

**MARVELL'S "TO HIS COY MISTRESS" THE CONFLICT BETWEEN THEME AND
IMAGERY**

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ABSTRACT

This paper is basically an elaborate examination of Andrew Marvell's acclaimed sonnet "*To His Coy Mistress*". This paper underlines the unimportance of deciphering an abstract book by detaching it from the memoir of its writer and the conditions of its age. On this premise, the paper contends that the libertine speaker in Marvell's sonnet doesn't communicate the writer's perspectives about the subject of actual love however speaks to the liberal materialistic mentalities of the Seventeenth century in England toward the male/female issues. Marvell's genuine voice shows up in the sonnet looking like the traditionalist strict implications which contradict the indulgent themes of the sonnet confounding subject and symbolism and subverting the significant contention of the sonnet. The paper represents that Marvell wears the cover of gratification trying to attempt his hands in the indulgent subject or the contemporary carpe-diem themes which are at chances with Marvell's otherworldly perspectives. Overall, the paper plans to give a verse by-refrain investigation, trailed by a reference section which delineates some critical expressive issues which in their turn uphold the contention of the paper that a sonnet is a

coordinated element which couldn't be isolated from the historical backdrop of its creation or the life story of its author.

In his remark on contemporary basic schools, Northrop Frye calls attention to: "In our day an amusing provincialism which searches wherever for complete objectivity, suspension of good decisions, focusing on unadulterated verbal craftsmanship, and comparable excellencies is in the ascendant... the recommendation made here is that no arrangement of basic norms got from just a single mode can actually absorb every bit of relevant information about verse (62). Frye's contention is applicable on the grounds that pundits approach poetical works from various basic viewpoints to arrive at explicit resolutions. For instance, pundits, for example, Clean the Brooks and Robert Penn Warren deny the presence of a connection between the artist's account and the content of his verse guaranteeing that: "personal ID isn't really significant: we are worried about the way that the speaker of the sonnet, regardless of whether chronicled or anecdotal is communicating a mentality through his specific utilization of language (183). Such a perspective is dismissed by Charu Shell Singh who expresses that the new pundits, (for example, Brooks and Warren) saw all writing particularly sonnets, through one mode, is excessively apparent, and this uncovered their impediments

“For, lady, you deserve this state,

Nor would I love at lower rate”

At the outset the male speaker accepts that his adored has submitted a deadly blunder against herself and her sweetheart for being pursued and bashful in a world compromised by time and mortality. Marvell's speaker similarly calls attention to that in the event that it was conceivable to control the movement of time, his special lady and he would discover time to loge, neglect and grumble. She could even go to India "by the Indian Ganges side" and disregard him singing his love verse by the banks of the Humber River in England. The speaker in the sonnet similarly expresses that both world and time limit their opportunities for having intercourse. It is stunning to sit and think and walk yet there is insufficient time for that extravagance. Marvell's speaker envisions how demure the whole relationship would be, his special lady could defer and he could continue arguing inconclusively.

As such, the artist neglects to intertwine topic and symbolism since he utilizes strict symbolism when he communicates his libertine topic. The disarray of subject and symbolism happens in the accompanying lines: I would love you ten years before the flood/And you should, you don't mind, reject till the transformation of the Jews. inferences to "the flood" and "the transformation of the Jews" come from the Bible. "The flood" here means Noah's Flood and as indicated by the Bible, the Jews will be changed over to Christianity, not long before the apocalypse, before the Day of Judgment. The speaker implies that in the event that he had command over the long haul he would cherish his courtesan from the hour of Noah's flood which had happened quite a while past until the change of the Jews which will occur not long before the Day of Judgment. This in itself is a distortion or an overstatement which uncovers the speaker's adoration feeling, be that as it may, it is communicated through strict references which confound the sonnet's subject and symbolism. Besides, the reference to the "Ganges River" has religious meanings in light of the fact that the Ganges is revered and thought about a sacrosanct stream in India. Indeed, the mixing of strict purposeful anecdotes with the carpe-diem themes and the statement of common modes through strict wording are striking, yet, harming to the artist's epicurean subject and to the union among topic and symbolism.

The artist's style in the primary refrain of the sonnet is portrayed by a broad utilization of imagery. The writer, for instance, connects his paramour with (the Indian Ganges), a hallowed stream, which represents her immaculateness and regard. Such an affiliation negates with the actual depiction of the writer's paramour. "Rubies" is similarly representative since it is an image of the delicate feelings of the artist's escort. There is likewise an emblematic similarity or parallelism between the smoothness of "the Ganges" and the tranquility of the fancy woman's feelings on one hand and the viciousness of the 'Humber waterway" just as the savagery of the writer's sexual cravings then again.

The speaker's "vegetable love" is emblematic as in his adoration is physical. By building up such a correspondence between the speaker's idea love and the universe of vegetation, the writer makes us mindful of the actual idea of his adoration which contradicts the strict pictures of the sonnet which are related with otherworldliness. Taken Together the initial segment of the sonnet notwithstanding its blunders actually uncovers ground-breaking pictures,

for example, "my vegetable love" which underlines the indulgent disposition of the male persona and shows his lascivious longing for the tissue.

In the second verse of the sonnet, the male speaker proclaims that he can't cherish his special lady the manner in which she merits and the manner in which he ought to do on the grounds that: "... at my back I generally hear/Time's winged chariot rushing close,/and there all before us lie/Deserts of huge forever. In his endeavor to persuade his dearest to shed her hesitance, the male persona in the sonnet discloses to her that time is threatening and youth won't keep going forever. The writer here talks about time as "a chariot" which has shrinks. Time is pursuing the darlings denying them of their childhood and desire and pushing them ahead towards dubious objective where nothing exists aside from interminable wild. The implying voice of the male speaker arrives at a peak when he tells his escort:

The speaker tells his adored that "since they are humans, covetous of getting a charge out of mortal love, they should racially communicate and participate in that adoration now", for soon they will not, at this point be humans. "Also, since worms will unavoidably benefit from his woman's virginity, it is coherent that she should allow him to have it now". In this piece of the sonnet, the writer prevails with regards to "mixing rationale with coy mind and these two features of his allure" are fundamental to "the topical improvement of the sonnet."

Elaborately, "honor" in the line "and your interesting honor go to tidy" is improper and subsequently vague. It is hard to sort out any correspondence among "honor" and "residue" since "honor" is certainly not a particular nature of the vain paramour. The line may be justifiable if the writer utilizes a word like "want". The subsequent part likewise has some representative ramifications. "Time's chariot" which has wings is an image of the speed and snappiness of time. "Marble vault" is an image of death, grave and rot. Similarly the words "residue"; and "remains" represent nothingness and rot. There is a conspicuous incongruity in the line "the grave is a fine and private spot". Clearly the grave is neither a fine nor a protected spot however it is a position of death, apparitions, rot and total quietness

These lines are confounding in style and pictures and in the selection of words. This is on the grounds that the expected to-be materialistic and delight looking for speaker shows a familiarity with certain profound and supernatural qualities which he overlooks in initial two

pieces of the sonnet. For instance, in the center of his physical and exotic depiction of his cherished, the speaker makes reference to "soul" which prematurely ends the explicitly situated portrayal. Elaborately, "unfolds" is vague since it conveys two implications. On one level, it demonstrates the sweat which goes with sexual action. Then again, the words "soul happens" show a condition of the spirit giving forward, a reverberation of specific perspectives of greatness. The subsequent significance fills in as an unexpected partner to the first which mirrors a materialistic perspective on life

The time theme is essential here and is accentuated on the grounds that it is associated with the significant topic of the sonnet which manages actual love. The speaker's sexual influence arrives at a pinnacle when he asks his darling to "move our entire being" into "one ball". Here, the ball is an image of unity and sexual association. The way where the ball will enter through the iron doors of life connotes the viciousness and hostility of the sexual demonstration.

"The iron doors of life" state represents the trouble of making the most of one's common delight in a world administered by time, space and conventional, moderate qualities. Be that as it may, the sexual delight makes time speed up and achieves an impermanent endlessness. The sexual power here sustains life and it is, it could be said, a victory over mortality. This disposition, as per the beautiful setting, crushes the consciousness of time which is critical to the sweethearts who can just destruction time by rushing toward death

Time should not exclusively be utilized now however vanquished now also. The idea that the sweethearts can just overcome time by making the sun run would be a declaration of time's passing quickly in retreat from the power of their brutal love-production. Specifically and fundamentally, the sonnet shows a steady advancement of occurrences, a sort of theory, absolute opposite, amalgamation. Elaborately, the writer neglects to meld topic and symbolism since he utilizes strict pictures while communicating sexual themes. He likewise neglects to meld humor and coy in the initial segment.

The title is "To His Coy Mistress" and in this manner an inquiry emerges: for what reason didn't Marvell call the sonnet "To My Coy Mistress"? The appropriate response is that in light of the fact that the speaker in the sonnet doesn't uncover the writer's own cognizance neither

does it mirror his own ethical perspectives. Inside this specific circumstance, the carpe-diem theme in Marvell's sonnet could be taken as an answer or even as an amusing impersonation to existing scholarly customs, an end which couldn't be reached without utilizing the accessible anecdotal and verifiable data about the artist and his age.

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