ABSTRACT

This study attempts to explore the idea of cross-cultural encounter in the poetry of British Romantic women poets, namely, Emma Roberts, Anna Maria Jones and Felicia Dorothea Hemans. The thesis is divided into seven chapters, including Introduction and Conclusion.

Although the thesis is concerned mainly with the British Romantic women poets and their poetry, the first chapter “British Romantic Poetry and the Orient: An Introduction” outlines the influential British Romantic poets who display Oriental content and context in their poetry. The chapter deals with the poems of William Wordsworth, Samuel Taylor Coleridge, Robert Southey, Thomas Moore, George Gordon Byron, Percy Bysshe Shelley and John Keats. The chapter attempts at establishing the relationship between the British Romantic poetry and the Orient.

The second chapter “British Romantic Women Poets: An Overview” presents biographical account of the following 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.

The third chapter “British Romantic Women Poets and the Orient” examines the Oriental poems by British Romantic women poets, namely Emma Roberts, Anna Maria Jones and Felicia Dorothea Hemans. The chapter highlights manifold interests of these women poets in the Orient, especially in India.
The fourth chapter “Oriental Diction in the Poems of Emma Roberts, Anna Maria Jones and Felicia Dorothea Hemans” provides a compendium of Oriental diction used by Roberts, Jones and Hemans. The chapter traces the origin of each Oriental word as referred to by these women poets. The chapter also looks into the accuracy and functional value of the Oriental diction.

The fifth chapter “Oriental Elements in the Poems of Emma Roberts, Anna Maria Jones and Felicia Dorothea Hemans” studies the Oriental elements in the poems of Roberts, Jones and Hemans. The chapter attempts to arrange the Oriental elements into various categories in order to underscore their comments about the Orient.

The sixth chapter “Image of the Orient in Emma Roberts’s Prose Writings” takes up Roberts’s prose writings, particularly the first volume of Scenes and Characteristics of Hindostan, with Sketches of Anglo-Indian Society (1837). Her observations, impressions, and experiences which she had during her decade long stay in the British India are studied.

Conclusion contains concluding remarks on the image of the Orient in the works of these poets.

The thesis contains appendices, followed by Bibliography.