

THE ELEGIAC TRAITS IN WALT WHITMAN'S "WHEN LILACS LAST IN THE DOORYARD BLOOM'D": A PERSPECTIVE STUDY

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Abstract

The poem depicts the languishment of the demise of Abraham Lincoln. The artist utilizes certain pictorial pictures to speak to the grieving for the demise of Lincoln. The pictures like lilacs, star and flying creature communicated the melancholic state. The artist considered Lincoln as a shepherd who shields the individuals from fights and wars. The artist brought up death as a significant factor that influences the individuals by the nonappearance of Lincoln. He is a western hanging star which is wrapped by sorrowful evenings.

Keywords: Languishment, demise, lilacs, melancholic, western.

INTRODUCTION

At the point when Lilacs Last in the Dooryard Bloom'd is a poem as an epitaph regretting the demise of Abraham Lincoln. The poem shows the attributes of an exceptional kind of funeral poem, the peaceful epitaph. These qualities incorporate the accompanying:

1. A rustic region as its setting.
2. A glorified shepherd (Lincoln allegorically shepherded the American individuals through an emergency).
3. Articulations of sorrow and applause for the expired.
4. A burial service parade.
5. Nature symbolism.
6. Contemplation on death.
7. An acknowledgment of death.

The initial two segments of the poem are given to grievance, to the artist's feeling that he will always be unable to beat his despondency over the deficiency of the one he cherished, and to the hunch of the disaster he had encountered as he would see it of the hanging western star. Nature itself appears to be demolished by the "dark imprint" concealing the star. The artist moves his regard for the lilac hedge blossoming in the dooryard. The tall lilac hedge, with its heart-formed leaves, is a characteristic image of the human heart and its ability to grieve yet additionally of its ability to restore itself, as the lilac shrub is recharged each spring.

THE MOURNING OF NATURE

The bloom's ground-breaking fragrance mixes the writer's memory of the nonstop patterns of nature and invigorates both trouble and enjoyment, which he communicates in severing a twig of lilac in accolade for and memory of Lincoln. The artist presents the pictures of the single chattering thrush, which the artist later connects with its own chattering for the dead. In addition to the fact that grief is characteristic, it is the thing that joins people and nature, and it is the thing that permits the writer to find in the pattern of the seasons an explanation behind the happening to death. He portrays the parade of Lincoln's casket, the exhibition of an entire

society

grieving its

misfortune and recognizing the presence of death, an inevitable actuality

that drives the artist to consolidate his individual distress with that of society and with the proof that nature presents of birth, development and demise.

The sonnet heightens the artist's relationship with death; he makes a verse of welcome to "sensitive passing," considering it a "dim mother," a "solid conveys" from the battle of presence, a tranquil delivery into the components of the universe. The writer takes this more guaranteed feeling about death and recommends that the ghastly enduring of the Civil War combat zones, the misery of moms and offspring of the individuals who were killed, has gotten changed into a dream of men very still, getting a charge out of alleviation from the anguish related with the recollections of the living.

In the last area, his dreams of the lilac blossoming in the dooryard, the complementary melody of the artist and thrush, and the administering picture of the hanging western star, the artist has discovered a route both to contain his agony and to discover its demeanor in the normal and human components he has depicted: "Lilac and star and fowl twined with the serenade of my spirit, there in the fragrant pines and the cedars nightfall and faint."

VISION OF WHITMAN

Whitman feels so unequivocally that human distress should be perceived as a feature of the intermittent pattern of nature, of the change and the arrival of the seasons, he depends on the most straightforward of all gadgets: reiteration. Hence the lines of the first segment are rehashed in quite a while, particularly toward the finish of the sonnet, which centers around the pictures of lilac and stars and on the feathered creature's tune, which echoes a brings out the writer's own tune. Undoubtedly the sonnet has a repeating impact, as though the writer's first selection of words in quite a while 1 through 4 should be given comparable noting words in resulting areas.

In another sort of reiteration, the artist takes a word, for example, "chatter" and applies it both to the winged creature and to himself, making the word represent the character among him and nature. Essentially, his exact perception of the "sensitive color'd blooms" of the lilac to Lincoln, all in all, implies the artist's comprehension of this individual case of death, which at that point gets connected to his extended attention to how all demise is figured in Lincoln's misfortune.

What regularly is by all accounts simply emphasis of detail-as in the artist's depiction of the thrush singing in the marshes and out of the sunset, the cedar, and the pines-is rehashed at the finish of the sonnet, proposing that what the writer sees in nature is the thing that he becomes; it is all "twined" along with his tendency as an artist. Simply by the reiteration of pictures does the writer accumulate his information, as it was, his rich, profound retention of the importance of the universe? This retention is first motioned to him by the hanging star, which, he suggests (a few times in the sonnet), give some insight and is itself a marker-just like the sonnet's rehashed expressions of the need, for sure the attractive quality, of death. Therefore, the writer makes of death a typical, even an agreeable encounter instead of the abnormal, stunning occasion introduced in the principal segment.

By the device of repetition, the artist acclimates himself to the complex signs of death, Each

repeat of pictures, for example, the "delectable" happening to night and the "dominating scent" of the lilac develops a collection of erotic experience, of sight and smell, that in itself energizes a

craving for reiteration, an aching to see and smell the lilacs blossom once more; it likewise grants an acknowledgment that this very satisfaction can't be accomplished without a cooperation in the rituals of death.

CONCLUSION

A remarkable creation of the requiem has heightened the musicality in the poem to compare with the referenced winged creature's tune. In spite of the fact that evidently trite, the poem has not lost even a solitary graceful mischief, it isn't at all less rhythmical than a very much styled metrical poem. A vivacious depiction of which nature is a wellspring of life, energy and satisfaction is distinctively portrayed in this poem. Images a lot have been sufficiently utilized in the poem. Like, flying creature, hanging star, moon, night remain as striking images.

Lilac, fowl and moon are the images of opportunity, joy and magnificence while the cloud, hanging star and night are the images of end and distress. Notwithstanding, Whitman has sustained his way of thinking of endlessness and organicity by regarding passing as a significant marvel and as a mother to be invited and regarded. He prevails with regards to changing over the entire troubled second into something great, inescapable and ceremonious.

This is obviously a decent recognition for the left soul and a moving bit of the dispossessed American for the solidarity and life in the not so distant future; however the vision of life and passing has been introduced as general.

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