

Recuperare 1 ottobre

Lucy

She has relocated in New York →she has a conversation with her boss, who was talking about spring and daffodils →this makes her remember something about her childhood

She was a pupil

She was complimented on her pronunciation →one can understand that she was not a native speaker

It is common for post colonial works to have marginalized characters →for example, among the colonized, women, members of ethnic minorities or children, whose view on reality is more sincere and pure (in a sense)

In her dream she gets "punished" for her act of rebellion →the flowers submerge her
She tried to forget this as a defensive mechanism

Anger →typical emotion of post-colonized people

Post colonial literature can deal with the relationship between colonizer and colonized and historical events such as:

- colonialism →(formally started in 1492, with the "discovery of america")
- imperialism →(1) the political philosophy behind colonialism: an empire, by definition, is made by different ethnicities and a government that rules →(2) others consider it an evolution of colonialism and a much worse version (1900)
- neocolonialism →newer form of col. starting at the beginning of the 20th century →typically brought by the USA, and after WW2 also UK, France, Spain (previous colonial empires on the process of collapsing →they influence elections of colonized countries and control economically by buying raw materials at low prices = indirect but deep political and economical influence)

USA wanted to control the American continent →according to the "Monroe doctrine", USA had the right to do it

France, ... →regarded mainly Africa, but also Asia

USA was bringing neocolonialism in the Caribbean →for this reason Lucy is settled in USA

Coleridge

He lived less than Wordsworth →he had been plying all his life with chronic diseases
He treated himself with opium (it was considered as a drug)
He became an addict →and this had consequences on his literature too
Coleridge in his youth had opium-induced visions, about which he wrote in his poems
→but opium ruined his imagination as time passed

Kubla Khan

It was published in 1816 →more mature phase of Coleridge's literal production than the lyrical ballads

An example is "Kubla Khan", which is a poetic fragment wrote after an opium-induced vision

Fragment because it remained unfinished

It is about a vision about a beautiful asian palace, owned by the mongul emperor Kubla Khan

The palace was huge and elegant, surrounded by a lush garden with bushes and trees of any kind

There was also a spring, from which a river originated →there were also an abyss
→the spring has been interpreted as a symbol of poetic inspiration

The river is the poetry the poet can produce

It is a metapoetic poem = it also deals with poetry

But this palace is also an ivory tower →because it was surrounded by huge walls, that isolated the palace from the rest of the world →you could hear echoes of voices coming from the outside

He thought that the poet should lock himself in an ivory tower →the poet had to be less concerned by the real world

In a passage of "Biographia literaria" Coleridge talks about the writing of Kubla Khan →before he had taken Laudanum (a mixture of wine and opium)

He had the vision and then started writing →but then he was interrupted by a friend who visited him →when he started to write the poem again, the inspiration was gone and he couldn't finish it

As a young person he was a radical →he supported the french revolution

With Robert Southey he realaborated a political project →they wanted to create "Pantisocracy", a new community founded in america by 12 couples (and then start the population)

In Pantisocracy women were supposed to have the same right as men, and private property had to be abolished too

This never took place

Southey was considered a major romantic →now it is considered a minor

After his radical youth, he became a conservative later

- "Lyrical ballads"
- "Christable and other poems" (which includes Kubla Khan) →christable is a gothic poem, whose protagonist is the witch Christable
- "Biographia literaria" →philosophical and autobiographical long essay →here he elaborates his theory on imagination

Rhyme of the ancient mariner

It is a long narrative poem (not lyrical) →specifically, it is a ballad, but also a cautionary tale in verse

The first ballads were written in the middle ages →they were very popular, because they were meant for common people →they couldn't read, so minstrels or storytellers recited and sang ballads in streets and squares

- they were written in quatrains
- the language was simple
- full of repetitions (to be learned by heart and be comprehended more easily)
- they had a dialogical structure (dialogs were frequent)
- about tragic events →they reflected the life of the people of middle ages

During Renaissance they lost their central role →theatre was the most famous entertainment method

Ballads were transmitted orally →only in 18th they got written down →and also poets wrote them (called literary ballads), but were more complex and refined as the ones of the middle ages

It is cautionary because it teaches a moral story →it teaches the reader to respect nature (or you will get terribly punished)

The mariner was disrespectful towards nature →now he has to spend his life by warning others not to commit their mistakes

October 7:

Every aspect of nature is a manifestation of God →so it has to be respected

There are 7 sections and there are 2 narrators:

- main external 3rd person omniscient one
- the mariner (first person)

The poem presents both realistic and supernatural aspects →the supernatural aspect requires a suspension of disbelief by the reader

Plot

Plot →page 301 ex. 1

After the violent storm an albatross appeared, and the ship started moving again →it was like a messenger sent by God to help the crew

The mariner was not grateful →he kills the albatross

The mariner for this reason get punished →the ship stops moving (in the equator area) and they run out of water

There are only water snakes that swim around their ship and no other signs of life

Then they are approached by a phantom ship →there are two ghosts (Death and Life-in-Death), and they cast dices with the lives of the mariners

Death wins the life of the mariners, and Life-in-Death wins the one of the ancient mariner →he will live but be dead and will have to tell his story to others

After the death of the mariners, the ship is still not moving →it moves only when he blesses the snakes and understands the importance of nature

Open ending →but it implies that the mariner will spend his life as a wanderer and his sense of guilt will end with his death

Killing of the albatross

There are some prose parts, that anticipate the content of the stanzas

Ship is personified (she)

'th = ancient way of saying 's

Stanza 1 →the external narrator speaks

Stanza 2 →next of kin = close relative of the bridegroom (the male spouse)

Stanza 3 →first and last line: consonance in H, and dialogical structure

Stanza 4 →the mariner mesmerizes him →stood still = alliteration in S →like a 3 years child = simile

Stanza 5 →line 2 alliteration in c →line 3: inversion

Stanza 6 →the mariner becomes the second narrator →kirk = archaic word for church →diacope of below

Stanza 7 →line 2: inversion →sun referred to with "he": personification →line 3: consonance

Stanza 8 → general narrator is talking

Stanza 9 → line 2: simile and inversion → merry minstrelsy: alliteration

Stanza 10 → he hypnotizes with his eye

Stanza 11 → the narration continues, by the equator there was a storm (he and tyrannous, personification) → storm = sublime nature → then storm with animalisation (has wings)

Stanza 12 → sloping = inclined → line 2: consonance in W → and long double simile: the storm is someone chasing their foe (enemy, the ship here) and is so close that can walk on its shadow

Stanza 13 → at the south pole they find a sublime landscape → anaphora of "and" → ice is green as emerald (simile) → fearful: sublime nature creates fear

Stanza 14 → no creatures, only ice

Stanza 15 → they feel overwhelmed by ice (sense of oppression) → diacopy of ice → animalisation of ice (growled, roared, howled) → last line: simile, like a dream

Stanza 17 → diacopy of round

Stanza 18 → the albatross becomes a constant presence

Stanza 19 → moon in the night: example of picturesque nature Stanza 20 → anticipation of destiny of the mariner → he will have to live like a dead man

A sadder and wiser man

Moral of the whole poem

The mariner is talking to the guest → there is an apostrophe

Even beasts have a soul → pantheist vision of the world, that Coleridge will abandon in his later life

Later he became more conservative (politically) and also more orthodox religiously (abandoned the pantheistic view)

The very conclusion is relevant to the cautionary tale

The guest grows morally → he becomes wiser