



SARAH MORGAN BRYAN PIATT'S POETIC DEVICES IN SELECTED POEMS - A VEHICLE FOR EXPRESSING SOCIAL REALISM

V. SELVAM¹, Dr. S. JEYACHANDRA²

¹Ph.D., Research Scholar, Department of English, Karunya University, Coimbatore

²Associate Professor, Supervisor, Department of English, Karunya University, Coimbatore



V. SELVAM

ABSTRACT

During the nineteenth century, American literature had registered the historical events through the production of fiction and poetry other than historical notes. Despite the reason that fiction played vital and foremost role in predicting social events chronically through the release of number of plays Poetry also had its own merits in playing its role next to fiction. It, in general, owns literary devices like abstract aspects, imagery, beauty, dignity, and visible patterns of rhythm, rhyme, and differently arranged stanzas based on the patterns like quatrain, octave, sestet etc. The following study deals precisely with the technical aspects used in Sarah Morgan Bryan Piatt's poems to enhance the poetic beauty in relation to the social realism. Sarah Piatt's Social Realism was rooted in her contemporary era in terms of events of older conventions with the themes like tradition, motherhood, romance, religion, politics, Civil War, death, loss of children, and soldier heroes etc.

Key Words: 19th Century American Poetry, Sarah Morgan Bryan Piatt, Social Realism & Poetic devices.

Article Info:

Article Received:26/11/2013

Revised on:23/12/2013

Accepted for Publication:26/12/2013

INTRODUCTION

Poetry, in the United States has received its acclaim by the notable works of two indigenous poets, like Walt Whitman (1819–1892) and Emily Dickinson (1830–1886) and the other poets like Edwin Arlington Robinson (1869–1935), Stephen Crane (1871–1900), Robert Frost (1874–1963) and Carl Sandburg (1878–1967) also contributed to its growth. There were the poets like Sarah Morgan Bryan Piatt, Henry James, Booker T. Washington, Abraham Cahan, Sui Sin Far, W. E. B. Du Bois,

Theodore Dreiser, and Henry Adams, who contributed considerably to the nineteenth century social realism on their respective genres. Among the realist writers of 19th century America, Sarah Morgan Bryan Piatt was notable. She was forgotten for almost about ninety years and more and in the course of the 21st century. She attains reputation and recognition through the works of American critics, scholars, writer-critics and scholars like Paula Bennett, Cary, Elizabeth Renker and Matthew Giordano. Sarah was born in Lexington, Kentucky in

1836. She was a poet lived in Kentucky. Until she died on 1919, she had almost spent more than fifty years for her writing career and brought forth the notable social events of her contemporary American era to the public.

Wearn, Mary McCartin (2006, 163-177) says that Sarah Piatt had done much to the American Poetry from her remarkable fifty-seven years (1854–1911). She was a successful, working poet, published in many of the elite periodicals and presses of nineteenth-century America. In the eleven years that she spent in Ireland (1882–1893), Sarah Piatt gained an international reputation by publishing anthologies of poems with an impact of Irish livelihood. Sarah Piatt's main themes of poetry are related to social realism. Themes could be categorized under the following: Civil War, Political, religious, women's various roles such as Maid, Wife and Mother, Loss, Death and Soldiers' Pride etc. Sarah Piatt's freely flowing, abundantly used poetic devices are resources through which she had conveyed and strengthened the meaning of poetry through her skillful handling. The poetic devices are the important tools in writing poems which are considered vital in enhancing the aesthetic beauty of a poem. Remarkable, they would enable the readers understand the forms in different ways leading to get a unique meaning out of one's perseverance and understanding.

AIM OF THE ARTICLE

The use of devices is considered important to bring forth Piatt's dexterous usages to enhance social realism. Though she used many devices like, 'Mood', 'Hyperbole', 'Metaphor', 'Meter', 'Rhyme', 'Rhythm', 'Simile', 'Speaker', 'Symbol', and 'Understatement' this article contains the study on her usage of other important poetic devices like 'Alliteration', 'Allusion', 'Cliché', 'Imagery', 'Irony', 'Juxtaposition', and 'Personification.' In this study, analysis of these poetic devices is alphabetically arranged.

The use of 'Alliteration'

'Alliteration' is the repetition of speech sounds in a sequence of nearby words; the term is usually applied only to consonants, and only when the recurrent sound occurs in a conspicuous position at the beginning of a word or of a stressed syllable within a word (M.H. Abrahms 7). The couplet

entitled "A Party in a Dream" – published in 'The Independent' in the year 1883 (Ind 35:1830:1 Dec 27), is an example for Sarah's usage of alliteration. In addition, it was denoted in her 'Palace Burner – selected Poems of Sarah Piatt', there were two additional couplets found in 'the Independent' version. The lines of the additional stanzas found to be,

They wore the rose out of the world, where I
Walk in the frosty leaves and know not why,
Yet, from the blessed Islands, it may be
They brought some scent, some secret wound
to me". (Bennett 175 – 85)

In the first two couplets or the stanzas, the use of alliteration with the repeated sound 's' adds a rhythm internally to taste the beauty of it. Through the accustomed way of usage of consistent syllables the exquisite use of rhyme and rhythm are produced naturally. And, to the lovers, it took 'twenty-five years (1)' to have a secret place to meet each other. The beginning of poem is as usual, getting attention for her narration. She kept a secret in the opening of couplet. Moreover, she opens the secret at the end of it very poetically. The answer for why of making 'A tryst' in the 'Shadow of sleep' is found to be available in the seventh and eighth couplets. Probably, after having pleasant meeting between the lovers, 'according to the author's perspective, "The boys would say-but it is time to go", (13), and, the second line plays the 'Pun' role in giving meaning on a double standard or sense: as denoted in the following line, 'And suddenly the cock began to crow" (14). The sympathetic feel arises while reading the concluding couplet to the aesthetic romance i.e., "So, I, the only living one," I said (15) / "AT dead of night have entertained the dead" (16).

The poem "Baby or Bird" has the alliteration in the beginning of the first stanza itself; "But is he a Baby or a Bird?" {Piatt (1894): 126}. In "Hiding the Baby", "Gypsy ways he has, most surely", (Bennett 151-17); which could also give the internal rhythm.

The use of 'Allusion'

The 'Allusion' in a work of literature is a brief reference, explicit or indirect, to a person, place, or event, or to another literary work or passage (Abrahms 8). "An After Poem" is both a dramatic and lyric in form. It has a traditional form and

demonstrates a conflict with the use of third person voice; which is one among the rules of writing a dramatic lyric, according to Abrahms. Moreover, it introduces more than one theme. Being a third person narrator the author begins with suggestive question like 'you will read, or you will not read' and gives interest to the reader's by knitting the 'aesthetic distance' of both writer and reader to a closer situation and allows to reading it with at most care and expectation.

The use of demonstrative pronoun 'that' along with the following accompaniment of definite article 'the' in the first two stanzas, enhance the feature of using it (the definite article). And, it also shows the sense involved in the stanzas. A common and conscious usage of alliteration in the second line of the first stanza, 'That the lilies are whitest after they wither;' has 'Assonance' in words like 'lilies whitest and whiter'. In the following line the 'use of consonance 's' can be seen from the repetition of sounds one by one, stressing the internal rhyme too; "stay shut...seed"; the use of 'consonance-alliteration' 's' and 'f' in second line of third stanza, 'seas, sun;; 'flying, foam' enhances the internal rhythm. The irrevocable meaning of the line leaves readers feel ambiguous by getting into trouble for assuming the use of 'dramatic' language. In the first quarterate, Piatt enriches the dramatic mood of the poem through her first person narrator of inheriting the 'being in' sense. The 'bee' is treated to have human touch. It says as 'Come you up hither' (4); and it is the call of bee, noteworthy. To a certain extent, it could be the call of writer to make the readers understand what she wishes to know, by bringing nearer to her or to the level of the emotional status of her writing. It is incredible in the use of 'diction' to be very specific about the overall choice of words to give poetic effect to the reading. She, by leaving much difficulty to stay in a particular assumption over the 'thematic expression' startles by allowing choosing 'if or whether... or' negotiation towards the choice of the selected theme of the poetry. In 'The Coming of Eve' (doc. 1900 - Hesp2 (1903) pg 101) the author had maintained the aesthetic bondage between the readers and herself. Through the first person narration she narrated the events with allusions to inter-weave the appearance of sense in it. Being a first person narrator,

questioner and answerer sometimes, the author plays the second person who gives responses to the first person questioner. From the beginning, the poet gets the stock responses to the allusions and biblical references based either on accepting the answers or through the responses. Piatt, by asking questions on internally motivated feelings against some situational predictions like 'both Adam and Eve who were sleeping under the tree of knowledge as described in the fifth quatrain, revamps the mythical allusions with the present day Events; "He woke, and lo! The woman waited under The Tree – whereon the Apple grew – for him." (Bennet 148)

Through this narration, the poet voices out her thoughts to the reader with the formal composition. The different tones of female start at the beginning with of Primal Eve and later turn as the responses of mother by sharing the Good heart (with beating for noble causes) to her daughters (the female society – being an elder). In addition, while Sarah Piatt was with her husband on émigré from America to Ireland, the social changes and the sufferings she has gone through had made its impact in her personal life which she happened to register in few poems.

Initially, Sarah Piatt used small letter 'h' at the beginning to treat her husband's nature and used capital form 'H' when she referred in the last line as 'But meanwhile, let her help Him as she can!' (52). She plays as gracious as a woman, a lovable wife and as sweet as a mother. She completed all three roles, despite her wish for PRESENTING lessons to her fellow female society in the Federation, in which she presented it (the theme / poetry). (Adam and Eve) to Earth (J. J. Piatt and Sarah). The poetry describes the axiom or the faith and belief of Christianity as regards the creation of Adam and Eve. According to the author, it was told that, Man was created to rule the world and woman to serve to the ruler. The opening of the poem gets the Biblical allusion from the Old Testament's Genesis for the creation of World and Man. The use of capital form to the word 'Beginning' indicates the beginning of everything of the world. The 'I' conscious in line four (all else is mine) leaves unidentifiable identity crisis with the non-striking

clue to find out for which may be that 'one thing worth the winning'.

"God gave the world to Man in the Beginning.

Alone in Eden there and lord of all

He mused: "There may be one thing worth the winning.

(All else is mine.) When will that Apple fall?

"I weary of the Garden. Here are roses

That bloom and die not. Oh, that they would die!

Without one thorn each bud its blush uncloses.

(Perhaps the thorns will sharpen by and by!)

"In all this world of loveliness, I find not

One flower whose face seems fair at all to see.

I might endure even Paradise, and mind not,
Were Some One here to wear a rose for me."
(Bennett 149)

The use of 'Cliché'

The 'Cliché' is a French word for the stereotyped use in printing, signifies an expression which deviates enough from ordinary usage to call attention to itself and has been used so often that it is felt to be hackneyed or cloying. (Abrahms 23).

The "Two Visions of Fairy Land", is another set of couplets with a sheer romantic expression, Dramatic with meticulous picturization of the event. It is of eight couplets with pair of rhyme scheme. It is 'narrative' by style in telling a story of lovers and romance with conventional distance in conversation too, in fusion with expectation for Fairy-Land, were almost the distinguished form of Poetry of Sarah, which could enable one to find the difference between Sarah's couplet along with the rest of the writers of the English-couplets. Although it looks elegiac by sense, the final description of the path to reach the Fairy Land with utmost combination of romance enhanced the beauty of the couplet by adding romantic flavour to it from down to top. The two different modes of combinations were communicated through the narration. The author started addressing it with third person storyteller to the audience as found in the following lines, "One, with her blue, faint eyes, could dream too much:/One, rosily sun-stained, wanted things to touch" (1-2). This allowed to have tug-off war like situation between the description of the lady with

phrases like "her blue faint eyes" and "Sun's rosily and stained" for the effect of description. The twilight of evening was meant as 'rosy' that would be for the rest of all endures rather, the narrator's lovers to be engaged in their romantic conversation. The clichés like 'Hush' increases the imagination over the situation not only to the lover of the lady love denoted with no name, but the readers' as well, to pay attention to her explanation for the question "How late you sleep" (4). With half blush, she whispered about the story she read last night about the Prince Charming. Probably that would have induced to wait for another night to meet her lover with the induced feeling of romance.

It was given that, the incident took place in an evening in expectation of such a fairyland as of the prince Charming and she wanted to be with her own Prince, and fulfilled in this night. With widely awakened eyes of the ladylove, might have been in disturbance of question of her lover i.e., "What was it like"? She enquired about the Fairy Land, which she would have read and imagined on. The answer for the questions through the uses of phrases like "green and still", "with rocks and wild red roses and hills" (9-10), "And some shy birds" (11) like skylark or Nightingale that would sing from far up the air; and "The river, all in must" (12) she enhanced the quality of imagination. She has done it to parity with the quality of any natural poets, like Wordsworth or Keats. Nevertheless, the distinction of quality of Sarah Piatt lies in fusing the natural realism and romantic realism along with the environment of her own land. Her native land sceneries are like greenish wood of stillness with rocks and wild roses and hill, shy birds (animated feel), river and misty nooks at one place; extends to be having thought over the expectation of the author:

"To that fairy land, "path lies through,

The dawn, You little sleeper, and the dew" (15-16)

This deviates the attention which leads to land found in the phrase "you little sleeper" – rather to concentrate on the phrases "The dawn" and "The dew"! The fusion of Nature, Romance and Fairy Land with metaphysic together brings the distinctive quality to the poem and the author as well. Probably the title of the poem i.e., "Two visions, of Fairy Land" might have the merriment that she expressed in the final couplet. In addition, as denoted by PB

Bennett, the seventh couplet might be used as the periphrasis to give not much attention to the routine of the Moon and Sun, rather the attention to be paid to the main theme. However, that lead to reach out the answer for question those were asked or denoted by her (the lady love in Poem) as the question of her lover i.e., "Why was (the fairy land) it?" Since there were no such clues to this question as she denoted to each clarification, the elegiac scene of the poem overloaded with the nature and romantic descriptions.

The use of 'Imagery'

The term 'Imagery' is one of the most common and ambiguous word in modern criticism. Its application ranges all the way from the "mental pictures" which, it is claimed, are experienced by the reader of a poem, to the totality of the elements, which makes up a poem (Abrahms 76). The image most often suggests a mental picture, but an image may also represent a sound, smell, taste or tactile experience.

'The Black Princess' (A true Fable of My Old Kentucky Nurse) was published in an American Periodical called the 'Independent' (Ind: 24:1256:2 December 26) in the year 1872. All poems exist in a historical context and no one is timeless. This poem was written and published while the Americans had gone through bitter experiences of Civil War and its aftermath effects. It is in that period, especially in 1876, the centennial spirit of the hundredth years of Independence of American (1776-1876) was also celebrated. Sarah Piatt was gracefully embroidering the poetic beauty of 'The Black Princess' beginning with a descriptive method. It is about her old Kentucky Nurse. She took maximum rights to define the old Nurse's external appearance with use of emotional freedom. Each stanza gives an image to her effort in delivering her thought through expression. The imagery communicates between what is expressed and what is understood to par with each at maximum. The full poem provides the classification of the imageries used to enhance the realistic approach towards the nature of the African Nursing woman;

"I knew a Princess: she was old,

Crisp-haired, flat-featured, with a look
Such as no dainty pen of gold
Would write of in a fairy book.

So bent she almost crouched, her face
Was like the Sphinx's face, to me,
Touched with vast patience, desert grace,
And lonesome, brooding mystery.

What wonder that a face so strong
As hers, so sorrowful, so still,
Should watch in bitter sands so long,
Obedient to a burning will!"

(SMB Piatt (1874): 90-93)

In the above given stanzas and in its remaining part strong images are used to enhance the expression of nature of the nursing woman. Those imageries are as follow; the 'crisp – haired', 'flat- featured', 'dainty – pen', 'fairy – book', 'desert-grace' and abstract images like 'brooding – mystery', 'burning-will', (mixed metaphors). These are essential to the functioning of language and have been in sharp disagreements, since the physical-words like 'hair', 'flat', 'pen', 'book', 'desert', have combined with abstract nouns / adjectives like 'crisp', 'dainty', 'fairy', 'grace' were alternatively used. Moreover, two abstract nouns and combination with two other abstract senses could also be seen from the phrases used like 'brooding-mystery', 'burning-will.' They sometimes look like mixed metaphor and add quality to the poetics of Sarah Piatt by a little discontent over the over-run 'poetic-freedom' of expression.

The use of 'Irony'

The 'Irony' in Greek comedy the character called the eiron was a dissembler," who characteristically spoke in understatement and deliberately pretended to be less intelligent than he was, yet triumphed over alazon---the self-deceiving and stupid braggart. In most of the diverse critical uses of the term "irony" there remains the root sense of dissimulation, or of a difference between what is asserted and what is actually the case term (Abrahms 80).

"An After Poem" was published in 1871, first time in the 'Capital' and later in her anthology entitled "A Woman's Poems" (1871). The protagonist of the poem is a third person and unidentifiable. The voice is to be the author's own speaking to the audience with situational irony, by arriving expectations by leaving more than one

situation within three quatrains, maintaining with 'Eye-rhyme schemes at the end of each line and with alternate rhyme scheme on the whole with 'ab ab' pattern. Literally, the adoption of abstract language leaves to be intangible to correlate the words' representative meaning of the abstract feelings.

The adoption of abstract language makes it vague and shows the fusion of the physical words (morphemes) to the abstract feelings. The appealing tone seems to be formal, serious and depressed. The use of naming phrase 'Primrose' which is in pale yellow colour with directly indicating words like 'yellow' and 'pleasant' are the direct mentioning of the quality or 'Primrose'. The qualities are 'pale and yellow' and the midnights' 'yellow and pleasant' gives depressed feeling with the 'wide sense used to express the extended feel of pale / weariness and unpleasant yellow' during midnights, although the primrose's image bring a pleasant sense of admiration to its beauty. The following questions arise and provoke some mechanical anticipations from aesthetic poetics of the poem; 'Can seas fling or throw foam at (the Sun)? If yes, for what? Can midnights be yellowish and pleasant? Wide? Can a bee talk as 'Come you up hither? Can seas own jewels and dead-men quiet and lovely? Or, what it tries to appeal to the reading?' these questions lead to discover the theme of the poems and its purpose of leaving such assumptions and questions to be answered by self as following:

In first stanza lily flower has its worth to carry the sense of human expression. Because, when it blooms and shows its beauty it may normally look white when it's withered that will not be seen anymore. Hence, it is highly 'non-existing' to say it's whitest after withering. Probably, employing the impossibility as author had tried to express something like; "the thoughts over the lost" and "remembrances on past". In the same stanza, again an axiom like imaginary is left between the meaning and understanding of the readers. Because one cannot say that, 'the child is beautiful before the birth of it, as 'the fairest buds stay shut in the seed'. That means, it might be of imaginary provocation of one's own thought over the unborn, un-bloomed or inexperienced in common. The expressions lead to have touch of human in inheriting the exact sense for which that was written. The meaning for those

lines likes 'that the lilies are fairest after they wither' (2), and the "that the fairest buds stay shut in the seed" (3) are connotative. Because the very intensity of the emotions associated with the words varies from the actual nature of 'lily' after withering'; and the complexity in bringing out the beauty of 'bud when it's shut in the seed"! (3). But, these things could be possible only to the freedom of poet in fusing two impossible or contradictory senses to give a beauty to the writings; in this case, Sarah had succeeded in her attempt to leave the aesthetic quest.

The use of 'Juxtaposition'

The 'Juxtaposition' is the overlapping or mixing of opposite or different situations, characters, settings, moods, or points of view in order to clarify meaning, purpose, or character, or to heighten certain moods, especially humour, horror, suspense and Contrast (Mr. Murray's, Poetic Devices & Literary Terms use in poetry analysis).

Like in some of Sarah's poems in "Beatrice Cenci", too she puts up with her personal situations and state of mind. While reading her poems it would be better to be aware of such cases and be away from committing error in understanding poems in relation to the references and evidences rather, by forgetting about her personal juxtaposition and feelings in them. If unaware of this, reading of Sarah Piatt's poems it would be possible understanding over the actual meaning for which the author would have written it (the Poem). For creative process, she had borrowed references from texts or photographs (like in poems such as, "The Beatrice Cenci" and "The Palace Burner"). She did so, because to reach the deep perceptive of her poems, Sarah Piatt had allowed the shadow of her psychological conditions to the construction of poem. The inherent value of her poems is prominent in all dimensions like form, structure, points, references, evidences, and most importantly her personal experiences or the shadows of her life-events which act like the beautiful vein of beauty running through her poetry. One such poem entitled the Beatrice Cenci had given ample imaginations to the readers, scholars and critics by its multi-dimensional characteristic. The ambiguous nature of the 'Beatrice Cenci' is shown through the subtitle "Seen in a city shop-window." is found difficult in

the discussion over finding the exact 'Beatrice' out from two and more references and evidences used in poetry. It is through this poem the considerable light was given to identify the various Beatrice Cenci lived in various periods. Otherwise, it would be a persisting complexity in reading an art of writing. The understanding of poem in a better and perfect manner the requirement of interpretation skill is needed. For the reason that, the poem is very open to many interpretations about the character, or the name used in it. The inner texture of "Beatrice Cenci" seems more beautiful than to get, reference and evidences to understand the content of it. The historical character Beatrice Cenci was born in February 6, 1577 and died on September 11, 1599 (23 year old). She was an Italian noblewoman, famous as the protagonist in a lurid murder trial in Rome. Lucrezia Petroni was her stepmother, Giacomo, her brother, born in her family's Palazzo in Room.

The use of 'Personification'

M.H.Abrahms, in his view says that the "...human traits are ascribed to natural objects in a way that is less formal and more indirect than in the figure called personification" {M.H. Abrahms (2009): 242}. The 'Engaged Too Long' is a short poem, was first published in the American periodical called the Atlantic Monthly (43:261:183) Feb. 1879, on her 43rd summer. This dramatic poetic nature with coupled rhyme scheme seems very rare in Sarah Piatt's poems. It is a very conversational by style. It is a very short poem of two quatrains, through which Sarah Piatt has registered the true feel and occasional responses to two different situations. One may be of her feeling over the loss of son, and the later about the loss of love, towards the one who proposed her not knowing her present situation. In order to reveal the presentness of the past, Sarah had registered this incident, which seems to be disputable by sense between the love of lost and the one offered, now by the present proposal.

The way of questioning and answering herself is the style of Sarah Piatt. In this poetry, she opens with a question to either clear the doubt of the one to whom she tried to address and to herself. The reason for her sad feeling in the summer is of the lost flower: seems to be the mentioning of loss a

child of her own or of someone's dear most. There was no evidence of loss of a child during the last year (one year before 1879, on which the poem was published.) because Sarah's three children were died at infancy, in 1873, 1874 and 1884 respectively. The personification of flower with the loss of someone else's gives ample opinion to correlate the loss with someone last year for whom she was still having sad feeling even after a year's pass. The following beginning of the first stanza was the evidence showing:

"Why do I grieve with Summer here?"

I want the flower that died last year,"
(Bennett 94)

The offering of another love by a man who proposed her, probably to Sarah herself, saying "I Love You" made her feel weary out of repeated expression. According to the poetic sense in the second stanza, another man, younger than the present one proposed her before saying the same phrase of proposal "I Love You". It would be her indirect maxim and criticism on male gender for doing such things towards a female. He did it only by just looking at the beauty or by watching the elegant behaviours, not knowing the exact situation of a female she might be in need of the opposite gender to understand the females and respect their feelings rather looking for someone to convey their love, simply. On the other hand, the comparison of both men of past and presently proposing for love affair seems to have a deviated sense from the sense of admiration of Sarah, who was believed to conventional also, at the maximum. The title might be the answer for the man's desire of courting with love and for the question of the reader because the title "Engaged too Long" looks like answer to all and her prolonged feeling over the loss and despair natures....

In "Beatrice Cenci" which was first published in the American Periodicals called "Overland Monthly" (OM 7:1:68), July) in the year 1871; the usage of personification is found literally. Sarah Piatt begins the poem by creating a situation in the mind to enhance its continuous reading. In the evening (out of low light" (1) the extremely beautiful face with a little show of strength in it grabbed the eyes. It is found through the hyperbolic (equisetic) usage of the word and the oxymoron like

'equisetic fair face' that all such usages create a figurative image of reading further with internally tuned up persuasion. It gets sinking of feel from 'faint' over 'equisetic'. This also brings light to the loving, sympathetic nature of Sarah Piatt to her persona. Unless, she allowed her heart go with the nature (not exactly could be hyperbolic by expression) of Beatrice Cenci's photograph which she found, such a qualifying phrase would be found seldom. Sarah Piatt was identifying herself with the Southern images through the usages of phrases like 'Goldeness of hair' (2), 'Sweet – sorrowful eyes' (3) 'Southern look' (3). All, with hallucinating nature of Piatt with the photograph of Beatrice Cenci had been noticeable. Beatrice Cenci, according to PB Bennett in her "The Palace Burner – selected poems of Sarah Morgan Bryan Piatt, 2001), she has been given more than three possible references with which one could be identified with the poem. One is, Beatrice Cenci (1577 – 99), the historical personage, daughter of Francesco (1549 – 98). She along with the accompaniment of her brothers and probably a lover murdered her father. Because, her father had imprisoned her and her stepmother; (Despite the belief of the outer world that, her father committed suicide) and later along with Beatrice others were put to death sentence. (Here the selection of 'Beatrice Cenci' – for theme might induce to trace out for the reason for why of Beatrice's imprisonment with her stepmother by her own father). Secondly, Beatrice Cenci, the famed portrait, had given Guido Reni – the image of Beatrice Cenci, which hanged in the Barberini Palace and was much copied in the nineteenth century. Thirdly, 'Beatrice Cenci, the heroine of Shelley's verse drama 'The Cenci' (1819); and fourthly an imaginary actress who was said to have played Beatrice Cenci's role in the drama (PB Bennett (2001): 165- (15), who conceded that, Sarah Piatt had strongly identified with the later (4th part) part by hallucinating her own presence on the stage.

The 'fairness' (of Beatrice Cenci) is allegorized with 'fierce' (the conspiracy and murdering of her father along with siblings and a lover) and enhanced the comparative view, since for the practical reading n verbal structure may not give any such glimpses for compare or correlate with happenings. The addition of the 'fierceness with

half-fair' was in par with common sayings like, "All glittering is not Gold' and 'Haste Makes Waste' to some extent to match with her feel of worry on the act of Beatrice Cenci. Cenci was shown as beautiful yet fierce too. It was shown that she was not fair because she was a Southerner, according to the author, and so she was fierce too. It might be due to the imprisonment made by her own father for her and her mother. Sarah Piatt, being a woman of Southern identification made her to write like "A South – Look of "Sweet-sorrowful" eyes, a trace (3) and the portrait of Beatrice Cenci, which became so famous and cause to Guido. And, the reference made it here with the same connotations and sense. The author had probably her own identification with Beatrice Cenci or for illumination of the sorrow of her; she had used the technique of personification in abstract entities like 'Goldness' with hair, for portraying the beauty of that woman. The 'sweet-sorrowfulness with eyes to express the grief stricken status of her, and 'paleness' of prison looks much beautiful in representing the human feel and touch on prison. The end of first stanza ends with a clarification of a child (might be the readers, for Sarah's imagination!) by leaving ray of doubt whether the child might be of Sarah's own or someone who might have conveyed to other one like mother. To have a possible correlation of this child with of Sarah Piatt the following information is given. That, it was the time when this poem got published Sarah had Arthur Donn, born in the year 1867 and who was 4 year old and Fredrick, borne in the year 1869 of 2 year old. Anyone of these two, probably with Arthur Donn she could have been walking and had this conversation. It is given for the optional view to get into the poem. Because, "Is it some actress? " (8) which might not be the question or clarification of her 2-year-old Fredrick; and of course such a mature question could not be possible for him too. If 'a slight schoolchild (8) needs to be identified with Sarah's anyone of the children, it might be with Arthur Donn. If not, the indefinite article 'a' could be in consideration to categorize the conversation into a stranger's and a child of that stranger. In addition, the author could have been the observer of the situation and the conversation was turned to be the subject matter of the poem.

The personification, again in the place of years was used with animated feeling as of grayness of the colour of people or hair; and dragged the attention with the “oneness-feeling” of the narrator and the readers together. The other useful examples for the imparting of personifications are as follow: In “Hearing the Battle – July 21, 1861”

“Ah, tell me, thou veiled Watcher
Of the storm and the calm to ‘Come’,
How long by the sun or shadow
Till these noises again are dumb” (Bennett 2)

The use of irregular verb ‘Come’ with the an expectation of humanized action to be done on the process of coming by walking; and, ‘dumb’ to make the noises go unheard or unsound, by expecting it to be obliged to the feel of expectation. Indirectly, these two phrases inherit the sense of human feel or the animated feel in them. In “Fancy Ball”

“Or drift from the outer gloom
With the soft white silence of snow:”
I should melt myself with the warm, close room—
Or my own life’s burning. No.” (4)

The use of melt-myself and ‘life’s burning’ are the two animated feel over the natural reactions against the heat or the fire which cause melting and burning yet used for the representation of self and life events. The colouring to unmovable, or unslipped snow as soft, ‘white silence’ also shows to feel for the lacking of coherence in meaning out of the coined phrases like ‘white’ and ‘silence’ together made the feel of the author felt by the readers rather to be expressed with properly coined language medium. Here the poet used her poetic licence. In “A Hundred Years Ago” between the lines 5 to 8 the animated feeling lies:

“No child’s sweet grave, with rose-buds torn away
By the most bitter winds the falls can blow,
Before my tears in freezing loneliness lay
A hundred years ago.” (Bennett 13)

In “Her snow Drops” the fifth stanza, lines from 17 to 18 starts as:

“And this is all. But the girl who stood,
Her young eyes drooping with timid tears,” (17)

The use of “timid tears” with animated feel as if the inherent quality of a human for being timid or weak, the tears fall from the lids. And in “One from the Dead”, the fourth stanza begins as;

“Yet, till I saw his name—the one
His youth had soiled—above the creeping dew
Thrust high, to whiten in the grave-yard sun:
I vaguely felt, I darkly knew.” (23)

“The divinest quiet” and the “creeping dew” are the examples for the animated feel propelled in abstract noun and natural phenomena as like the phrase ‘quiet’ and ‘dew’ respectively.

CONCLUSION

From this study, it is found that the Poetic devices or the literary techniques have been the integral parts to a poem, which includes Sarah Piatt’s poems on social realism. The Poetic devices are to create situations and pictures within poetry and therefore the poet, Sarah Piatt took the readers to her aura or to another place and entertained with kindled imagination. The use of ‘Alliteration’, ‘Allusion’, ‘Cliché’, ‘Imagery’, ‘Irony’, ‘Juxtaposition’, and ‘Personification’ together enabled the reader to compare subjects similar and related to that of Sarah Piatt’s contemporary and historical events. The study is made mainly to associate the events expressed in Sarah Piatt’s poems with realities of the society during her times. Through this study, through brief notes of poetic devices one can learn about Sarah’s application of poetic devices and how she used them as a carrier and instrument to convey and captivate the 19th century social happenings.

WORKS CITED

- Abrams, Geoffrey M. H. A Glossary of Literary Terms. Ninth Edition, Michael Rosenberg: United States, 2009.
- Abrams, Geoffrey M.H. A Glossary of Literary Terms. Third Edition, Macmillan India Ltd: New Delhi, India, 2003.
- Bennett, Paula Bernat (ed). Palace-Burner: The Selected Poetry of Sarah Piatt. University of Illinois Press: Urbana & Chicago. 2001.
- Sara Morgan Bryan Piatt. ‘Poems’ Vol I: New York, USA, 1894.
- Wearn, Mary McCartin Subjection and Subversion in Sarah Piatt's Maternal Poetics. Legacy Volume 23, Number 2: USA. 2006.
- Murray, Poetic devices & Literary Terms use in poetry analysis (Net), (Literature Page) (<http://www.bestlibrary.org/murrayslit/2009/09/poetic-devices.html>)