CHAPTER VII

Conclusion
CHAPTER VII

Conclusion

The present study in its exploration of the cross-cultural encounter by the British Romantic poets in general and the British Romantic women poets in particular has produced numerous findings that are summed up here.

The thesis has traced various occasions through which the Orient appeared to be a place of interest, wonder and enchantment to the poets of the Romantic period, and subsequently added a new dimension to the discourse of their poetry. This thesis has gone through the usage of the Oriental themes, diction, landscapes, characters, cultures, beliefs and traditions, etc. in some of the poems of these British Romantics, and thus explored the cross-cultural context in its centre.

The first chapter of the present study has attempted to examine the relationship between the British Romantic poetry and the Orient. It has been found that the influential British Romantic poets—William Wordsworth, Samuel Taylor Coleridge, Robert Southey, Thomas Moore, George Gordon Byron, Percy Bysshe Shelley and John Keats—acquired the Oriental knowledge either by reading books on the Orient or by travelling to the Orient owing to their indomitable willpower. This chapter has highlighted the Oriental elements as much as these poets drew in their poems. Among the Oriental poems by Wordsworth, the “Book V” of The Prelude has remarkably conformed to the Orient, and provided his interest in the Orient and more specifically, the Arab world. In this chapter Coleridge’s poems—namely “Kubla Khan” and “The Rime of the Ancient Mariner” have found a better place in Oriental context while his other poems—“Muhammad” and “Lewti; or, the Circassian Love-Chant” have appeared with comparatively lesser Oriental strand. This chapter has recorded a list of
Southey's poems – “Thalaba the Destroyer”, ‘Chronicle of the Cid”, “The Curse of Kehama”, “Roderick, the Last of the Goths” and “Muhammed” – for reflecting his interest in the Orient. Moore has been seen to be “a better adapter of Oriental diction and theme to English verse” (Yohannan 155). The four narrative tales of the “Lalla Rookh” demonstrate his deep imaginative interest in the Oriental diction, characters, landscape, cultures, beliefs and traditions. This chapter has tagged Byron with the high priest of Oriental poems; for he was the only poet “who truly experienced the Orient by assimilating himself into the culture” (Oueijan 18). “Childe Harold’s Pilgrimage”, “The Giaour”, “The Bride of Abydos”, “The Corsair”, “The Siege of Corinth” and “Don Juan” are some of his poems which have exhibited his manifold interest in and understanding of the Orient. This chapter has examined the presence of Oriental material in some of Shelley’s poems, namely “The Indian Serenade”, “Zeinab and Kathema”, “Queen Mab”, “Alastor”, and “Revolt of Islam”. This chapter has also inserted few poems of Keats in order to display his interest in the Orient.

British Romantic women poets receive the main concerns in the present study. The second chapter of this thesis has dealt with the biographical account of eighteen British Romantic women poets – Anna Seward, Anna Laetitia Barbauld, Hanna More, Susanna Blamire, Anna Maria Jones, Charlotte Smith, Ann Yearsley, Mary Robinson, Helen Maria Williams, Joanna Baillie, Maria Edgeworth, Amelia Opie, Mary Tighe, Felicia Dorothea Hemans, Emma Roberts, Maria Jane Jewsbury, Letitia Elizabeth Landon and Caroline Norton. This chapter has attempted to explore the philosophical and sentimental attitudes of each of these women poets. This chapter has also focused on how these women poets depicted the various issues of the contemporary society in their works (both verse and prose).
The third chapter of this thesis has discussed some poems by the British Romantic women poets, namely Emma Roberts, Anna Maria Jones and Felicia Dorothea Hemans. It was found that among these three women poets, Roberts and Jones received the first-hand experience of the Orient while Hemans gained Oriental knowledge by reading books on the Orient. “A Scene in the Dooab”, “The Bramin”, “The Taaje Mahal”, “The Dying Hindoo”, “The North-Wester”, “The Rajah’s Obsequies”, “Night on the Ganges”, “The Moosulman’s Grave”, and “Nour Juffeir Khan” are some poems in Roberts’s collection entitled *Oriental Scenes, Dramatic Sketches and Tales, with Other Poems* which highlight her interest in the Orient and especially India. This chapter has recorded Jones’s lively experiences in her poem, “Adieu to India”. It has attempted to discuss Hemans’s presentation of an Indian city with a tale of a mother and her son. It has also depicted her misperceptions about the Orient in her poem, “The Traveller at the Source of the Nile”.


This thesis has offered an account of Oriental elements by Roberts, Jones and Hemans. The fifth chapter of this thesis has attempted to analyze the Oriental elements which these women poets accessed in their poems. This chapter has
arranged all the Oriental elements into categories, such as rivers, birds and animals, characters, cities, trees and flowers, etc. It has revealed how these elements exhibit the various concerns of the Orient in their poems.

The sixth chapter of this thesis has added a draft on prose writings by Roberts. This chapter has highlighted the image of the Orient in the first volume of Roberts's prose work, *Scenes and Characteristics of Hindostan, with Sketches of Anglo-Indian Society*. It has explored her observations, impressions, and experiences which she had during her decade long stay in the exotic British India.

To conclude, the thesis has drawn several approaches in order to reveal the cross-cultural concerns in the works of the British Romantic poets in general and British Romantic women poets in particular and hence will contribute to the canon of English literature.
References
