

Memory of Self in Robert Lowell's Poetry

Dr. P. Sureshkumar¹, P Kavitha²

¹ Associate Professor of English, MAM School of Engineering, Siruganur, Tiruchirappalli, Tamil Nadu,

² Assistant Professor of English, MAM School of Engineering, Siruganur, Tiruchirappalli, Tamil Nadu, India

Abstract:- The aim of this article shows empirical data from recent close studies on the effect, during the 21st century pandemic and reflect circumstances on possible etchings based on meditation through technical aspects of scientific improvement in psychological treatment of patients online. This article pursues social factors such as Self-Cognition, how the organs of sense, what Lowell's poetry gives which techniques in consciousness at present. Thus the rapid development of digitalization in modern society where the mind engages dedicated survivalists to tolerate one's mind. Though the key elements in thought process of mind which anxiety lingual with blood in justice sensitivity through Neurophysiologic problem of the prophetic mind naturally stress in conscious mind, which hormone leads to mental analysis in self-cognitive through psychology, central nervous system which anxiety techniques in hymn. Though even as a poet's filling pain which a person co-relates between the difficult perspectives of qualitative and quantitative mental fitness. A Psychiatrist who has brought-up phenomena of consciousness through annoyed minds equated people able to teach actual reality taking-up coated elevating grasp ideas neurophysiology, still finding out electro radiation analysis in mind essentially depends upon knowledge based on consciousness experience for mental agony.

Keywords: Neurophysiology, Cognitive-Psychology, Memory of Self, electro radiation.

Introduction

This paper pursuing mind through stand points out social factors thy Self-Cognitive analysis of Lowell's poetry. Those kinds of poems which have a confessional mode between qualitative and quantitative attitude build-up towards a creator who makes the essential changes of thought and emotion. These steps lead to the sensation through Lowell's Poetry gives technical aspects of mechanism in digitalized modern society. Where the mind engages, dedicating as a survivalists who have had to tolerate the mind's urge for a close study in Neurophysiology through memory of self. This stable mind leads to the essential change of psycho-analytical process for one's day- to-day characteristics which Lowell's Poetry gives sensational awkwardness in memory, always being a fresh divinity for human personality. In one of his many drafts of "**Home Three Months Away**"

For months

My madness gathered strength To roll all sweetness to a ball In color, tropical...

Now I am frizzled, stale and small (256)

Due to meditation in a deep way how the world's well-being learns much more important things at present. Then important things to learn the world how depend upon both qualitative and quantitative techniques in psycho-analytical process create a proper mental ability through psychiatrist who has annoyed one's an analogy in mind. This stable mind leads to teach for the actual thought provoking equations for the people's identity which takes up the coated elevating ideas from many other techniques through a great perception in modernism. Even as a substance manifestation clay made up tremendous pursuing which fulfillment for the essential part of different formation apart from thy self through memory, why because partial of extinguish corresponding to this ideal part from separate clay, can you show the substantial ornament apart from see this essential entity particular from

appearance of Neurophysiology. The color is electro radiation rays, the supreme truth learned towards identity, the potential ability that the entire world evolved to manifest the essence of genetic code track engrafted perceptibly intuitively through meditation which manifests memory for human beings body and mind. The allusion is to **Andrew Marvell's "To His Coy Mistress"**

Let us roll all our strength and all Our sweetness up into one ball,

And tear our pleasure with rough strife (256)

Robert Lowell's poetry has confirmed an utilization of a significant authority of the extreme. The poems have long-lasting tensile strength and these poems are made up of finer blood that carries violence and imagery of reality controlled by sensitive knowledge that makes use of cognitive nuance and linguistics. Savagery of the poems accompanies sophistication that is met in a style that is **"more humor and quizzical tenderness than fierce wit"** (270). Though even Psycho-analytical techniques liberate thy self, memory through the profound knowledge in meditation actually pay attention between illusion and reality. According to a psychiatrist who has psycho- analogy which means a close study of confession through memory leads the analysis in mind elsewhere. Psycho- analytical processes have a very deep sense of mind which causes grief of memories. Actual things develop illuminates analysis to be a searching quest for identity feeling like a stable platform of thought process in everyday life, which state of mind through knowledge being its objective, inner feeling for a stable mind only. Lowell's immense gift of memory vivid clarity through the past which how to progress effectively Lowell's poetry in mind that memory of Self- cognition through memory how to get knowledge into a hostile. Lowell's self- identity pursuing memory emphasizes the reader's awareness of crucial awareness of what issues the publication of original investigation that leads to celebrities' existential contributions of New knowledge being its objectives, Lowell's poetry how to be able to efficiently self-Cognition through understanding the field of Neurophysiology.

Through the iron gates of life:

Thus, though we cannot make our sun Stand still, yet we will make him run (256)

Lowell's poetry will have to be read by primarily considering celebrities' existential empirical evidence and theoretical investigations that enhance their thought provoking for the positive energy through vibration of Self-cognition which related motivational skills and Wisdom. Though affective and behavioral, psychological, and emotional awareness of psychological factors due to this widely phenomena entirely by stress in work within the organizational structure self-identity thy self-pursuing settings through broadly in mind These procedures that make use of psychological factors reflect the motion of psychological factors at levels of individual understanding, group discussion and organisations when there is cultivation of cultures within the poetry. in Robert Lowell's poetry of confessional attitude towards memory in mind, What procedures that the confessional attitude towards stress such as creativity of Self-cognition through knowledge into the institutions of government and it is seen in the public or private sector, and profit, non-profit, organizations. Lowell's poems are memory of past through the reader's awareness of crucial issues for the journal into several types of article and reviews rigorously making empirical investigations that enhance their thought provoking for the positive energy extended conceptual understanding of the metaphors psychological factors due to be making psycho-analytical process external world deeply get rid of how effectively Lowell's poetry in mind such a development article as well as Neurological disorders integrative conceptual reviews that synthesize literature and creativity through New theory psychological phenomena that will stimulate growth of Self-cognition through knowledge elated mind. Lowell's was teaching only exaggerate of Self-writing such a poetic landscape language into the technical aspects enjoyed every minute:

"Learned those stories, illustrated and edifying, Of Samuel and King David, also how to play Soccer, and the game of the good deed, making

Someone smile once a day" (14)

In Lowell's Poetry has psychological factor review was published articles that make important Theoretical

contributions to any study of Robert Lowell's identity sense of scientific research in psychoanalytical analysis including systematic evaluation of Self-cognition through knowledge in confessional attitude towards technical aspects of theory. Lowell's poems are mainly focused on making clear surveys of the literature, problems of memory in the past which methods and design of Self-cognition through elites of Self in empirical findings. Lowell's began reader's digest tracing the reader's awareness of crucial issues of the article vigorously, studying dynamic symmetry, learning about Cezanne anxiety, constantly psycho-analytical methods and so on. Lowell's had seemed rather a close study of poetry. He thinks that the mind gets wisdom of Self-cognition through knowledge getting wisdom of sensation, which poetry gives mechanism of consciousness at present through, due to penetrating perception in ability to turn inward that standing behind naturally throughout the mind. Lowell's analogy for the **"Reason permeates faith...the incarnation is only a probability, under examination it becomes more probable, after a while you believe...the point is the religious coincidences are all in favor of the incarnation. Science, medical practice, psychology etc...these are ultimately irrelevant".(33)** Thus Lowell concedes compulsive thinking this is called self identity pursuing in mind what procedures that knowledge being its objective based on self-Cognition. It is only identity pursuing memory through knowledge being its objective both body and mind complex anywhere manipulated by the social factors of impressions of post cognition in essential Self cognition through consciousness. Lowell's trained this systematic process of powerful glory will come. Goal like a mist of one's mind which meditation through knowledge at any moment by potential divinity of self. Lowell's poems are an immense gift of poems which apart from being perfectly able to efficiently contradict the level of that analogy. Lowell's psycho-analytical skills naturally stress one's mind that memory of great strength comes clarity how effectively Lowell's poetry in mind with psychological problems well-known exercises trained in mind depression commit within knowledge being its touched with transmitting impute today's occasion a resounding success of twenty first century values based on mind. Lowell's poems are manifesting different unity of kind to others. Anthology taught to naturally stress service activities and the high idealism of heritage. Though actually renounce a motive force inspiring which means Lowell's memory,

"Love, o careless love..."I hear

My ill-spirit sobs in each blood cell, As if my hands were at its throat... I myself am hell

Nobody's here--- (266)

Still from mind through self- identity pursuing memory of cognition through knowledge. This ability to idealism glimpses racing the whole thing there should be in mind. One's mind: What procedures that the confessional attitude towards reasoning schedule insists that leads to celebrities' existential emotions are primarily trained, able to find solutions to anything else. If you take part of willful inspiration through achievement to learn something about life, improving one's self identity pursues knowledge. Lowell's perspectives of Self cognition through knowledge penetrate the existential thought process of external world deeply get meditation through the heart of reality essential thinking that leads to celebrities existential our gifted ancient freedom and divinity of Self cognition **Blake's hymn:**

"I shall not cease from mental fight Nor shall my sword sleep in my hand Till we have built Jerusalem

In England's queen and pleasant land" (85)

The standpoint reflects consciousness and from the body and mind vivid pictures always completely know the reality. A different things everything is appear classic own system which is really identify awareness about just assume thought practice locate in how closely within self-awake occasionally assumed the body and mind. There was an occasion for that penetration nature of existence that requires anxious profound expectations such as analytical criticism. Surface from consciousness alone fundamental change away from more and more alive understanding this scripture always aware that leads experts at teaching and this could be crude in practice penetrate towards myself. The subject experiences through each conscious mind because brain expression of what writers like truly are unchanging reality, the impulse that starts from being a poem and makes it easier to understand human experience and this is different from that of teaching. Lowell's scrutiny of parts of Self

cognition through knowledge through poems vivid pictures proof of knowledge greatest things can apart from uses scriptures notice that telling anything may make the poetry even more enthusiastic than the prevailing views of memory in past which differed from what a language of Self existed connected to soul. Something for which you learn craft skills and go on experimentation of emotional trials, even though your mind survives from deed impulse that trans-migrates inspirational managerial cues. Lowell's poems are one's mind that is taught more cautious, more self-Cognition, just appearing to like entity body and mind complex. Apart from the boldness of caution put clichés and also social relationships discussed, beneficial little-bit probably motivated huge minds is prestigious and brings self a great contribution to study immense clarity of your career mental agony. Only concentrated muddy overcomes required to keep clean all sorts of thought human life meant for purity in the great goal of people who have focused on an extremely lack of knowledge, fulfillment of life and so benefited what practical sense had the excitement of a new imaginative idealism as a confessional poet. Lowell's like

“For neither conscious nor omniscience warned Him from his folly, when the virgin scorned

His courtship and the quaking earth revealed Death's desperation to the Thracian field” (33)

Lowell's poetry which trends to be perfect predecessors pause:

And yet we think the virgin took no harm:

She gave herself because her blood was warm And for no other reason, Love, I gave

Whatever brought me gladness to the grave? (33)

Thus seems to be the achievement of the real thing. Wanting so far from to ascribe its success to a balancing device alone, though success as a means for crowning the whole poem with the rest of the poem is indicative of the extent to which something has been lost because too great attention has been paid to strength. Lowell says “A beer can filled /with fishkins marks the dingle where they died.” (33) Which can alliteratively die, drown, diddle or dally? It's not a common kind of flaw, but indicative of almost anything for strength of mind. Emphatically, the strength of a narrative technique leads to the poem; builds a lyricist's impression that Lowell's poetry is the most remarkable poem in America. The curative mind-thoughts and consciousness meant for meditation through Neurophysiology learnt,

With all the monotonous sourness of your lust, A tusked heart, an alcoholic's mind,

And blind, blind, blind

Drunk! Have pity! My worst evil Is living at your level.

My mind

Moves like a water spider... (266)

TheReviewof Kenyon reflects an impact on curative writing under supervisions or systematic reading. These comprehensions of constructing material come from reading of books and historic art production, dynamic symmetry writing, and tracing paper as well as Cezanne and so on. Lowell's technical aspects in mind what happened to be thought of mind in external world. Though all the factors due to be handled situation towards within poet's confessional mind. The Use of Memory written by Robert Lowell is considered as an effective autobiographic works like Day by Day and Life Studies. These studies illustrate recollection of his private affaires and these remembering process turns out to be a poetic trial by which readers see a retrospective truth of Lowell's life. One of the most significant factors regarding his feature of memories includes life-writing in its role as a creative reimagining. In the beginning chapter, a review of models was analyzed related to memory reconstruction process. Memory is regarded as the collection of facts beyond the normality and it also involves fictionalizing process of self. Lowell recalls incidents in 91 Revere Street recollecting stances that are necessary for developing a self-image. Lowell often tends to view memory as a pathway for gaining knowledge about self and recognizing world's perceptions about self. As for the curative life studies, he indulges in an active exploration of his lost self in memories and places his behavioral cognition to American culture transposing his

condition to relevant national level. Lowell often engages in discarding innate beliefs of self instead he resorts to an idea of remembering his own imaginary self-construct. The self-construct image of Lowell is culturally aligned and subdued leaving him not only knowing about himself but also others' perceptions. The middle chapters of *Day by Day*, Lowell seemed to attain new images of his parents that showcase a reconstructed attitude towards their formative figures and perceptions. He recognizes his parents to be humans taking into account of growing memory recollection. In case of Lowell, memory is an innovative force of poet's altruistic creation, consistently reassuring the pleasant incidents of past in the present scenarios. The fictional aspects of his poems are viewed accordingly:

"There's a good deal of tinkering with fact. You leave out a lot, and emphasize this and not that. Your actual experience is a complete flux. I've invented facts and changed things, and the whole balance of the poem was something invented. So there's a lot of artistry, I hope, in the poems. Yet there's this thing: if a poem is autobiographical---and this is true of any kind of autobiographical writing and of historical writing---you want the reader to say, this is true." (71)

Lowell's interpretation demonstrated a representation issue through which the original materials that are changed into art. The remark of Rousseau in the opening lines of the confessions (1781) stated that autobiographic writing needs to carry four significant stages of truth of author's life. These four stages included: "I have mitigated on a firm which no precedent, and which, once resolved fully would have no imitators. My purpose is to showcase to my kind a portrait in every way true to nature and stay true to the man I portray myself to be" (17). The concurrent autobiographers have confirmed that Rousseau's concept of truth is untangled reconstruction of adjustable pasts. A morphing indulged in fiction is applied to the autobiographical act and self is drawn to be a fictive individual in the process of self-development.

The statuary of recent models of memory transforms the Augustinian concept of consistent memory. The elaboration of Daniel L. Schacter illustrates a specific notion revealing "our memories are always generated (93)" and he opines that we develop our autobiographical act based on nuances of memories that experience throughout our lives. Memory is not a long-term archive that where every experiences are stacked. The memory preservers do not have recorded senses as data accordingly which represent experience collection. In our minds what there are fragments and pieces of experiences pinpointed through engrams. Schacter discards the proposal that memories are deposited somewhere in the brain. Penfield demonstrated that where he worked the storage of memories he found out that permanent memories are probed in the exposed surface of temporal lobes of patients. These experiments revealed again and again that some memories are the detailed construct of past incident. Psychologists around the globe references Penfield's studies to conclude that memories are stored in the mind (Scacter 77). However, Scacter stated that these experiments are not enough for this conclusion and they are not good evidence. Penfield based his entire study on his own experiences. He was confused most of the time whether his parents experiences were memories of concrete pasts or just fantasies or hallucinations. What studies that described is tough to interpret whether these memories are the actual past stories or fabricated reconstructions. Based on Lofus, the patients' reports stated "memories may not be reconstruction of past events" (413). Lofus

alsodelivered "such reports may result from reconstruction of fragments of past experience or from constructions developed at the time report" (413). The prospects of Bartlett argued against the theory of "memory accounts" which mechanically asserted in the brain and was developed based on the current will. This author stated that memory is curative and imagination-based projections which built out of trials of a strong mass of organized past experiences (213). These schemes are collectively drawn to formulate to confirm "an active organization of past experiences which is segmented into varieties. On the basis of Barlett's to 8, the memory holders reconstruct the events he is trying to revive and he recalls limited but confuses the re-imagination and real-life experiences.

Balett's stated that reconstruction and remembering are different. Subjects were ordered to remember their original materials but seemed to reconstruct it. The subject's overall organization abilities solely relied on implementation of present experiences through the past memories or imaginations. Overall, the subjects were

enabled to perceive memory reconstructs rather than what are actually perceived. The concept of Barlett revealed that the construction of past experiences validate the subject's overall perceptions. The constructive ideas of attitude involve feeling of doubt, surprise, hesitation, astonishment, sadness. Barlett stated that recall process memory is a large construction of leveraged attitudes that affect justification of triangular planning. The autobiographers of 20th century prioritize reconstruction-based memory collection for organizing the truth of life. Memory is not considered as a cache in mind which can reconstruct verifiable past incidents. Autobiography should be understood as an art of an imaginative reconstructions, imagination, and memory. All autobiographers

confirm that faithful reconstruction can be advised by past attributes and present mono trials. The catholic girlhood memories and Mary Mearthy acknowledged that past constructs require suitable attitude reformation in present contexts. All the mentioned psychologists confirmed 9% presence of fiction in each memory reconstruction.

The consecutive Life Studies are based on revolutionary autobiographical content and prosaic trials from various psychologists. Lowell rejected concretely structured and symbolic poetry of his early works which were modeled in early work and directly motivated concurrent experiences. Lowell has constructed symbolic poetry to volumize his opinions. The transformation was connected to personal measures and based on the experiences. The changed was respected to the personal experience with time underling prospects. As for 1950s, Lowell is in psychological crisis that forced artistic recollection of him to go down to the drains. But the collective remembering helped him store private experience and project its interpretation on contemporary American culture. Lowell has described in contemporary breakdown as it created the myth of history predicament which personalized his sadness and epitomized his collection of memories into greater good. Lowell finalized his lost self and eradicated time of his childhood and transported it to deliver a national cause (Rosenthal, 61). Various advisors have recognized his value and used it during Cold War and the conformity asserts to development of strategic variation in corpora of memory transitions. Senator McCarthy and other Presidents have attached integrity regulations with memory alignment and promoted these upstreaming values of government policies. The reactions of Lowell were to denote the altruistic reach of this study by extreme feeling of privacy and etymologic strata. The research of his mental breakdown became open and accessible to all American citizens as it offered ominous social institution.

The four poems recorded in Part I of Life Studies represented a cohesive context that poet utilized to propose his self-interests and complicated lifestyles. This segment illustrates that fabricated cultural domains promote high-order self-expression. However, the operating regime of "Beyond the Alps" always presents a figurative assertion where it described how Lowell followed a journey from Rome to Paris seeking his predominated self-expressing motives:

Life changed to landscape. Much against my will I left the City of God where it belongs.

There the skirt-mad Mussolini unfurled the eagle of Caesar. He was one of us only, pure prose. I envy the conspicuous

waste of our grandparents on their grand tours

---long-haired Victorian sages accepted the universe,

while breezing on their trust funds through the world. (7-14)

In the above structured expression, Lowell seemed to be riding on a train of Rom "the City of God" to Paris which is the earthly city. Despite his heart belonging to the City of God, Lowell's contemporary journey evokes inner experience. The age of this stage reflects around 21 in which stage Lowell abandoned Catholicism. The destination of his journey was a secular city which termed as unlike land obligation. Mussolini inherits Ceaser's cruel culture in the City of God stating the range of strata: "There the skirt-Mad tribunal of Mussolini that unfarled the eagle of Ceaser" (9-10). The last quoted interpretations always state that Lowell always envies the secular state of nineteenth century secular comprehension of society. In the middle lines, Lowell imposes

sarcasm the pope with image-based trials of electric razor and chirping pet canary on the Pope's allover left hand. The journey of Lowell represents to validate population fragmentation. Based on Steven Gould, religious ascensions promote impossible trial generation which undermines religious complexity (104). Lowell focuses descendent trials with a holding attitude of hellas (4). Charles Alteri characterizes the concurrent journey as purposeful move through mythic world to fact-driven imaginary empirical strata. Lowell also observed metaphorical journey to find his suffering self in the world with the quote of "the bleary-eyed ego kicking in my berth" (182). In all the Life Studies, Lowell supported the life of a fragmented and prosaic population that transforms their psychological landscape with temporary memory triangulation. The aversive poems of Life Studies represent remembered people and objects which consolidate number of scenes and aversive impressions. Axelrod stated this concern with memory evaluation is reinforced by time variance and psychological shifts that teach people portrayal of self – transformation yielding strategic information dialect. Life studies have confirmed that there are constructive relationships between personal and cultural breakdown. This poem presents a successive paradigm for the readers that separate private memories from cultural memories. But this separation is impossible due to political emergence in influencing paradigm of memory-based narratives. Finally, this socio-political climate of 1950s impacts the overall population perceptions and this era was specified in the suggestive lines of Lowell's poems:

**Ice, ice. Our wheels no longer move. Look, the fixed stars, all just alike as lack-land atoms, split apart,
and the Republic summons Ike,
the mausoleum in her heart. (10-14)**

The above meaning of connotation indicates a reconstructive method which involves a structural process of remembering. The dialogue formulations have served that recollection of fixed memories which analyze people's original experience. Lowell always proposes stagnant criteria in his poems that his young self carries and remembers it for the long-term means. The first part of secondary trials showcase that young self of his carried a positive sense of past memories. The stanza of "looking through / screens as black grained as drifting coal" (14-15).

**One afternoon in 1922, I sat on the stone porch,
looking through screens as black-grained as drifting coal. Tockytack tockytack clumped our Alpine,
Edwardian cuckoo clock, slung with strangled, wooden game.
Our farmer was cementing a root-house under the hill.**

One of my hands was cool on a pile of black earth, the other warm on a pile of lime. (13-22)

The above poem demonstrates a sentiment involving dates and places which configure generative snapshots. These focused mixes introduced his memory of his grandfather. These stanzas also included how his grandfather used to approach. The thorough evaluation focused on the imaginary greatness which promoted sense of belonging inside the poet. However, the grandfather represents a happy side of him where he was free of judgement and cruelty of real world. This memory objection is vastly vivid and creative that included his grand fathers' overall approach to career involving farming and principles of life.

All about me

were the works of my Grandfather's hands:

snapshots of his Liberty Bell silver mine;

... overbearing, disproportioned. (22-24, 36)

These stanzas interpreted that his memories were gradually segmented into variant trials. How his grandfather showed him affections were illustrated showcasing how memory works when positive sidelining in considered to be a matter of fact. However, the snapshots of Liberty Bell silver mine developed more disoriented and suggestive parameters of his rural life. These prospects were gone through strategic line if a case

of transition to his religion. This transition was accurate to denote that memory is reconfiguration of past experiences and past constructive knowledge. This subsidiary view has demonstrated that memory is concurrently formulated through emotional attachment, sensory imagery, and following of physical surroundings. The reference to "Liberty Bell" has dynamically asserted that remembers always have overbearing and distorted images of the memory and it is similar patterns for both pleasant haunting memories.

Lowell's assertiveness to utilize the correct emotions always unveils early memories that are deeply embedded in his sensory minds. This process offers the observer or reader an opportunity to attain new generative sight for visualizing their life in a new light. Through this appropriate method deliver, Lowell ensures that the readers get in touch with their core memories by the cumulative acts of all these characters in poems.

In the whole poem study, Lowell carefully looks after the recognition factors that memorizes him his younger self. The ending stanza of the first section pointed out Lowell's long-lost memory of his dead puppy with black sorority images and lime in his head. This puppy was used as iterative tool in the poem to describe death and sheer loss of life. The next section delivers an illusion of optimum perfection where Lowell questions his growth image. He always sees himself as well-known Olympian for figurative scattling. However, he realizes that his face with older version has limited spark left. The stanza where he says "Distorting drops of water and Pinpricked my face in the basin mirror" he severely opens up his pain in there. The third segment of his vast poem delighted with Aunt Sarah's life which was often compared with "naked greek statutes" at Symphony halls. This was a symbolism for old and saggy version deathlike trials. Lowell showcased a double consciousness while demonstrating issues with reconstructing his family with fading memory. Various segments in earlier portions start with boy's daydream but end in adult world. From the curative boy's perspectives, Lowell verified his inability by presenting a distorted image of "a sail colored horse" and this segment always personified the death of his dear uncle. The present trials have vividly illustrated his grand fathers' images. The fragmented areas included emotions behind the farm that he inherited from his grandparents. In the second verses, the billiard table showcases his new found interest in loss. The prospect of listening to "O, Summer time" on gramophone Lowell feels more like at-home and at peace. The noting of his grandfather's muses like "favorite ball, the number three, / still hides the coffee stain" (26-27), confirms how emotionally attached he was with them. The concluding verses deliver his current perceptions and grief about his grandfathers' death:

Never again

to walk there, chalk our cues, insist on shooting for us both. Grandpa! Have me, hold me,

cherish me! Tears smut my fingers. There half my life-lease later,

I hold an Illustrated London News---;

disloyal still,

I doodle handlebar

mustaches on the last Russian Czar. (28-37)

The passing of the grandfather has brought severe grief for Lowell as he figures out that his grandfather will not return again. Marriage ceremonial reference signified the value of stability gained from the relationship shared with his grandparents. Doodling image generated by Lowell showed the ways by which the world changed where is grandparents belonged earlier. The familial decline of Lowell was well documented in the poem. Initial title of the poem might have referred to an elegy on his uncle, but the poem majorly features the stages of childhood life for Lowell. The process of memory based on which the speaker comes at a realization that he is an inmate of the age was shown by Lowell in "Walking in the Blue". The core theme of the poem stood to be experience of mental breakdown alongside the follow-up life in a mental setting. The speaker manages to outline the inner state of mind via the outer visuals. Fixing the obsessions for the lost past was also highlighted to address better future events. There were several references given to the characters to outline the feelings they

shared over the years, while recollecting the memories and trying to figure out better alternatives. The physical viewpoint managed to indicate that these two figures are still keeping their strength, yet mentally they are stuck in their twenties. As per Alan Williamson, the madness shown by them is partially the outcome of an intense initial narcissism, the values of which do not reach far beyond the confines of Harvard Yard or of the state of adolescence (75). Since these two Harvard men tried to hold on to their past, it became harder for them to cope with the present reality. Since the time of school period, time did not move onward for them. However, during the period of meditation, the realization sets in where self-identification becomes clearer and with the associates:

After a hearty New England breakfast,

I weigh two hundred pounds this morning. Cock of the walk,

I strut in my turtle-necked French sailor's jersey

before the metal shaving mirrors,

and see the shaky future grow familiar in the pinched, indigenous faces

of these thoroughbred mental cases, twice my age and half my weight. We are all old-timers,

Each of us holds a locked razor. (82)

The situation presents where the speaker is visualizing self-imprisonment with rest of the individuals in Boston culture. The hearty New England breakfast and walk in his turtle-necked French sailor's jersey with pride reflect towards the Boston culture reviewed in the Life Studies. He then manages to realize that he is in the list of mental

cases as well. In the case of Lowell, recalling is like recognizing his own self and others in the culture. The painful memories of the past are recollected by Lowell, only to explore himself within American culture. American culture is epitomized in "Skunk Hour", where self-suffering is valued deeply. The collective state of life across the poems are associated with the contemporary American society where Lowell managed to move forward with Life Studies. The inner breakdown for Lowell is closely tied with the breakdown of the outer world. Lowell managed to highlight that he had faced in his life, and since he had to go through such an agonizing phase in life, he now feels that the surroundings around him have also worsened. This makes it difficult for Lowell to lead on with the future life events in a world where he has rarely faced any support from the family members. Reflecting on this poem, Lowell managed to call the night "Ab existentialist night" (Collected Prose 226). On the other end, in the latter stages of the poem, the skunk family managed to offer a life which he wished for throughout Life Studies.

While recalling the events from the past, he tends to discard the core idea of self, much like Jerome Bruner arguing that "introspection is at best early retrospection and subject to the identical form of selectivity and construction as any other form of memory" (99). The idea of an alternative for Lowell is basically a self-created remembrance.

Life Studies could not be read as one form of simple transcription of collected memories of past, but rather it should be considered as a fictional process of self. The autobiographical act played by Lowell gave the scope to refigure the life surroundings and American culture in a vivid way.

Lowell manages to visualize the imperfection in memories via "Grass Fires" and several other references (1-4). The term "memorable" was distinguished by Lowell from the realistic memory. Recasting the events of the past in such a way so that it holds an ample degree of significance to remember to the occurred facts can be addressed as memorable. Irrespective of these remarks regarding memorable, the poem eventually modulates realistic memory into the memorable. Realistic memory managed to dominate most parts of the poem, but more so significantly towards the end of it. Lowell's grandfather managed to chide him by saying "You damned little fool" during the time when he managed to set some grass on fire to smoke out a rabbit and coincidentally burnt the favorite tree of his grandfather. In the end, the realistic memory kept by Lowell transformed into the memorable, as he slapped fire to death and snuffed out the inextinguishable root.

You have spoken so many words and well,
being a woman and you ... someone must still hear whatever I have forgotten
or never heard, being a man. (23-26)

According to the statements of Vereen Bell, the poem “in an extremely convincing fashion manages to outline an inherent limitation in nostalgia, where it could act as a medium based on which one could ignore the essential truths about other human beings” (207-8). According to this changed image, as Alan Holder refers, the father manages to acquire “an eloquence, sense of dignity, and scope he had never approached in the earlier book” (164). The first stanza shows that Lowell acknowledged the little memory he had of his father. Lowell’s father did not consider him to be great act, while also not acknowledging the traits possessed by Lowell harmed the lifelong developments to a large degree. On the contrary, based on the set of images of crusts and masks, Lowell wishes to move beyond these masks to know the true self of his father. In an attempt to emphasize this, several statements were included such as “It would take two lifetimes/ to pick the crust/ and uncover the face/ under our two menacing ,/ iconoclastic masks” (4-8). This specific dialogue managed to assist in father in clarifying his life and character in own words. It is obvious that his father stated that he did not fit into the world the moment he was born. He also confessed the failure of his marriage, by characterizing is to be “loneliness to loneliness!” (31). He further admitted that he had flaws ad failed in his life, while explaining the 45 attempts surrounding the causes for those failures. Eventually, the father managed to rebuke Lowell for his attitude toward his own children:

You think that having
your two children on the same floor this fall, one questioning, one climbing and breaking,
is likeliving on a drum
or a warship---it can’t be that,
it’s your life, and dated like mine. (32-37)

Acknowledging the differences and understanding them with tolerance gives the scope to achieve True love. In one of the poems of the mother, a similar process of memory can be seen, as it led to knowing himself and another better. In “To Mother”, the port’s stay in Boston invites the memories of his mother. As per earlier thoughts of Lowell, his mother used to be ambivalent. He had great admiration for his mother, but could not stand the fact that she manipulated her father. Lowell did not rely on resolving conflict he shared with high mother, “To Mother” is an extraction of his efforts to explain her in a better way. In the initial phases of the poem, Lowell managed to figure out that he has several characteristics identical to hers.

Your exaggerating humor, the opposite of deadpan,
the opposite of funny to a sun,
is mine now--- your bolting blood, your lifewanting face,
the unwilling ruffle of drama in your voice. (5-10)

Moving forward, Lowell finds identical qualities much like her mother within self. He managed to secretly confess to the psychic wound concealed in the innermost mind that he was “unwanted and denied” from the moment of pregnancy. As per Lowell, Merrill Moore as a psychiatrist told him that he was not wanted as a child by his mother, as this was backed by several references (38-39). It then became a cause of lifelong distress as well as conflict which fueled an existential crisis. This brought so much shame to him that he desired to veil. The lack of support obtained from the mother from the early phase of life made it difficult for Lowell to cope with the life events and shape a future without any major crisis. Smith managed to address memory the autobiographical act as mentioned below:

Memory and storytelling share a lot of resemblance, it acts as an earlier experience which stays connected to the events of today, no matter how much one is willing to articulate the past experiences and filter the subsequent

experiences. Autobiography reflects both process and product of assigning meaning to a series of past events, after they are completed, by means of emphasis commentary, juxtaposition, and omission (45). A significant question surrounding life and art was also framed by him such as “Is getting well ever an art,/ or art of a way to get well” (116-17). The inferential stage of the poem is where many questions are asked through his memories, as he is in a dilemma to move towards some form of tentative forgiveness and reconciliation. One of the formative forces of poet’s imagination is memory, as it offers artistic imagination which is reconstructed in the present in a continuous manner. Poetic imagination aids in the process of reordering memories of the past to gain new perspective on life. It acts as a creative pulse based on which Lowell could see himself and others in a more fruitful manner in near future.

The younger self’s cognition of death is prepared diligently in the last section by Lowell. The end lines of the first section manage to introduce the dead Scottie puppy, with reference of images of black earth and lime. This also suggested the theme of death throughout the end sections of the poem by Lowell. The second section featured an illusion of perfection based on the young Lowell’s reflection of himself in front of a mirror. Lowell seems to consider himself to be an Olympian. On the other end, he manages to realize that his face in the mirror is referring to a distorted image by suggesting “Distorting drops of water/ pinpricked my face in the basin’s mirror” (59-60). Furthermore, in the third section, Aunt Sarah’s life is compared with the “naked statues in Greece”, specifically those at Symphony Hall. These statues manage to represent a deathlike perspective in the off-season summer. The level of double consciousness within Lowell helps figure out that he has plenty of difficulties while reconstructing his family life. A section began with the daydreaming of a boy but soon reverted back to the adult world. However,

from a boy’s perspective, the initial presentation of the images by Lowell were as “a sail-coloredhorse” which

the death of uncle was tied. In the present tense, the memories carried by him for his grandparents remained vivid. In the current state, he has managed to inherit the farm where he earlier used to spend his childhood days. The second verse paragraph consisted of parts where the billiard table was mentioned, alongside the ways by which it arose his senses of loss. Listening to “O Summer Time!” on the aged gramophone, Lowell managed to note that his grandfather’s “favorite ball, the number three, / still masks the coffee patch” (26-27). The concluding statements manage to show his current grief and judgement on his grandfather:

Never again

to walk there, chalk our cues, insist on shooting for us both. Grandpa! Have me, hold me,

cherish me! Tears smut my fingers. There half my life-lease later,

I hold an Illustrated London News---;

disloyal still,

I doodle handlebar

mustaches on the last Russian Czar. (28-37)

The realization of the passing of his grandfather invites extensive sorrow for Lowell. He understands that his grandfather cannot be brought to life by any means. Lowell manages to notice that the world not be the same as before, because previously his grandparents represented a part of it. A life which was earlier grounded in stability, tradition, and emotional security also faded away with the passing of the grandparents. The reference of a marriage ceremony was brought because Lowell connected the bond and sense of permanence with his grandparents. In addition, the doodle made by his grandfather in the earlier period, now reflects fragmented memories of the past. Despite the fact that this poem is presented as an elegy for his uncle, it functions mostly as an introduction to the childhood memories captured by Lowell. Alongside this, the gradual decline of the family legacy over the years was also embedded in it. The poems which were devoted to his grandparents as a bunch portrayed a family caught in the act of emotional as well as social deterioration. In *Waking in the Blue*,” Lowell makes a transition from family remembrance to an in-depth personal exploration

of the identity and memories. He managed to draw out the personal experiences of hospitalization and suffering faced from the state of mental illness. External images portrayed his psychological condition, whereas “azure day” reflected the level of inner anxiety and emotional fragmentation. The patients around him seem to have frozen in time, as they could not move beyond the defining moments of their youth. A Harvard football star Stanley continues to cling to the appearance he once had and takes pride in earlier accolades. Similarly, Bobbie who earlier had ties with Harvard’s prestigious Porcellian Club, still stands stuck with the social status he once shared. Factors such as nostalgia and lost ambition have managed to imprison these two men. Alan Williamson an intense narcissism formed during adolescence alongside the contribution of superior academic culture made the condition worse for these two men at present. Observation of these men, led Lowell to recall his own vulnerabilities:

After a hearty New England breakfast,

I weigh two hundred pounds this morning. Cock of the walk,

I strut in my turtle-necked French sailor’s jersey before the metal shaving mirrors,

and see the shaky future grow familiar

in the pinched, indigenous faces

of these thoroughbred mental cases, twice my age and half my weight. We are all old-timers,

Each of us holds a locked razor. (82)

The speaker when looking at himself it is seen that he is imprisoned with others in the Boston culture. He is enjoying his hearty New England Breakfast and took his proud work by wearing a turtle neck French sellers Jersey that has connection with Boston Culture and this is examined in Life Studies Poem. He knows he is tried as one

of the mental cases and Lowell remembers this as the process to recognise himself and others in the same culture. Lowell is exploring himself by the use of American culture and recollecting his painful memories in 'Skunk Hour' and it is epitomizing the culture of America and he is well suffering from this cultural trauma. The overall life stated in the poem is associated with American society and Lowell is representing this phenomena throughout his life studies. There is breakdown in the outer world and it is also associated with the breakdown of the poet as rightfully described in **"The season's ill" shifts to "My mind's not right." He sees the hell in his mind: "I myself**

am hell; / nobody's here---". Commenting on this poem, Lowell calls the night **"An existentialist night" (Collected Prose 226)**. In the last poem of Skunk Hour, it is observed that the skunk family is able to provide the idea of a

sense of life through the poet's understanding of life studies. Trying to remember his past he is taking the idea of discarding essentialism and takes consideration of Jerome Bruner who argued that **introspection is at best 'early retrospection' and subject to the same kind of selectivity and construction as any other kind of memory" (99)**. This is showing the alternative idea of Lowell by the way he is representing the construction office memory through the idea of self creation of remembering. Life Studies cannot be just read as the simple transcription of the past memory of the poet but it is the process of friction analysis of self analysis of the poet. The autobiographical act of Lowell is providing him the opportunity to comment and refigure his life as per the American culture.

Lowell is illustrating the memory as imperfection in his poem called "Grass Fires": **"In the realistic memory / the memory must be forgone; / it never matters, / except in front of our eyes."** (1-4). Lowell is able to distinguish between the realistic 41 memories from the memorable events of his life. Memorable events of his life are able to recast the past in such a way so that it is actually presenting the fact that has happened in his life. Despite the party of his life to be remarked as memorable, it is observed that the poem is a representation of realistic memory into memorable events and it is the same just before the end of the poem that realistic memory of the poet is able to dominate the poem. Lowell Hindi poem is pin pointing that the sum of the grass on fire is going to smoke out the rabbit and burn his favourite tree of his grandfather and he chides the rabbit by saying **"You damned little fool"**.

At the end of the poem, it is seen that realistic memory of Lowell is converted into memorable events and he slaps the fire to death and stuffs the inextinguishable root.

You have spoken so many words and well,

being a woman and you ... someone must still hear whatever I have forgotten

or never heard, being a man. (23-26)

Vereen Bell has shown that this poem is considered **as clearheadedly and self-defeatingly points out an inherent limitation in nostalgia: that it can become a means by which one ignores necessary truths about other human beings" (207-8)**. In this revised version it is shown that the image of Alan Holder is pinpointing that father will be acquiring **eloquence, dignity, and scope he had never approached in the earlier book" (164)**. This approach is taken into consideration in the first stanza and Lowell acknowledge that he knew little office father but the images of masks and crustv able to suggest that hope is moving beyond the true self of his

father and **it will take two lifetimes to pick the crust and produce under our two menacing, / iconoclastic masks” (4-8)**. This dialogue is allowing the father to clarify his character and life in his own words and it is explaining that that father does not

fit into the wall that he was born into. The father frankly confesses that the failure of his marriage is characterized as **loneliness to loneliness!” (31)**. The father is admitting to the floors and feelings of his and it takes 45 attempts to explain something of this cause. In the final lines of the poem it is observed that Lowell is showing rebuking characteristics to his own children.

your two children on the same floor this fall, one questioning, one climbing and breaking, is like living on a drum

or a warship---it can't be that,

it's your life, and dated like mine. (32-37)

The consideration of true love in the lines of Lowell is acknowledged to the difference between tolerance and understanding. This kind of memory process is better known to the poet himself and it is occurring in the poems that he has dedicated to his mother. In the poem “To Mother,” poem, the poet stays in Boston and this staying in Boston is triggering the memories of mother. The early view of Lowell's mother is ambivalent and he has shown admiration for his mother and he has also regented her for her manipulative nature towards his father. Lowell does not resolve the conflict with his mother in his poetry “To Mother” and it is observed that he has taken time to resolve his conflict with his mother and understand her better in the beginning of the poem he finds these characteristics and tries to settle her understanding.

Your exaggerating humor, the opposite of deadpan,

the opposite of funny to a sun,

is mine now--- your bolting blood, your lifewanting face,

the unwilling ruffle of drama in your voice. (5-10)

Lowell is taken into a similar type of understanding into his own character and he is confused by his psychic wound that he is concealed with his innermost mind and thus is the result of the belief that he is “unwanted” in his life. He is denying and deserted his feelings from the moments of pregnancy and as per the psychiatrist Merrill “To Mother” poetry he is describing his relationship with mother and pinpoints that **When I was in college, he said, “You know / you were an unwanted child?” (38-39)**. This is representative of the lifelong distress and conflict that he went through and there is a concealing of existential shame. Sidonie Smith have defined memory as autobiographical act and these are rightfully described as **Memory is ultimately a story about, and thus a discourse on, original experience, so that recovering the past is not a hypostasizing of fixed grounds and absolute origins but, rather, an interpretation of earlier experience that can never be divorced from the filterings of subsequent experience or articulated outside the structures of language and storytelling.**

1. Conclusion

From the above understanding of Lowell's state of mind and memory, it is seen that autobiography has become process and product of a signifying the meaning of series of experience by understanding the emphases, juxtaposition and commentary of omission (45). Finally, Lowell is able to formulate the question of art and life and it is depicted through **“Is getting well ever an art, / or art a way to get well?” (116-17)**. The poem has shown that it is important to conclude the phrasing of the urgent questions by understanding art and memory as an intrinsic part that requests a kind of tentative reconciliation and forgiveness. Memories in the past can be recorded as poetic imagination and it provides a new perspective on life. It is important to remember what creative impulse looks like and Lowell himself is able to see this for himself and others which could be one essential for the future poem builders in a more fruitful manner.

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