CHAPTER FOUR

ANOTHER TIME

Another Time is a topical and significant volume of the thirties by Auden. It reveals major themes of the thirties such as war, revolution, an urgent and immediate necessity of action, picture of decaying capitalist society, impending doom of fascism, the Spanish Civil War and the outbreak of Second World War. Neverthless, like Look, Stranger! and In Time of War, Another Time, cannot be regarded as a prominent volume of political poems. The political ideas are still there but they are no more dominant. They are not as substantially reflected in the volume as in Look, Stranger! and In Time of War. However, Another Time deals more prominently with the atmosphere of the thirties and its relationship with man in the period. It portrays man in the typical situation and circumstance of the period. It expresses the mood and the character of the period.

Auden's major emphasis in Another Time is moral. We are constantly made aware of the fact that we cannot escape the existing doom of the capitalist society, nor can we take refuge in an illusiory past or dreamy future. We must, on the other hand, face the present and try to find out solutions and overcome the crisis of the period. A principal idea recurrent in Auden that the moral choices should be made, is present throughout the volume. Auden finds answers to the tensions of the period in humanitarian philosophy. The doctrines of humanism are indeed derived from the doctrines of Christianity. After 1940, Auden gave up the advocacy of the Marxist social

theory. He emigrated to America. In America, Auden soon experienced a religious conversion and became absorbed in existentialist Christian theology. This ideological belief is wholly reflected in the later poetry of Auden. Auden came to the conclusion that the political difficulties of the thirties are "the revenge of the consciousness for our sense of guilt and failure of love".[51] But, the later phase of Auden's poetic career was shaped by the conviction that it is only faith, and not better psycho-therapy that can set our love in order. "This was the last major step in Auden's "belief".[52] Thus, Another Time exhibits a kind of a spiritual progress in Auden's belief from Marxism to existentialist Christian theology.

Another Time is a fairly larger volume than Look,Stranger!. The body of the volume is divided into three parts. The first part consists of thirty one poems. They are grouped under the title, "People and Places". These poems are typical poems of the thirties in character, the character that can be termed as "Audensque". The second part consists of eight poems and they are called, "Lighter Poems". They are songs, cabarets and ballads. The third part is called, "Occasional Poems". There are six poems in this part. They are based upon important occasions and persons of the thirties such as 1st September 1939, Spanish Civil War ("Spain 1937") and the elegies on W.B.Yeats, Ernst Toller and Sigmund Freud. There are fifteen poems from Another Time which do not appear in The English

Auden. Nine poems from the part first, originally numbered in Another Time, as II, IX, XII, XIII, XV, XXIII, XXIX, XXX, and XXXI, four poems from the part second, I, III-4, VII, VIII, and two poems from the part three, III and V are not available in The English Auden. So the references to these fifteen poems will be from the volume, W.H.Auden: 'Collected Shorter Poems' - 1927-1957 [53] as the poems mentioned above are available in this volume.

In the first part of Another Time, there are about twenty poems which reveal the characteristic mood of the thirties. The very first poem from the volume, "Wrapped in a yielding air, beside", (AT (notitle), Pt.I,I; later entitled, "As He Is" and "Able At Times To Cry".) tries to explore the relationship of man with the time and its roots in history and family. It is a spiritual journey of man. It is as well a hopeful journey. Man's condition is compared to the plant and animal universe. About the plant and animal universe, there "stands the expressive lover/ Stands the deliberate man,". This "deliberate man" picks up his way aggresively. He is confident with his equipments such as, "gun and lens and bible". He is a "militant enquirer,". He is a friend as well as an enemy. He is "the essayist the able/Able at times to cry." But as he is an explorer and exile, his family relations are unhappy and unfavourable for him. He is constantly oppressed by his family so the time has come to arrive at some conclusion. "Time's honest shield" has determined that, "the lamb must face the tigress," to reconcile "hunter and victim".

Though his "fresh loves" are betrayed every day "over his green horizon", and "birds mutter" miles away when "a fresh deserter rides away", he must move forward and make an attempt of urgent and immediate action. It is time to make a difficult choice:

> "To fresh defeats he still must move,
> To further griefs and greater,
> And the defeat of grief."
>
> (EA, p.218.)

Thus, the poem deals with the theme of man's moral choice in time of crisis and dismay. The hopeful note of the poem emphasizes the speaker's will and passions for urgent and immediate action. The urgent action of the speaker is certainly related to the social and political crisis of the period.

"It's farewell to the drawing room's civilized cry" (AJ,Pt.I,VIII, entitled, "Danse Macabre", EA, p.208-9.) deals with some major political ideas recurrently expressed in Auden; it is the idea of the necessity of the action. The present poem begins with a call for bidding farewell to all those things that are represented by the bourgeoise culture, because it is the time when the "matters are settled with gas and with bomb." The devil has already broken out: "the Devil has broken parole and arisen,/He has dynamited his way out of prison". The Devil obviously implies fascism. "The growing power of fascism and the degenerated form of democracy of bourgeoise capitalist order, are causes of serious concern."[54]

The speaker, therefore, is seriously asking his contemporaries to give up the polite and parlour discussions, diplomacy, story-telling and piano-playing. The existence of the Devil is felt everywhere. He walks abroad "like influenza", he is standing by the bridge, and like "goose or gull, he flies over head" and he "hides in the cupboard and under the bed". He is as "fierce as the tigers", and he is as "secretive as plants" set against us. Therefore, "millions already have come to their harm," and "hundreds of trees in the wood" have become unsound. So it is necessary to take some urgent and immediate action against fascism. In other words, the devil, in the form of fascism, should be destroyed. So he says: "For me it is written the Devil to chase/And to rid the earth of the human race". He has to do a good deal of preparation to resist fascism. He proposes to provoke people by revolutionary ideas, so he says: "I must take charge of the liquid fire/And storm the cities of human desire". "The disloyal machines and irreverent thinking" of the fascist spies would inspire some men to be ambitious and turn them up into "the Devils". It was a growing menace of the thirties. Therefore, the speaker appeals to his contemporaries to take an active part in the social revolution, and to slay the devil. To put the Devil to death the speaker's appeal to his contemporaries does not remain on the emotional level only, but it becomes commanding, "for it's order and trumpet and anger and drum /And power and glory command you to come". So the speaker is confident when he says: "I shall come, I shall punish, the Devil be dead". The death of fascism and the decay of capitalist

society is inevitable. The death of fascism will give birth to a new social order. The concluding lines of the poem suggest the necessary death of the old order as represented by bourgeoise society. It certainly clarifies Auden's position as a leftist liberal, advocating the death of the old order and the emergence of a new one.

> "The fishes are silent deep in the sea,
> The skies are lit up like a Christmas tree,
> The star in the West shoots its warning cry;
> 'Mankind is alive, but Mankind must die'."

(EA, p.209.)

The phrases such as, to "storm the cities", the command of "power and glory", "the earth shall be emptied of mortal sin", the skies "lit up like Christmas tree", the shooting of the star as a "warning cry", imply the political idea: the idea of social revolution. They express ideas such the death of fascism, the rise of a new society by social revolution. Hence the speaker takes the stance of a revolutionary hero. He, like the leftist, gives up the bourgeoise culture. The culture is that of the drawing-room's civilized cry, it is outdated and it is no longer useful. As he is now on the side of the proletariat class, he is bidding farewell to the bourgeoise culture:

> "So good-bye to the house with its wallpaper red,
> Good-bye to the sheets on the warm double bed,
> Good-bye to the beautiful birds on the wall,
> It's good-bye, dear heart, good-bye to you all."

(EA, p.209.)

It is obvious that the speaker of the poem is a revolutionary and the central political idea of the poem is revolution. The defeat and the death of fascism is inevitable. M.K.Spears writes: "The poem has a notion of a secular hero who will save the city and perfect humanity"[55]. The Devil figure in the poem reveals another principal political idea. It reveals the nature of fascism. The idea of fascism refers to the totalitarian power of Germany, Italy and Spain during the thirties. J.W.Beach remarks: "...this Devil naturally makes one think of Hitler, who in 1936 had re-established conscription in Germany, or it might be Italian or Spanish dictator or fascist dictatorship in general."[56] Thus, this poem should be presumed to be one of the major political poems from the volume, Another Time.

"Where do They come from? Those whom we so much dread" (AT, Pt., I, XXIV, AE, 243-44.) deals with the nature of fascism. This is a recurrent principal political idea in Auden's poetry of the thirties. In the very first line of the poem, the pronoun, "They", obviously refers to the fascist spies. The poet does not understand from where these fascist spies are coming. The poet himself and his class are terribly afraid of these spies and spies and fascism, as they endanger "the melting friend, the aqueduct, the flower". Their presence is terrible and their hate is directed against the poet and his class. They bring "resentment of outcasts". They are well equipped "to reply terror with terror". Even then the poet hopefully says:

"... our cities predict
More than we hope; even our armies
Have to express our need of forgiveness"

(EA, p.244.)

On the whole, the poem pictures the real nature of fascism and it also presents the misery of the oppressed people.

The title poem of the volume, "For us like any other fugitive" (AT, Pt., I, XXX, entitled "Another Time"; CSP, 170.) deals with the theme of a call to action. "It demands upon the individual to justify his way of life."[57] There is always a temptation of escaping into the past or the future but there is a warning given by the poet to confront the present. The poet plays across the themes like the difficulties of living in time of crisis and dismay and making difficult choices freely and willingly

"For us like any other fugitive,
Like the numberless flowers that cannot number
And all the beasts that need not remember,
It is to-day in which we live"

(CSP, p.170.)

Those who are taking refuge in the unreal and the dreamy world of the past are living a lie and they lonely die of grief,

"No wonder then so many die of grief,
So many are lonely as they die;
No one has yet believed or liked a lie;
Another time has other lives to live."

(CSP, p.170.)

The poem ends with a hopeful note that though the choices will be difficult, they have to be made and "another time" will soon appear for "other lives to live".

The principal characteristic of the poetry of the thirties included in Another Time is that it catches the mood and the tone of the period. "Steep roads, a tunnel through the downs, are the approaches." (AT, Pt.I, XXVIII, entitled, "Dover", EA, p.222-223.) is a characteristic poem of the thirties. John Fuller points out that "the poem accumulates the sociological analysis of the frontier town."[58]

> "Steep roads, a tunnel through the downs, are
> the approaches;
> A ruined pharos overlooks a constructed bay;
> The sea-front is almost elegant; all this show
> Has, somewhere inland, a vague and dirty root:
> Nothing is made in this town."
>
> (EA, p.222.)

The symbol of "town" implies how a man exists in time as a traveller "whom the ships carry in and out between the lighthouses". These are the "departing migrants" and the poet sees that their eyes are fixed on the sea. They are taking an important decision, "an important decision made on the lake". This refers to the political conspiracy of the thirties. The ordinary people, on the other hand, are living their unusual life in the usual manner. Their "vows, the tears, the slight emotional signals" are eternal and the unremarkable gestures of all these movements are "like ploughing or soldier's songs".

This is an old town, and it "has built its routine upon these unusual moments". The soldiers are moving along the roads in swarm like" fresh and silly girls from a high-class academy." But all these soldiers are killing "their pauper civilian future". It is war-time; the aeroplanes are lying in the European sky. The cry of the gulls at dawn is sad, and everyone is praying in the dusk for himself. These are all, the poet believes, the "temporary heroes". Neverthless there are some forces which are outside the control of man, and man becomes its victim. Auden has rightly caught the mood of the period in the present poem.

"They are our past and ~~our past and~~ our future" (AT, Pt.I, III; entitled, "The Creatures"; EA,p.158.) deals with Freudian theme. The desires of "love" and "hatred" are unceasingly tossed between the poles of the past and the future. They oppose each other. The desire of love can be interpreted as a guide "to all reformers" and the desire of hatred can be a guide to "tyrants".

> "Their affections and indifferences have been
> a guide to all reformers and tyrants.
> Their appearances amid our dreams of machinary
> have brought a vision of nude and
> fabulous epochs."
>
> (EA, p.158.)

This shows that the principle of "love" is related to social reformation of society and the principle of "hatred" is related to the totalitarian formation of society. But it is by "charity", we may "more generously recover". By charity, we mean the

principle of love with which we can recover the sickness of the society.

Auden's poetry consistently deals with the idea of "change", whether it is the social change, or change in the individual or change in a certain group. The ideologies that Auden perceived in his poetic career are different at different times. During the late twenties, it is the Frendian ideology, in the mid-thirties, it is the Marxist ideology and in the last two years of the thirties, it is the Christian and democratic ideology that compel Auden to find out the solutions for the social change. The theme of change is constantly found in Auden's poetry. It is this ideological compulsion, the compulsion of bringing some change in human world, which makes Auden a major poet of the thirties. For instance, in the poem, "Here are all the captivities; the cells are as real" (AT, Pt.I,IV, entitled, "Schoolchildren", EA,p.216-17.) Auden is concerned with the idea of how progressive change can be brought in schoolchildren, and in the total educational system. These children are "nearly content/With the dumb play of the dog, the licking and rushing". Their strangeness is difficult to watch. Thus, the children are exploited and ruined through orthodox socio-educational system. But, Auden asks a question at the end of the poem if these children are going to rebel against the system of education and form the new life. Thus, "the seeds of new life" reveal the necessity of change in the social world. It is typically an Audensque idea expressed in this poem.

In "Perhaps I always knew what they were saying" (AT,Pt.I,IX; entitled "Prophets", CSP,147-48.) Auden reviews the various

ideological phases through which he himself had gone. The poem also reveals Auden's need for a new belief. It is a belief that only human love and not any "book" or "place" or "vain look" (selfish love) could recover man from his decaying situation. This is Auden's clear stand of Christian ideology:

> It was true.
> For now I have the answer from the face
> That never will go back into a book
> But asks for all my life, and is the Place
> Where all I touch is moved to an embrace,
> And there is no such thing as a vain look.

(CSP, p.148.)

"Wandering the cold street stangled like old string" (AT,Pt.I,X entitled "Brussels in Winter"; EA,p.236.) portrays the cold and isolating Brussels. It is only the humble, homeless and hungry who find security and "the winter holds them like opera" as their misery is all assembled. On the one hand, the miserable life of the oppressed is assembled on winter platforms, as they are homeless. On the other hand, the rich people are living luxuriously: "Ridges of rich apartments rise to night/ Where isolated windows glow like farms". Probably, it is only money that can offer freedom of city to man, whereas a miserable person will earn "fifty francs" by hard work "to warm the heartless city in his arms." The poem portrays the miserable condition of the oppressed people of city in winter season, whereas the rich people live comfortably. It is the effective result of the

economic disparity in a capitalist society. "Hell is neither here nor there" (AT, Pt.I, XII, entitled, "Hell", CSP,p.171.) is what Auden calls a lighter poem. It is a song of hope. The poet hopefully decides to eradicate the world of hell from the earth. Neverthless, men should make the difficult moral choices. We can not pretend to be blind, we should rather watch things open-eyed and we should aim to be kind and sympathetic to others on universal level. This would perhaps help in removing hell from the earth. Otherwise, one day hell will exist on the earth:

> "If we were really wretched and asleep
> It would be then de trop to weep,
> It would be natural to lie,
> There'd be no living left to die".

(CSP, p.172.)

"Quarter of pleasures where the rich are always waiting" (AT, Pt.I,XIV; entitled "The Capital", EA,p.235-36.) is a major poem from Another Time. It deals with Auden's most obsessive subject, the alienation of big city. The rich people are always waiting for the luxury of life. They are waiting for miracles to happen. In the little restaurants the lovers are sitting. Some exiles have made their own malicious village in the cafes. The city world is so mechanical and monotonous that factories are places "where lives are made for temporary use/Like collars or chairs". But there is a beckoning to the farmer's children at the end of the poem. It obviously suggests the poet's return to the village peasents who may probably illumine our sky. But the bright future of a new society is far away.

The concluding part of the poem expresses the poet's hopes for the change even in a dull and dehumanized city world.

"Lay your sleeping head, my love" (AT, Pt.I,XVIII,entitled "Lullaby", EA, p.207.) is one of the most well-known and the finest lyrics ever written by Auden. The poem deals with the theme of love. The recurrent idea is that love makes one happy and it also compels one to make a correct choice. In this respect Justin Replogle remarks, "Since love makes life blessed and since free choice alone makes love possible and men imperfect, free choice and imperfection are blessed as well. So imperfection is the blessing and this is the subject of "Lay your sleeping head, my love"[59]. Human love is necessarily faithless and flawed, neverthless it remains a joy for ever,

> "But in my arms till break of day
> Let the living creature lie,
> Mortal, guilty, but to me
> The entirely beautiful."
>
> (EA, p.207.)

All the anxieties, guilts and suffering of man is caused by man's misguided choices. Inspite of all these human imperfections, life of man is blessed. So the speaker of the poem asks his beloved for the greatest gift that one can receive the mortal world itself.

lover (a boy actually)

> "Beauty, midnight, vision dies:
> Let the winds of dawn that blow
> Softly round your dreaming head
> Such a day of sweetness show".
>
> (EA, p.207.)

The poem catches the poet's moment of extreme bliss and joy.

Human aspirations sometimes do not get fulfilled and the witless, unknowing stream of life goes on. This is the alienation of people experienced in the city-culture. In "About suffering they were never wrong" (AT, Pt.I, XXI, entitled "Musee des Beaux Arts"; EA, p.237.) the theme of the alienation of people in the city-culture is reflected. Auden visited Brussels in the winter of 1938 where he saw the special Brueghel aclove in the Musees Royaux des Beaux-Arts. Auden was fascinated by the portrait of Iracus. Iracus is supposed to be flown too near the sun with wax wings and he fell down when the wax wings melted. Iracus is a symbol of human aspirations.

The oppressed people were never wrong about their suffering. Here "suffering" manifests Auden's predominant interest in human condition. They understood their "human position" very well in the ceaseless, unknowing stream of life. The ceaseless and unknowing stream of life refers to the everyday, ordinary and common life of people. For example, it is like "someone who is eating something or opening a window or just walking dully alone." The life of ordinary people is dull and futile. The poem "comments on the very contrast between the personal horror and the ceaseless, unknowing stream of life."[60] The ceaseless, unknowing stream of life is normal life, it is going on steadily and unwittingly: "The dogs go on with their doggy life and the torturer's horse/Scratches its innocent behind on a tree". While the normal life is going on unwittingly, Iracus falls

down and produces a personal horror in the lives of normal individuals.

> "... and the expensive delicate ship that
> must have seen
> Something amazing, a boy falling out of the sky,
> Had somewhere to get to and sailed calmly on."
>
> (EA, p.237.)

The poem comments over the lives of individuals who are confronting a great deal of personal horror in their everyday life, but it has to go somewhere and sail calmly on.

"A nondescript express in from the South" (AT, Pt.,I,XXV, entitled "Gare du Midi"; EA, p., 236-37) is also a Brussels poem. The man in the poem may not be a spy but a bureaucrat. He is a face that "crowds round the ticket barrier". He has come to infect a city.

> "Snow is falling. Clutching a little case,
> He walks out briskly to infect a city
> Whose terrible future may have just arrived."
>
> (EA, p.237.)

The phrase, "to infect a city" implies the fascist or the Nazi spies and their oppression of innocent and simple people. "The infection of the city from the South is somehow connected with time saving Nazi diplomacy in Western Europe in the post-Munich period; that the man is not a spy but a bureaucrat."[61] The symbol of city in Auden's poetry generally suggests the simple and innocent people, the human culture, the human life.

"Underneath the leaves of life" (AT, Pt.I,XXXI, entitled, "The Riddle", CSP. 149-50 and 51.) deals with the Christian theme of the double nature of man in relation to God. The word, "love" used in the concluding part of the poem refers to Eros, as the essence of life. The poem becomes half-philosophical in its concluding part.

No. See my comment on pg 14 above

"What we have to learn,
That we love ourselves alone:
All our terrors burned away
We can learn at last to say:
'All our knowledge comes to this,
That existence is enough,
That in savage solitude
Or the play of love
Every living creature is
'Woman, Man, and Child'."

(CSP, p.151.)

The word "love" is used here in a Christian sense.

The other poems from the first part of Another Time do not deal with any political themes or ideas. "Law, say the gardeners, is the sun" (AT, Pt.I, II, entitled "Law Like Love") is one of the major witty poems. It deals with the nature of Law and the different meanings given to it. Law is here what Auden elsewhere calls Necessity. Law is, finally, like "Love", though Love has its Christian complexity. "Nature is so near: the rooks in the college garden" (AT, Pt.I,V, entitled "Oxford") is a philosophical poem which deals with abstract ideas like "death",

"knowledge", "wisdom" and their roles in man's life. There are some poems written on some important personalities such as, A.E.Houseman, Edward Lear, Herman Melville, Voltaire and Matthew Arnold. They portray these personalities and their peculiarities. The poems entitled, "Rimbaud", "Orpheus", "The Novelist" and "The Composer" deal with the themes of art and music and their place on man's life. They are discursive poems and they also express ideas about art criticism. The later longer poems of Auden such as The Sea and The Mirror and New Year Letter partially deal with the same ideas as to what role, art should play in man's life. "As I Walked Out One Evening" is a song and it is again a philosophical poem. It deals with the themes of time and universe and how human life is placed in its complexity. On the whole, one can observe that most of the poems from the first part of Another Time, deal with the specific mood and the characteristic tone of the thirties, and they describe in detail man in his perturbed time and his relationship with his time.

The second part of the volume is called "Lighter Poems". They are indeed light poems with a few exceptions. This part consists of thirteen poems. But there are very few poems which deal with political themes. "He was found by the Bureau of statistics to be" (AT, Pt.II,VII, entitled,"The Unknown Citizen", CSP,p.146-47.) criticizes bitterly the deep-rooted bureaucracy and its dehumanizing effects on human life with an ironical touch. It is an account of the existence of an average man in

a decaying capitalist society:

> "He was found by the Bureau of Statistics to be
> One against whom there was no official complaint,
> And all the reports on his conduct agree
> That, in the modern sense of an old-fashioned
> word, he was a saint."
>
> (CSP, p.146.)

He worked in the factory without getting tired, and he satisfied his employers. As a member of the Union, he paid his dues regularly. He sometimes liked a drink and he was popular among his friends. He read the newspaper everyday. His policies were fully insured, and he reacted to the newspaper-advertisements very normally. He had a radio, a car, a frigidaire, all the necessary things that "Modern Man" is supposed to have. Whenever there was war, he went to the war, and whenever there was peace he enjoyed it. Like all people, he also got married and produced five children. This is the detailed picture of an average middle-class person who is crushed by the iron-like bureaucratic system. The poem ironically portrays the dehumanizing situation of a common man in decaying capitalist society. The question that the poet asks at the end of the poem is very important. He asks if such a man can be really free and happy. The answer is indeed negative. Thus, the poet is, probably finding out some corrective measures to remove the dehumanization of average people. It will be possible only in a new world. The poem achieves "an excellent satirical effect."[62]

"Say This City Has Ten Million Souls" (AT,Pt.II,VIII, entitled "Refugee Blues", CSP, p.157-58.) deals with the plight of the Jews during the Second World War. Adolf Hitler had issued a command that the race of the Jews should be destroyed from the earth. So the jews became homeless and stateless. They were not given the passports to leave the country, at the same time, the Jews without passports were shot dead. Hitler was a thunder and he was rumbling in the sky, saying that "they (Jews) must die". The poet thinks that the cats, dogs and birds were free, only because "they were not German Jews." This was the hopeless condition and utter despair of the Jews. Auden himself was a Jew, neverthless the poem mainly deals with the cruelty of war, its meaninglessness and uselessness.

"Stop all the clocks and cut off the telephones" (AT,Pt.II, III, 3, entitled, "Funeral Blues" CSP, p.92.) is written in the form of the burlesque, to parody the popular song. The song appears in the play, The Ascent of F6 as a burlesque lament for a secular saviour. The song shows Auden's exquisite ability of using fantasy images.

> "The stars are not wanted now:put out every one;
> Pack up the moon and dismantle the sun;
> Pour away the ocean and sweep up the wood.
> For nothing now can ever come to any good."
>
> (CSP, p.92.)

"Driver, drive faster and make a good run" (AT,Part II,III-4) and "O the valley in the summer I and my John" (AT, Part II,

III-1) are other excellent examples of light poems. "Sharp and silent in the" (AT PT.II,I) and "Some say that Love's a little boy" (AT,Pt.II,III-2) deal with the love theme. The theme of love again bears the Christian meaning. Auden constantly modified the theme of love. It shows the ideological development of Auden. The three ballads, "Miss Gee" (AT,Pt.II,II-1.), "James Honeyman" (AT,Pt.II,II-2.) and "Victor" (AT.Pt.II,II-3) are typical Audensque ballads. These ballads deal with the Freudian theme of sex.

The third part of the volume is important from the point view of the political aspect of Auden's poetry. There are six poems in this part. "Spain 1937" and "September 1,1939" are two topical and political poems of the thirties included in this part. There are three elegies respectively written on W.B.Yeats, Ernst Toller, and Sigmund Freud, and there is the last uncollected poem written as the epilogue of the volume "Epithalamicn". "Spain 1937" (AT,Pt.III,I, EA, p.210-11 and 12.) is Auden's most celebrated of all the poems of the thirties. The poem was originally published as a pamphlet poem at a shilling in May 1937, and later on, it was included in the volume, Another Time. "Spain 1937" occupies an important place in Auden's poetic career. The poem is obviously occassioned by the Spanish Civil War. The Spanish Civil War was as Hugh D.Ford puts it, "the emotional and intellectual climax of the thirties; to a few of them, it became a turning point of their lives."[63] Most of the intellectuals of the thirties and the contemporary poets like

Stephen Spender, MacNeice Louis, Cecil Day Lewis, John Upward, Christopher Isherwood and Christopher Caudwell took part in the civil war, to rebel against fascism and to build up the Republic for Spain. A young poet and critic Christopher Caudwell was killed in the war. "Spain 1937" emphatically announces the necessity of struggle, the need for personal involvement and the risk in the fight against fascism at the present moment. It makes a vehment appeal to the contemporaries to take an active part in the civil war; the objective was to struggle against fascism and to establish the firm Republic for Spain. Though the poem is about Spain, the speaker of the poem talks least about Spain. He talks, on the other hand, about the human civilization of the past and the future, he talks about the matters relating to human nature such as, freedom, necessity and choice. The past, the future and the present are linked in such a manner that the present emerges as the most significant even in the course of human history. Thus, in "Spain 1937", the Spanish Civil War attains the pivotal position.

"Spain 1937" is Auden's major political poem, it is also a major political poem in Another Time. It expresses Auden's political sensibility. It gives out the political themes, which have recurrently appeared in the political poems of Auden. The theme of revolution, the creation of a new world by uprooting the existing social system, the evolutionary principle of history (the dialectics of history) and the emergence of communism as an inevitable outcome of history, the struggle against fascism and

Nazism, the necessity of urgent and immediate action, the passionate desire for social change are some of the dominant ideas expressed in the poem. So there are themes of provocation like that of a political leader's speech for uprisings and social movements among masses. "Spain 1937" emphasizes the struggle against Spanish fascism and the need for immediate and urgent action for the sake of the Republic Spain.

The Marxist aesthetician ought to think of "Spain 1937" as a poem that gives a call for action. The poem gives a series of list, each evocative of a stage in the progress of historical dialectics. The first six stanzas of the poem are devoted to careful evocation and enumeration of yesterday. The details of yesterday have been given by Auden with a view to emphasize the present. The assessment of the insurance was done yesterday. Yesterday, the cart-wheels and clocks were invented, the horses were tamed, the fairies and gaints were abolished, the chapel was built in the forest, the trail of heretics was employed among the columns of stones, the theological fueds took place in the taverns, the diseases were miraculously cured at the fountain, the festival of the Sabbath of Witches was celebrated, the dynamos and turbines were installed, the railways were constructed in the colonial desert, a classic lecture was delivered on the origin of Mankind, the belief in the absolute Greek value was assessed, the curtain was put on the death of the hero, a prayer to the sunset was arranged and the madmen were adored yesterday. This is an account of the human civilization of "yesterday". The significant details of yesterday emphasize the crisis of the

present period and the urgent necessity of action for Spain. The details elaborate the human progress of yesterday, the dialectics of history. The phrase,"but to-day the struggle" emphasizes the urgent necessity of action. Men make their own fate, their own world, their own density, and their responsibility cannot be shifted to any nonhuman agent. Though, it is extremely painful, the choices should be made in the critical time. Choices and actions in Spain 1937 were particularly difficult and unpleasant but they are stressed to be extremely necessary and essential. The struggle for to-day becomes inevitable.

The poet's cry, "'O my vision. O send me the luck of the sailor'" seems illusiory and the investigator "peers through his instruments/At the inhuman provinces". But the genuine issue is "the lives of my friends I inquire, I inquire'." The poor, with the sheets of evening paper have lost their day. The nations, especially, fascist nations are combined and with their cries they are invoking terror in the bellies of people. The call is for the making of vast military empire and to establish the cruel empire over poor. In such a time of crisis, the poet imagines the future civilization of Spain based on the political will of the people. He strongly proclaims to build the "Just City" and anounces his passionate action of willingness for the "Just" future of Spain.

> 'Yes-man, the bar-companion, the easily-duped:
> I am whatever you do; I am your vow to be
> Good, your humorous story;
> I am your business voice; I am your marriage'.

'What is your proposal? To build the Just City?
I will.
I agree. Or is it the suicide pact, the romantic
Death? Very well, I accept, for
I am your choice, your decision- yes,
I am Spain.'

(EA, p.211.)

These two stanzas put the striking emphasis on the necessity of action for the liberation of Spain. It is an urgent call of the poet to change the frightening present, where "our fever's menacing shapes are precise and alive", when "Africa soldered so crudely to inventive Europe,/On that tableland scored by rivers," The following three stanzas portray in detail the routine, unwitty and monotonous human life of future. The details of to-morrow emphasize the urgency of action for present. Perhaps, to-morrow there will be the future, there will be the research on fatigue, the gradual exploration of all the octave of radiation will be done, the consciousness of the people will be enlarged by diet and breathing, the romantic love will be discovered, the ravens will be photographed, all the fun will be done under the masterful shadow of liberty, the hour of the pageant-master and musician will be enjoyed, the young poets will explode like bombs, there will be walk by the lake, the perfect communion of winter will be felt, the bicycle races through the suburbs on summer evenings will be arranged. But the struggle for to-day is inevitable.

But the question is if there is any struggle today. Today,

there is "inevitable increase in the chances of death" the expanding powers with "the boring meeting" are sharing cigarette, when "the masculine jokes" are going on. Everything is decayed, "the stars are dead" and "we are left alone with our day". As there is a very little time, the poet asks all his contemporaries to get prepared for the struggle and accomplish the proposal of building the "Just City". John Mander, who is concerned with the question of commitment of the poet, thinks that "Spain 1937" is "not more committed than the poems in Look, Stranger!"[64] Richard Hoggart finds that "Spain 1937" contains many examples of the best and the worst of Auden's most typical writing of the thirties. Neverthless, it is worth noting that all these threatening expressions were inspired by the actual events of the thirties. In this connection, Stephen Spender writes:

> "... from 1931 onwards in common with many other people, I felt hounded by the external events... No wonder that the literature of this period is time-obssessed, time-tormented, as though beaten with the rod of restless days."[65]

This time-obssession and time-tormenting agony of historical reference make the central substance of "Spain 1937". On the whole, the poem is one of the most important political poems of Auden, dealing with the topical occasion of the thirties.

The elegies written on W.B.Yeats, Ernst Toller and Sigmund Freud are good examples of Auden's poetic talent, but do not deal with the political themes. They deal with the persons in

particular. "September 1,1939', (AT, Pt.III,IV, EA, p.,245-46 & 47) is the last political poem in Another Time and naturally forms the epilogue of the volume. It is indeed a very impressive summing up of the volume. Lst September 1939 is the day when Germans attacked Poland and thus, the Second World War broke out. "September 1,1939" is a poem about war, fascism, imperialism and "international wrong". It also deals with the recurrent political idea that the call for moral and difficult choice and action is made so that the struggle against fascism and imperialism should be performed. The poet is sitting in "one of the dives/On fifty-second street". Fifty-second street is a street in New York city. He is "uncertain and afraid" as "the clever hopes" of a new state have expired. So the "waves of anger and fear" are circulating "over the bright/And darkened lands of the earth." The period of the thirties is "a low dishonest decade" and these dishonest and the darkened lands of the thirties are "obssessing our private lives". Therefore, "the unmentionable odour of death/Offends the September night." The poet finds that "from Luther until now", the human culture is driven mad and he says:

> "Find what occurred at Linz,
> What huge imago made
> A psychopathic god;
> I and the public know
> what all schoolchildren learn,
> Those to whom evil is done
> Do evil in return."

(EA, p.245.)

Auden is talking about the German dictator, Adolf Hitler. "Linz" is the school where Adolf Hitler received the school-education. The phrases such as, "huge imago" and "A psycho-pathic god" directly refer to Hitler. The childhood and the youth of Hitler was utterly miserable and dreadful. The evidence of the great error that Hitler committed could be traced in psychoanalytic investigations of Hitler's earliest experiences. The exiles like Thucydides knew all about "Democracy", but the dictators talked all "elderly rubbish to the graves". Consequently "we must suffer them all again". "The blind skyscrapers", who are the war-makers, are using "the strength of the Collective Man". So there is the least possibility of the fulfilment of dream, the dream of the establishment of a democratic state. There is no possibility of life, as the "Imperialism's face" is staring at them "out of the mirror" and the fear of some "international wrong" is confirmed: "But who can live for long/In an euphoric dream". As a result, the average man's life is affected periliously. He is "lost in a haunted wood" and his "children are afraid of the night/Who never have been happy or good."

Though the "Imperialism's face", the "international wrong" and the impending doom of fascism have been the real causes of the perilious life of an average man, Auden also finds errors in "the normal heart". Auden talks about the nature of "normal heart" in terms of mad Nijinsky. Nijinsky is a reference to the Russian ballet dancer. He writes about the nature of the

"normal heart" in his letter to his teacher namely Diaghileu:

> "For the error bred in the bone
> Of each woman and each man
> Craves what it cannot have,
> Not universal love
> But to be loved alone."

(EA, p.246.)

So the "error" of the normal individual is that he craves "to be loved alone" and what Auden wants, is the craving for "universal love". The idea of universal love is that the people themselves will abandon the individualized cold cells of comfort and their ivory towers and they would begin to help or co-operate (that is 'love') the people so that they wil bring the age of peace and security on the horizon of universe. So Auden wants to unfold the lie of middle-class craving for "to be loved alone" and he writes:

> "All I have is a voice
> To undo the folded lie,
> The romantic lief in the brain
> Of the sensual man-in-the-street
> And the lie of Authority
> Whose buildings group the sky:
> There is no such thing as the state
> And no one exists alone;
> Hunger allows no choice
> To the citizen or the police;
> We must love one another or die."

(EA, p.246.)

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The poet has a voice to unfold the lie, it is also a "romantic

lie in the brain". It implies the lightened and unreal ideas about life by some romantic intellectuals. The poet is a sensual man in the street and he sees that "hunger allows no choice/To the citizen or the police". So we must either love one another or die. The poet is of the opinion that it is time to take some immediate action. In the concluding part of the poem, Auden does have some "Just Exchange" of messages. He asks, if he may "show an affirming flame". This "affirming flame" is the flame of democracy, which is composed "of Eros and of dust". Obviously, politically speaking, the poem reveals Auden's democratic stand. To conclude, the poem is profused in the political ideas and themes which are recurrently found in Auden. The poem, at the same time, gives an impressive summing up of the period.

Unlike the volume, Look, Stranger! Another Time does not contribute much to Auden's political poetry. On the contrary, the poems from Another Time are the major poems of Auden, which can be said to have all the qualities of the poetry of the thirties. But most of the poems from Another Time can hardly be called political poems. Most of them express Auden's technical skill. Auden does express political themes and ideas in Another Time, but the abundance and the profusion of political themes of Look, Stranger! is missing. In Look, Stranger!, Auden's political stand is mostly Marxist, whereas in Another Time, his political stand is democratic. In Another Times, we specifically experience Auden's ideological transformation, the transformation from Marxism to democracy in terms of politics.

Moreover, there is another dimension added to the ideological frame of Auden's poetry. Auden became a strong supporter of Christian idealogy during these years. All these transforming dimensions have been largely reflected in the poems from Another Time.

The political sensibility of Auden in Another Time is more of democratic than of Marxist nature. The poems such as, "Wrapped in a yielding air, besides", "It's farewell to the drawing-room's civilized cry", "Brussels in Winter", "The capital", "Lay your sleeping head, my love", "Musee des Beaux-Arts", "Gare du Midi", "Dover", "The Unknown Citizen", "Refugee Blues", "Spain 1937" and "September 1, 1939" are political poems from Another Time. They mainly express the transitional political ideas of Auden. The political themes like the real nature of war, revoltuion, the struggle against fascism and Nazism, the creation of a new socialistic society based on the principles of democracy, the evolutionary principles of history, the attainment of the goal of "Universal love" and the emergence of a peaceful and secure society, the formation of the socialist society have been substantially reflected in Another Time. Thus, Auden begins his poetic career in 1928 with the first private publication of a small volume of poems by Stephen Spender, which is full of Freudian ideas. In Look, Stranger! and in his numerous poetic plays such as Paid on Both Sides, The Orators, The Dog Beneath the Skin, The Ascent of F6, On The Frontier and The Dance of Death, Auden is under the immense influence of the intellectual

climate of Marxism, and in Another Time he is gradually turned into a Christian democrat. This is Auden's political piligrimage during the period of crisis and dismay.