and events take on a new meaning when tackled by poets.

## Poetry Makes You Think

If you find poetry hard, be heartened; reading it stretches your mind and forces you to think. When something challenges, surprises, even offends you in a poem – that’s helping you to question pre-conceptions that you might have, and to move beyond your comfort zone. Even if you come across poems you dislike, you can at least figure out what it is you hate about them.

## Poetry Is Fun

My ultimate reason to read poetry, though, is simply to enjoy it. Whether you’re drawn into the story, engaged by a fascinating character in a poem, delighted by a beautiful turn of phrase, or laughing out loud at a joke – there’s a lot of fun to be had from reading poetry.

## Q4. Write a critique of either P.B. Shelley or Allen Ginsberg as a poet. Ans. P.B. SHELLEY

Percy Bysshe Shelley was born at Field Place, Sussex, in 1792, the son of a well-to-do landowner. At the age of ten, he was sent to Syon House Academy near London. There he was

bullied and often lonely, but there too he acquired an interest in science, especially astronomy and chemistry, and became an avid reader of juvenile thrillers filled with horrors of various kinds. Shelley reacted to the bullying he was subjected to with violent anger and a determination to devote himself to opposing every form of tyranny.

In 1804, Shelley entered Eton College, where he encountered more of the same bullying he had been subjected to at Syon House. His outbursts of rage and his inability to fight encouraged the other boys to provoke him. He became known as “Mad Shelley” because of his rather unconventional behaviour. However, he made a number of friends at Eton and embarked on his literary career. His “Gothic” horror novel Zastrozzi was published in 1810. In the same year, with his sister, he coauthored a volume of poems, most of them in the Gothic tradition, entitled Original Poetry by Victor [Shelley] and Cazire [Elizabeth Shelley]. It was also in 1810 that Shelley began his short career at Oxford University. And, in addition, he published a second Gothic novel of terror, St. Irvyne, most of which he had written at Eton. A third publication, a pamphlet entitled The Necessity of Atheism, brought Shelley’s university career to an abrupt end. On March 25, 1811, he was summoned to appear before the master of University College and, when he refused to admit or deny his authorship of the pamphlet, he was immediately expelled.

Shortly after his expulsion, he eloped to Scotland with Harriet Westbrook, a schoolgirl companion of his sister, Hellen. Shelley’s marriage further alienated him from his father, whose pride had been deeply hurt by Shelley’s expulsion from Oxford. Shelley and his young wife drifted from one locality to another, living precariously on whatever money they could borrow. Eventually, Shelley’s father settled an allowance on him. During this period, Shelley continued to read incessantly. His reading helped to confirm him in the radical, political and social opinions he had acquired.

In February 1812, Shelley and Harriet were in Ireland distributing Shelley’s pamphlet, Address to the Irish People. In this publication, Shelley urged virtue on the Irish, who were living in misery because of the English Parliament. The remedy for their wrongs, he told the Irish people, was to be found in the practice of sobriety, moderation and wisdom. As soon as virtue prevailed, government must succumb because government’s only excuse for existing was the absence of virtue.

Towards the middle of 1813, Shelley’s first poem of any merit, Queen Mab, made its appearance. Queen Mab incorporated many of Shelley’s radical ideas. To Shelley, Christianity was the worst of tyrannies. God was an evil creature of the human mind. Priests, kings and commerce were sources of evil. Marriage was a form of tyranny. The eating of meat was a cause of human vices.

The Cenci was Shelley’s last long poem. The poetry that he wrote in Pisa was either short pieces or poems of a few hundred lines. In spite of Shelley’s growing disenchantment with the world, he experienced some of the deepest happiness of his life during his last months. Ironically, this happiness was associated with the boat in which he met his death. At the end of April 1822, the Shelley’s and their friends, the Williamses rented a house in San Terenzo, a village on the Gulf of Spezia, not far from Pisa. To San Terenzo they brought a boat, the Don Juan, built for them in Genoa according to Edward Williams’ specifications. Shelley and Williams found the boat

completely satisfactory and a constant source of delight. On the eighth of July, as the Don Juan was carrying the two friends from Leghorn to San Terenzo, a heavy squall suddenly came up and the Don Juan disappeared from sight. Several days later, the bodies of Shelley and Williams were washed up on the shores of the Bay of Lerici. The body of Shelley was cremated and the ashes buried in the Protestant Cemetery in Rome, not far from the grave of Keats.

## ALLEN GINSBERG

On June 3, 1926, Allen Ginsberg was born in Newark, New Jersey. The son of Louis and Naomi Ginsberg, two Jewish members of the New York literary counterculture of the 1920s, Ginsberg was raised among several progressive political perspectives. A supporter of the Communist party, Ginsberg’s mother was a nudist whose mental health was a concern throughout the poet’s childhood. According to biographer Barry Miles, “Naomi’s illness gave Allen an enormous empathy and tolerance for madness, neurosis and psychosis”.

As an adolescent, Ginsberg savored Walt Whitman, though in 1939, when Ginsberg graduated high school, he considered Edgar Allan Poe his favourite poet. Eager to follow a childhood hero who had received a scholarship to Columbia University, Ginsberg made a vow that if he got into the school he would devote his life to helping the working class, a cause he took seriously over the course of the next several years.

He was admitted to Columbia University, and as a student there in the 1940s, he began close friendships with William S. Burroughs, Neal Cassady and Jack Kerouac, all of whom later became leading figures of the beat movement. The group led Ginsberg to a “New Vision”, which he defined in his journal: “Since art is merely and ultimately self-expressive, we conclude that the fullest art, the most individual, uninfluenced, unrepressed, uninhibited expression of art is true expression and the true art.”

Around this time, Ginsberg also had what he referred to as his “Blake vision,” an auditory hallucination of William Blake, reading his poems “Ah! Sunflower”, “The Sick Rose” and “Little Girl Lost”. Ginsberg noted the occurrence several times as a pivotal moment for him in his comprehension of the universe, affecting fundamental beliefs about his life as well as work. While Ginsberg claimed that no drugs were involved, he later stated that he used various drugs in an attempt to recapture the feelings inspired by the vision.

## Ginsberg and the Beat Movement

Beat movement, also called Beat Generation, American social and literary movement originating in the 1950s and centred in the bohemian artist communities of San Francisco’s North Beach, Los Angeles’ Venice West and New York City’s Greenwich Village. Its adherents, self-styled as “beat” and derisively called “beatniks”, expressed their alienation from conventional, or “square”, society by adopting an almost uniform style of seedy dress, manners and “hip” vocabulary borrowed from jazz musicians. Generally apolitical and indifferent to social problems, they advocated personal release, purification and illumination through the heightened sensory awareness that might be induced by drugs, jazz, sex or the disciplines of Zen Buddhism. Apologists for the Beats, among them Paul Goodman, found the joylessness and purposelessness of modern society sufficient justification for both withdrawal and protest.

## Ginsberg and India

Allen Ginsberg’s association with India began in 1962, when he spent over a year there with Peter Orlovsky, travelling and looking for a spiritual teacher. There were visits to the Himalayas with Gary Snyder and Joanne Kyger, to the caves of Ajanta and Ellora, to Buddhist shrines in Sanchi and Sarnath, protracted stays in Calcutta and Benares and meetings with mystics, yogis, poets, writers, musicians and religious leaders like the Dalai Lama.

Ginsberg visited India again in 1971, especially West Bengal in the aftermath of a flood and famine there, which resulted in the writing of the long poem “September on Jessore Road”.

## Q5. Give an account of High Modernism in either English or American poetry. How were the High Modernists different from the Post Modernist poets?

**Ans.** Modernist poetry in English started in the early years of the 20th century with the appearance of the Imagists. In common with many other modernists, these poets wrote in reaction to the perceived excesses of Victorian poetry, with its emphasis on traditional formalism and ornate diction. In many respects, their criticism echoes what William Wordsworth wrote in Preface to Lyrical Ballads to instigate the Romantic movement in British poetry over a century earlier, criticising the gauche and pompous school which then pervaded, and seeking to bring poetry to the layman.

Modernists saw themselves as looking back to the best practices of poets in earlier periods and other cultures. Their models included ancient Greek literature, Chinese and Japanese poetry, the troubadours, Dante and the medieval Italian philosophical poets (such as Guido Cavalcanti), and the English Metaphysical poets.[citation needed]

Much of early modernist poetry took the form of short, compact lyrics. As it developed, however, longer poems came to the foreground. These represent the modernist movement to the 20th-century English poetic canon.

The roots of English-language poetic modernism can be traced back to the works of a number of earlier writers, including Walt Whitman, whose long lines approached a type of free verse, the prose poetry of Oscar Wilde, Robert Browning's subversion of the poetic self, Emily Dickinson's compression and the writings of the early English Symbolists, especially Arthur Symons.[citation needed] However, these poets essentially remained true to the basic tenets of the Romantic movement and the appearance of the Imagists marked the first emergence of a distinctly modernist poetic in the language. One anomalous figure of the early period of modernism also deserves mention: Gerard Manley Hopkins wrote in a radically experimental prosody about radically conservative ideals (not unlike a later Ezra Pound), and he believed that sound could drive poetry. Specifically, poetic sonic effects (selected for verbal and aural felicity, not just images selected for their visual evocativeness) would also, therefore, become an influential poetic device of modernism.

## High Modernism vs Postmodernism

Each person has his own beliefs and philosophy in life, and each has a mindset of his own. When he meets other individuals with the same views as his own, they can create a school of thought

and share a common philosophy, belief, opinion, and discipline. Throughout mankind’s history, several schools of thought existed with modernism and postmodernism being more relevant and influential to the people of today.

Modernism is a school of thought or a movement that took place in the late 19th century and early 20th centuries. It involved a reform movement in art, music, literature, and the applied arts. It was based on rational thinking, logic, and the scientific process. It aimed at creating a clear and rational view of the world; believing that through science and reason mankind can advance and grow. It advocated the belief that there is much to learn from the past that could be beneficial to the present.

Modernism supported the belief that there is a purpose for life and that it should be viewed objectively. Modernists had an optimistic view of the world and believed that there are values and ethics that need to be followed. They were not very concerned about politics and gave more thought to significant things. The era of modernism was a time of artistic and literary advancement. Great works of art and literature were abundant as well as of music, architecture, poetry, and science. Modernist works were admired for their simplicity and elegance.

Postmodernism, on the other hand, is a school of thought or a movement that took place after the Second World War, but it gained popularity in the 1960s. It was a chaotic era hard to comprehend and apprise. It advocated the belief that there is no universal truth. It used an unscientific approach to life and believed that all things are irrational. Postmodernists believed in chance and transience. They questioned the rationality of modernism, its principles and thinking. They believed that there is no connection between the past and the present and that past events are irrelevant in the present.

The postmodernist era was characterized by the advancement of technology and its use in music, art, and literature. Very few original works of artists can be found during this time, and previous works were copied. Postmodernist artists get their inspiration and basis from the original works of modernist artists.

## Q6. Appreciate critically, in your own words one of the following poems:

* + - 1. **Ode to a Nightingale**

**Ans.** The ‘Ode to a Nightingale’ is one of the five great odes John Keats composed in the summer and autumn of 1819. It was first published in July that year, in a journal called Annals of the Fine Arts, and subsequently, in Keats’s third and final publication, Lamia, Isabella, The Eve of St Agnes, and Other Poems (1820). The “Ode to a Nightingale” is a regular ode. All eight stanzas have ten pentameter lines and a uniform rhyme scheme. Although the poem is regular in form, it leaves the impression of being a kind of rhapsody; Keats is allowing his thoughts and emotions free expression. One thought suggests another and, in this way, the poem proceeds to a somewhat arbitrary conclusion. The poem impresses the reader as being the result of free inspiration uncontrolled by a preconceived plan. The poem is Keats in the act of sharing with the reader an experience he is having rather than recalling an experience. The experience is not entirely coherent. It is what happens in his mind while he is listening to the song of a nightingale.

## The Emperor of Ice Cream

**Ans.** “The Emperor of Ice-Cream” is one of the best known poems by Stevens. It is a poem of ideas picturing a deep amount of sensitivity and sexual implications. The sheet is spread over a woman’s face while the boys are bringing flowers; this makes sure that a funeral scene is being depicted in the poem. The tone of the poem is celebratory instead of being elegiac.

The opening stanza of the poem shows that the characters are filled with fun who only value useless and meaningless things and as such they regard ice cream as their ruler or emperor. The reminisce of the funeral of a beautiful woman is also explained who valued an embroidered sheet that was made by her but in the end, she was left with nothing. A heavy element of lust is portrayed in the bowl filled with ice cream, which becomes an object of human desire instead of merely being a dairy product.

The poet by using ice cream as a metaphor beautifully explains that just like a bowl filled with too much of ice cream is not good, similarly a life full of too many desires is injurious because no matter how rich, or how wealthy a person becomes, he will not gain peace of mind because his/her greed for wanting more will never be satisfied. Just like the woman who was so attached with her embroidered cloth but she had to part with it because of death, all of us have to part with all the tangible and intangible things we love.

## The light of Birds Breaks the Lunatic’s Sleep

**Ans.** In ‘The Light of Birds Breaks the Lunatic’s Sleep’, the poet imagines what happens inside an insane person’s brain. The poem opens with the waking up of the lunatic at dawn. In the title, the poet has used the expression ‘the light if birds’ instead of ‘the sound of birds’ to describe dawn. Thus, he has merged one sensation into another and is able to suggest the sense of sight and hearing with the help of the same phrase. When dawn breaks, we see the growing light in the sky and at the same time hear the birds singing. He suggests the half-light of dawn and bird-song in ‘the light of birds’.

When he wakes up, the lunatic’s dreams come to an end. The poet uses the metaphor of the filament of an electric bulb to describe the brain of the lunatic. When the bulb burns brightly, the filament is white but as the electric current is switched off, it begins to lose its brightness and becomes a dull red (‘electric wires begin to glow’). The poet continues the imagery of electricity when he says that the lunatic’s fingers ‘extend like wires’ stretching out ‘in the silence’. Obviously, the image is that of a person yawning and stretching his arms when he wakes up. We can say that the most literal interpretation of silence can be that the place where the lunatic wakes up is silent. We can also say that the poet wants us to understand that the dream world of the lunatic is more real for him than the ‘real’ world of the sane people into which he wakes up.