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Sample Preview of the Solved Sample Question Papers

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sweeping makes up pretty much the entirety of the boys' existence. They sweep all day, and sleep "in soot" – both in terms of being dirty when they go to bed, and in the way their daily hardship affects their dreams.

**(d) There is a panther stalks me down:
One day I'll have my death of him;
His greed has set the moods aflame,
He prowls more lordly than the sun.**

Ans. Context: These lines are taken from poem *Pursuit* by Sylvia Plath.

Explanation: *Pursuit* is probably the most erotic poem from Sylvia Plath. It was written almost immediately after the great poetess met her handsome husband-to-be, the poet, Ted Hughes. The poem presents the image of the persona (Plath) as being the prey of this powerful, irresistible, and ultimately destructive panther (Hughes). There is also that fear of becoming one of the 'charred and ravaged women,' which she describes in the poem. But despite this knowledge, this fear, she too is drawn to the panther. Her blood 'quickens, gonging in (her) ears.' That, perhaps, shows how the magnetic pull between them is beyond the persona's control.

Note : Answer the following questions:

Q. 2. Attempt an analysis of the portraits of the prioress, the monk, the Friar, and the wife of Bath.

Ans. Ref.: See Chapter-1, Page No. 18, 'The Portraits'.

Q. 3. Can "Mac Flecknoe" be called a comic fantasy? Comment.

Ans. Ref.: See Chapter-5, Page No. 175, Q. No. 35 and Page No. 156, 'The Structure of the Poem'.

Q. 4. Discuss "The Prelude" as an autobiographical poem.

Ans. Ref.: See Chapter-6, Page No. 202, 'The Prelude (General)'.

Q. 5. What do you think is Yeats' contribution to modern poetry?

Ans. Ref.: See Chapter-9, Page No. 299, 'The System: Mask, Moon and Gyne' and Page No. 300, 'Poetic Career (1889-1910)'.

Q. 6. Attempt an analysis of Eliot's poetic vision in the "The Waste Land".

Ans. Ref.: See Chapter-9, Page No. 311, 'The Poet's Vision'.

Q. 7. Bring out the Imagist elements in Eliot and Pound.

Ans. Ref.: See Chapter-9, Page No. 309, 'The Waste Land: Its Theme and Art'.

Q. 8. Attempt a critical appreciation of any one poem:

(a) "I Remember, I Remember"

Ans. Ref.: See Chapter-10, Page No. 335, 'I Remember, I Remember'.

(b) "Poem in October"

Ans. Ref.: See Chapter-10, Page No. 331, 'Poem in October': An Analysis'.

(c) "An Epistle to Dr. Arbuthnot"

Ans. Ref.: See Chapter-5, Page No. 162, 'An Epistle to Dr. Arbuthnot: A Background Note'.

(d) "The Ballad of Reading Gaol"

Ans. Ref.: See Chapter-8, Page No. 283, 'The Ballad of Reading Gaol: A Discussion'.



QUESTION PAPER

Exam Held in
August – 2021

(Solved)

BRITISH POETRY

M.E.G.-1

Time: 3 Hours]

[Maximum Marks: 100

Note: Question No. 1 is Compulsory. All questions carry equal marks.

Q. 1. Answer with reference to the context:

(a) As virtuous men pass mildly away,
And whisper to their soules, to goe,
Whilst some of their sad friends doe say,
The breath goes now, and some say, no :

Ans. Context: These lines are taken from poem *A Valediction Forbidding Mourning* by John Donne.

Explanation: In this case, the speaker is talking about the death of “virtuous” men, who “pass mildly away” because they have no regrets or shame. Death, for these men, is peaceful. So, maybe it’s not such a bummer. More than that, they are in control. They can simply “whisper” their souls away off to heaven. A little morbid, sure, but it’s kind of nice. The long vowel sounds like the U in “virtuous,” the A in “away,” and the O in “souls” and “go” make the lines long and breathy to say, even though they have the same meter as the rest of the poem (check out “Form and Meter” for more on that stuff). “Whisper” is also a sneaky onomatopoeia – the “wh” makes a soft, whispering sound.

(b) “Say Heav’nly Muse, shall not thy sacred
vein,

Afford a present to the Infant God ?”

Ans. Context: These lines are taken from poem *On the Morning of Christ’s Nativity* by John Milton.

Explanation: The poem speaks on themes of coming of age and religion. Scholars often associate the composition of this work with Milton’s age and the birth of Christ. He is celebrating the nativity but also his own entry into the adult world. This piece is commonly recognized as Milton’s first great poem. Holy Spirit, don’t you have a gift for the baby Jesus – to give now, while it’s still nighttime, and the stars

are looking attentively on? The poem then moves into a prediction of what the future is going to be like. Peace is going to cover all the lands and no one is going to war. But, that can’t happen yet. First Christ has to die. Darkness comes over the poem briefly but is quickly lifted to make way for a series of pagan images. These old gods are described as leaving their abodes and traveling hastily to Hell. That is where they must stay for the rest time. In the last stanza, the poet returns to the image of the manager.

(c) Shut, shut the door, good John ! fatigu’d,
I said,

Tye up the knocker, say I’m sick, I’m dead.
The dog-star rages ! nay ’tis past a doubt,
All Bedlam, or Parnassus, is let out :
Fire in each eye, and papers in each hand,
They rave, recite, and madden round the
land.

Ans. These lines are taken from *Epistle to Dr. Arbuthnot* [Shut, Shut the door] by Alexander Pope.

Context: In Pope’s own case those wishes include a neat paradox: to persuade us that he’s an independent thinker and a man of moral integrity whom we should emulate, he also tries to persuade us that he doesn’t care what we think of him.

Comment: Pope himself remained entangled in rivalries, pursued in privately circulated manuscripts (like street tapes with answer songs) and in published verse. Such rivalries could get nasty: the politically powerful Lord Hervey wrote that Pope’s “wretched little carcass” remained “unkick’d” and “unslain” only because people took pity on Pope’s ugly body.

Pope attracted such attacks – a lot of them, in fact – because he specialized in satire, attacking

corrupt politicians, lousy poets, and even (by subtle implication) the king. Dr. John Arbuthnot – a Scriblerian himself, a longtime friend of Pope’s, and a physician – had asked Pope in a private letter to moderate his satires, especially to stop naming those names that might land him in jail. Arbuthnot was, as Pope knew, quite ill: a published response to him would need to make Arbuthnot look good, and Pope sound grateful for, if not humbled by, Arbuthnot’s concern. It would need to explain why Pope wrote satire and sometimes named names. It would need to convey Pope’s moral outrage at the injustices of his age and the shallowness of his fellow fame-seeking writers, and it would have to refute the charge – implied both by Arbuthnot’s friendly caution and by Pope’s seriously enraged detractors – that Pope took undue pride in his own fame.

**(d) He did not wear his scarlet coat,
For blood and wine are red,
And blood and wine were on his hands
When they found him with the dead,
The poor dear woman whom he loved,
And murdered in her bed.**

Ans. Context: These lines are taken from poem *The Ballad of Reading Gaol* by Oscar Wilde.

Explanation: ‘The Ballad of Reading Gaol’ details the emotional experience of imprisonment, something that Wilde lived first hand when he was sentenced to two years hard labor in Reading Gaol after a failed court case with his longterm partner’s father. While imprisoned, Wilde wrote another work that’s now closely associated with the last years of his life, *De Profundis*. Wilde died shortly after being released from Reading Gaol. The poem begins with the story of Charles Thomas Wooldridge who murdered his wife. The man has been sentenced to hang and goes about his life in prison wistfully. Wilde, and the other men, are jealous of his attitude as he has accepted his fate and is the better for it. In the second section Wooldridge is hanged. He meets his death bravely while the other men cower from even the idea. Wilde spends time describing how the monotony of jail is only broken by the terror of it. The rest of the poem describes the funeral of Wooldridge and how his body was covered in lime. It also speaks on Wilde’s general ideas about the

justice system and that one must come to God to find happiness. The poem concludes with Wilde restating his original refrain regarding the fact that all men “kill the thing they love,” in one way or another.

Answer the following questions.

Q. 2. Would you agree that the *Amoretti* Sonnets by Spenser are replete with images of sensuality? Provide a detailed answer covering the poet, his beloved and the age during which he wrote.

Ans. Ref.: See Chapter-2, Page No. 54, Q. No. 10 and Page No. 47, ‘The *Amoretti* Songs’.

Q. 3. Attempt a critical appreciation of the following poems:

(i) A Nocturnal

Ans. Ref.: See Chapter-3, Page No. 81, ‘A Nocturnal Upon S. Lucies Day’.

(ii) Redemption

Ans. ‘Redemption’ by George Herbert speaks on one man’s long journey to find God amongst the secular, and therefore the ability to start a new life. The poem begins with the speaker stating that for a long time he has been the tenant of a great lord. He is unhappy with his situation and decides to find this lord, who is the Christian God, and ask for a better deal. This represents the transition from the Old Testament Covenant of Work to the New Covenant of the New Testament.

Herbert uses desperate circumstances as a way to show his readers the urgency of the situation in which the tenant finds himself. The poem is giving the readers hope that the tenant will receive the redemption he seeks even though he is becoming desperate in his boldness. In desperation the tenant, cannot find his rich landlord, or God, in heaven, so he returns to Earth. He searches for the landlord in places where rich people usually are located. Again, he cannot find his landlord in these places. The tenant’s desperation shows though it appears that the tenant starts off speaking somewhat calmly, but turns to speaking rapidly and loudly. The tenant is desperate to make contact with his landlord, but everywhere he looks, the landlord cannot be found. The tenant was surprised at finding his rich landlord among the lowest of society. His desperation seems to subside due to finally finding his landlord. In the “Redemption”, the poet is seeking a new agreement, which is the new covenant. The new covenant will replace the old.

(iii) The Garden

Ans. Ref.: See Chapter-3, Page No. 90, 'The Garden'.

Q. 4. Would you agree that Puritanism influenced Milton's life? Attempt an answer based on your understanding of the works you have studied.

Ans. Ref.: See Chapter-4, Page No. 110, 'An Account of Milton's Life' and Page No. 119, 'On the Morning of Christ's Nativity'.

Q. 5. Discuss *Mac Flecknoe* as a mock-heroic poem.

Ans. Ref.: See Chapter-5, Page No. 156, 'Interpretation'.

Q. 6. Write a detailed answer (based on your readings of Coleridge's poems), on Coleridge's contribution to poetry and literature.

Ans. Ref.: See Chapter-6, Page No. 208, 'Coleridge as a Critic and Coleridge as a Poet'.

Q. 7. Comment on the pre-Raphaelite treatment of women based on your reading of 'My Sister's Sleep' and 'The Blessed Damsel'.

Ans. Ref.: See Chapter-8, Page No. 278, 'The Poems'.

Q. 8. Are 'poetry, feminine beauty and love' related to each other in 'Adam's Curse'? Comment.

Ans. Ref.: See Chapter-9, Page No. 300, 'Adam's Curse'.

Q. 9. Why is Larkin known as an "uncommon poet for the common man"? Attempt a detailed discussion based on your reading of his works.

Ans. Ref.: See Chapter-10, Page No. 335, 'Philip Larkin (1922-1985)' and Page No. 337, 'Church Going'.

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BRITISH POETRY

Orientations for the Study of Poetry and the Medieval Poet Chaucer



INTRODUCTION

In order to understand the emergence and the development of the British Poetry, it is really very important to start from the very beginning. First, we need to look at the relationship which both poetry and the visual arts share. Why? The idea is simple. Whenever we look at any painting or for that matter, any piece of visual art, we begin to think about something, something that we think that we can relate it to. Here comes our thought process or imagination into the focus which may take the shape of a literary piece. Therefore, in order to understand and appreciate poetry it is important for us to understand the linkage or connection between the visual art and poetry. We also need to take a look at the usual technical terms like prosody, metre, scansion, etc., which are often used in the study of poetry.

Usually, the study of British Poetry starts with the age of Chaucer. Not because the history of British Poetry starts with Chaucer, but the emphasis on the organized and the systematic development of British poetry started from the age of Chaucer. Geoffrey Chaucer (1340–1400), who is also regarded as the father of English Poetry by many, was a Middle English poet. It was Middle period which marked the rise of Renaissance. Before this period the British Isle was ruled by the Roman Empire from the first century A.D. until fifth century A.D. The Romans called it the Island Britannia after the Celtic-speaking inhabitants Britons. Somewhere around the fifth century the Roman were attacked by the Germanic invaders who belonged to three different but related tribes. These were the Angles,

the Saxon and the Jutes. The first epic poem written on British Isle was *Beowulf*.

This period is marked as the Old English Period in the British history. Some of the famous poems written during this time are *Widsith* (i.e. ‘the far traveller’, usually considered as the oldest English poem), *The Battle of Burnanbrugh* and *The Battle of Maldon*. These poems tell the story of invasion of Britain in 10th century. Other poems are *The Wanderer* and *The Seafarer*. These poems show us the use of personal emotion and melancholy in the poetry. The finest religious poem of this period is *The Dream of the Rood*.

Now, let us get back to the Middle English period. The Middle English period was culturally dominated by the power of Church and the landlords. Church was the only institution which claimed to be the bridge between God and the Human beings. Illiteracy was very common and people would hardly care to think about it. We will take a closer look at cultural background later.

Chaucer is sometimes considered the source of the English vernacular tradition and the “father” of Modern English literature. His achievement for the language can be seen as part of a general historical trend towards the creation of a vernacular literature after the example of Dante in many parts of Europe. A parallel trend in Chaucer’s own lifetime was underway in Scotland through the work of his slightly earlier contemporary, John Barbour, and was likely to have been even more general, as is evidenced by the example of the Pearl Poet in the north of England.

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Widespread knowledge of Chaucer's works is attested by many poets who imitated or responded to his writing. John Lydgate was one of the earliest poets to write continuations of Chaucer's unfinished *Tales* while Robert Henryson's *Testament of Cresseid* completes the story of Cressida left unfinished in his *Troilus and Criseyde*. Many of the manuscripts of Chaucer's works contain material from these poets and later appreciations by the romantic era poets were shaped by their failure to distinguish the later "additions" from original Chaucer. 17th and 18th century writers, such as John Dryden, admired Chaucer for his stories, but not for his rhythm and rhyme, as few critics could then read Middle English and the text had been butchered by printers, leaving a somewhat un-admirable mess. It was not until the late 19th century that the official Chaucerian canon, accepted today, was decided upon, largely as a result of Walter William Skeat's work. One hundred and fifty years after his death, *The Canterbury Tales* was selected by William Caxton to be one of the first books to be printed in England.

CHAPTER AT A GLANCE

FROM THE EVALUATION OF THE PORTRAITS TOWARDS THE EXPLICATION OF POEMS

Reading and understanding poetry is not that easy as it may seem. But it certainly does not mean that it is very difficult. No, it is not. All we need to do is to take a systematic approach towards the poetry in order to understand and appreciate it. We need to consider certain points while reading poetry or for that matter any work of literature. These points are:

- (a) The function of the historical background of the age in which the poetry was written.
- (b) Knowledge of the poet's life and other work are important in understanding of poem.
- (c) We need not to focus just on the poem but also need to consider the biographies and the backgrounds of the periods to which different poets belong.

Appreciation of a poem does not only involve providing reasons for liking the poem but also not liking it. But whatever may be the reason it is important to develop an eye for the appreciation. Let us now take a look at the connection or the linkage between the poetry and the visual arts. But before we do so we should understand that the appreciation of poetry and the appreciation of visual art have different criteria.

EXAMINING TWO PORTRAITS

The Portrait that shows up on the cover page of the main course book is generally mistaken as the portrait of Saraswati, the Hindu goddess of knowledge. The important question is why? Technically the lady in the portrait cannot be Saraswati because she lacks many features which are usually found in the portrait of the goddess. She is not sitting on the swan; she does not have four hands whereas Saraswati is often portrayed as sitting on the swan and has four hands. She holds veena in the two hands and a lotus and a book in the other two hands. We do not see all these features in lady of the portrait yet she is confused as the goddess Saraswati.

Exposé

People often confuse the lady in the portrait as the Saraswati because they bring to their appreciation of the portrait their prejudices—standards of evaluation—unawares. This does not only apply in case of the portrait but also applies when we see any picture, or read a novel or a short story or a poem.

The Shepherd

What will the reaction of a person, who is very well educated in English literature, and has very sound knowledge of British poetry, when he/she is shown a portrait of a shepherd? He/she is very likely to imagine or try to connect it with the host of poets. The question is why? One thing that we need to take into consideration that if the person does not possess the knowledge of British poetry and know nothing about it, he might not be able to connect it with host of poets rather he will try to connect it with something else. But as we are concerned about poetry we will limit ourselves to the person with sound knowledge in poetry.

One parallel construction can be drawn for this is that the first English poet Caedmon (670 A.D.) was a shepherd by profession. Caedmon lived at the monastery Abbess Hilda at Whitby. Bede in his *Ecclesiastical History of English People* gives us an account of his life. It is quite interesting to know about how Caedmon begun writing poetry. According to Bede he was ignorant of poetry and knew nothing about singing songs. To quote Bede:

... so ignorant of singing he was that sometimes, at feast, where it was a custom that for the pleasure of all each guest should sing in turn, he would rise from the table when he saw the harp coming to him and go home ashamed. Now it happened once that he did this thing at certain festivity, and went to the stable to care for the horses, this duty being assigned to him for the night. As he slept at the usual time, one stood by him saying: "Caedmon, sing me something." "I cannot sing", he answered, "and that is why I came hither from the feast."

But he who spoke to him said again, "Caedmon, sing to me". And he said, "What shall I sing?" and he said, "Sing the beginning of created things."

Thus Caedmon started the singing and now remembered as the first poet of English language.

Another parallel can be drawn with Robert Burns, who according to Henry Mackenzie was 'a Heaven-taught ploughman' Burn's father was a poor tenant farmer and after his death Burn decided to migrate to Jamaica as he was unable to support the large family and also to escape the life of a labourer. The portrait of such a shepherd or the labourer may also be linked with the old man depicted in Burn's poem *Man was Made to Mourn, A Dirge*. Robert Burn might have lived the life of a labourer but the difficulty and the labour of his life thought him the true essence of humanity and especially of those classes which are branded as the economically depressed.

Similarly the imaginary portrait we are concerned of can be linked with several other poets. The idea is to get the point that the image that we see in any visual art can be linked with poetry in several ways or at least in one way. Also the so called lower classes of the society and those who live in country have their attachment with poetry since very beginning.

Nature, Country and Artistic Inspiration

Wordsworth, perhaps, was the only poet among all the Western poets who in order to escape from the chaotic city life chose to live in country where he formulated his own philosophy of nature. Wordsworth in *The Prelude* writes about how river Derwent influenced his thoughts and inspired him to compose poetry:

The one, the fairest of all rivers, loved
To blend his murmurs with my nurse's song
And, for his alder shades and shallows sent a voice
That followed along my dreams.

—*The Prelude, Book I*

The man in the imaginary portrait, we are concerned about, is not another Wordsworth for sure, he may not be intellectual as we know nothing about him. But his attachment with the lower class or country side does not in any case provide us the opportunity to claim any sort of superiority over him. People belonging to the country like farmers, shepherd, and the labourers make no less contribution to the society than that of the scholars, intellectual, politicians, and civil servants. Just because these people do not live in the crowd of city does not mean that they in any way are inferior to those who live in city. History tells us that those who chose to live a solitary life have contributed in the social, cultural and intellectual development of the society more than those who live in the crowd of the city. Chanakya, Vyasa and Balmiki can be cited as few.

Many people have praised the country life and reacted against the various unpleasant features of the city life like chaos, pollution, crowdedness, lack of solitude and above all the blind ambitions of people living in city, of which even they themselves are not aware. The country life has its own importance and cannot be ignored; this is one reason that in various poems we encounter the importance of such life against the severe criticism of city life, especially at the time of growing industrialization.

The Woman Holding a String Instrument

Let us get back to the portrait of the lady on the cover page. The portrait is the copy of a 16th century Mughal painting which is now at Musee Guimet in Paris. It was Humayun who laid the foundation of Mughal School of Art. Due to increasing disinterest of Shah Tahmasp of Persia in painting, Humayun got an opportunity to get the two great masters of painting, namely Mir Sayyid Ali of Tabriz and Adbus-samad of Shiraz, along with himself. They together establish an atelier by recruiting large number of talented painters.

The portrait of the lady with the string instrument suggests in many ways the influence of European art. The folds of her dress along with her pose tell us that who-so-ever created it was influenced by the West. This should not come as a surprise considering the fact that the West started to influence Indian art and painting since 16th century.

Jahangir (1605-27) had an artistic inclination and during his reign Mughal painting developed further. Brushwork became finer and the colours lighter. Jahangir was also deeply influenced by European painting. During his reign he came into direct contact with the English Crown and was sent gifts of oil paintings, which included portraits of the King and Queen. He encouraged his royal atelier to take up the single point perspective favoured by European artists, unlike the flattened multi-layered style used in traditional miniatures. He particularly encouraged paintings depicting events of his own life, individual portraits, and studies of birds, flowers and animals. *The Jahangirnama*, written during his lifetime, which is a biographical account of Jahangir, has several paintings, including some unusual subjects such as the sexual union of a saint with a tigress, and fights between spiders.

During the reign of Shah Jahan (1628-58), Mughal paintings continued to develop, but they gradually became cold and rigid. Themes including musical parties; lovers, sometimes in intimate positions, on terraces and gardens; and ascetics gathered around a fire, abound in the Mughal paintings of this period.

Among all the European painters it was Albrecht Dürer who influenced the Mughal painting the most. Albrecht Dürer was a German painter, print-maker and theorist from Nuremberg. His prints established his

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reputation across Europe when he was still in his twenties, and he has been conventionally regarded as the greatest artist of the Northern Renaissance ever since. His well-known works include the *Apocalypse Woodcuts*, *Knight, Death and Devil* (1513), *Saint Jerome in his Study* (1514) and *Melencolia I* (1514), which has been the subject of extensive analysis and interpretation. His water colours mark him as one of the first European landscape artists, while his ambitious woodcuts revolutionized the potential of that medium.

Thus, we see that the European influence on Medieval Indian paintings is evident in many ways.

Resumé

In his essay *The Evidence of Images* E.H. Gombrich wrote "There are critics who think...that the greatness of an artistic creation lies in its richness, ambiguity, and the interpretability, and that it is both futile and somehow wrong to search for the correct interpretation, the one which author intended", he further affirmed this view and wrote "I do not hold this view. I do not believe that any interpretation is sure and infallible, any more than any other hypothesis can be. But I do think we can try as historians to restore the original context in which these words were intended to function and it is always worthwhile to venture upon this perilous path..." The point is interesting and can be taken as a basic platform of understanding any literary or artistic work. However, one may think that interpretation is something originated by the exaggerated zeal of Western intellectuals or by scientism.

A PRELUDE TO THE STUDY OF POETRY

As we have already discussed that it is important for us to go through the technical aspect of the poetry. When we talk about poetry we just not talk about the words scribed on a piece of paper we also talk about images and metaphors; symbols and icons; emblem and exemplum. All of these project a visual effect in our mind but in an abstract manner. Apart from these we also have rhythm which is perhaps deeper than others. Rhythm is the combined product of both rhyme and metre. There are other effects as well which help in creation of rhythm, many a times poet him/herself is not aware of all these effects. We will take on to the prosody and will examine its fundamental ideas. Finally, we will look at the art of deciphering the text of the poems. Let us now start by looking at the poem as an abstract entity.

THE READING OF LITERATURE

It has often been suggested that a poem should not be read without taking into consideration its origin, context or locale. Poet seems to be living in a state of solitude devoid of all the responsibility of life and lost

in the music of his thoughts. Such picture of poet might seem to be unrealistic in today's world. What we need to understand is that a poet is also a human being just like every other but the difference lies in the fact that a poet chooses a language which seems to be the same as everyone else but in fact it is different in its construction. The language used by a poet is a political tool and not to be forgotten, it is a social artifact.

It would be worthwhile to look at what Derrida said, "the institutional or socio-political space of literary production...does not simply surround works, it affects them in their very structure." Therefore, the background, the context and the locale of the poet are of severe importance.

Writing and Reading as Historical Acts

Why history or the background of a poet is important? Why a poem cannot be read as it appears? One may ask these questions. T.S. Eliot while talking about the making of the poet wrote in his *Tradition and Individual Talent*:

...that the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order.

It has often been seen that few poets cites more frequently the contemporary events in their poems than others but this does not situate their poems historically more than that of those who do not cite contemporary events in their poems.

The Subjectivity of a Work of Art

Poets as we know are just like other human beings and live among them. But their creation is not an objective document like that of the 'General theory of Relativity' by Einstein. Poems are highly subjective not only in cases when Wordsworth is writing an autobiographical poem *The Prelude or Tennyson* mourning over the death of his friend in *In Memoriam* but also in cases when Eliot is writing *The Waste Land*. The extent of narcissism can be felt in what Derrida told to Derek Attridge:

At the "narcissistic" moment of, "adolescent" identification...this was above all the desire to inscribe merely a memory or two. I say "only", though I already felt it an impossible and endless task. Deep down, there was something like lyrical movement toward confidences or confessions.

He further writes:

Still today there remains in me an obsessive desire to save in uninterrupted inscription, in the form of a memory, what happens—or *fails to happen*. What I should be tempted to denounce as a lure - i.e. totalization or gathering up—isn't this what keeps