

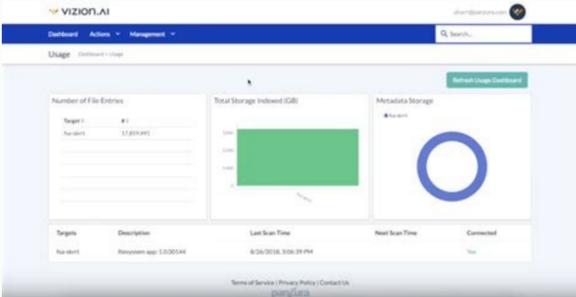
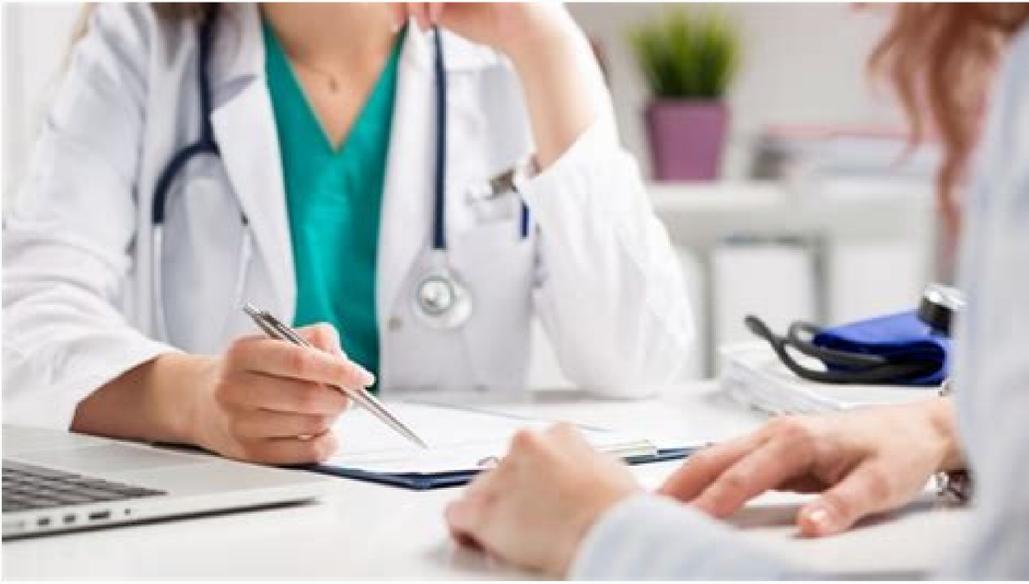


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# Our casuarina tree critical analysis pdf



**SONNET XVIII**

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date:

Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;  
And every fair from fair sometime declines,  
By chance or nature's changing course untrimm'd;

But thy eternal summer shall not fade  
Nor lose possession of that fair thou ow'st;  
Nor shall Death brag thou wander'st in his shade,  
When in eternal lines to time thou grow'st:  
So long as men can breathe or eyes can see,  
So long lives this and this gives life to thee.



## Our casuarina tree critical analysis pdf.

Toru's description of both the silent Earth, "tranced in a dreamless swoon", bathed in the silver light of the moon and the "sheltered bay" with its gently undulating waves is entrancing. So, with the passion of a loving sister she remembers her "sweet companions" and cries, "For your sakes shall the tree be ever dear!" Her brother and sister, though dead, are never too far away from her and she does not wish to erase them from her memory. Their Casuarina tree does not make her long for "easeful" death. He too had lost a brother to consumption but in I Remember, I Remember he has contrasted, but with restraint, man's mortality and the seeming deathlessness of the Laburnum tree planted by James on his birthday. Water-lilies are compared with emmassed snow. Every morning, when the "casement is wide open thrown", two "delighted eyes" rest on it. One feels that Toru may have been influenced by Thomas Hood's sobriety. This is used to illustrate movement, making the tree seem more actively alive and also, by implying movement, there is a subtle indication of the process of time. Another simple compares the unmoving baboon to a statue. 'Our Casuarina Tree' is the finest specimen of her poetic craftsmanship. A man who has the eye of faith can see the unknown as well-known. "Our Casuarina Tree," a poem written in English by the Indian writer Toru Dutt, celebrates the majesty of the Casuarina Tree as the poet/speaker remembers her happy childhood spent under it and revives her memories with her beloved siblings. The vivid description reveals her sharp power of observation. For the speaker, the tree is a link to her past. Yet, interestingly, notwithstanding the depth of her feelings, Toru Dutt makes little or no attempt to deify their Tree or bestow on it holy powers as Wordsworth does in The Oak of Guernica. But while they plod on in search of food, our poet feasts her eyes on the beauty of their "hoar tree" and the water-tank filled with white lilies, in full bloom, a soft, white carpet of snow. This again is a simile comparing the creeper to a huge, dangerous, python. Conclusion: The poem celebrates a huge tree that the poet associates with the happiness of her childhood in India. Yet, it is this silent acceptance of God's Will that has kept her verse free from the gloom generally associated with sorrow and death. The tree is again a metaphor of strength comparing the tree to a giant. And the music which Toru refers to is the music of the soul, which once it is attained, never dies. At the end of the poem she absolutely transcends the mortal, materialistic and mundane frame of mind and attains the power of love to overcome the negative forces of life like death and darkness, terror and fear. Look this following phrase how sweet they are: "winding round and round", "bird and bee", "with one sweet song", "wide open thrown open", "my eyes delighted", "tree be ever dear", "unknown yet well known". But the "water-wraith" of these British poets which give a "doleful" warning and groan, has been substituted in our Casuarina Tree by one that slumbers in its cave. Instead, even when memory is heart-wrenching and "hot tears" well up to blind her, Toru does not express any desire to fade "far away" and "dissolve". The tree is a fond memory of her distant childhood on which she reminisces. She knows that soon she too will have to bid farewell to this world and her only wish is that the tree should live forever and be "numbered" amongst the "deathless". In the third stanza, she links up the tree with the memories of her deceased brother, Abju and her deceased sister, Aru. Her brother died when he was just a boy of fourteen, Aru was the next to go in 1874 and there was a time when Toru too was coughing up blood and knew that the end was near. The sensitivity of the poet made her pay attention to every detail. Toru Dutt places the Casuarina tree beside Wordsworth's Yew tree, "pride of Lorton Vale", standing in Borrowdale in the Lake District, under whose branches "lingered pale": Fear, trembling Hope, and Death, the skeleton, And Time the shadow (Yew Trees) Literary allusions are abundant in this poem. But this tree wears it magnificently as a scarf. Toru says the flowers of the tree are hung in crimson clusters. The Casuarina tree connects her past with her present. In "Our Casuarina Tree," the first line uses zoomorphism, describing the vine in animal terms (as a python). Gradually, as the sun rises, the "kokilas" begin to greet the day with their song and a mesmerized speaker watches "sleepy" cows that have not yet shaken off their lethargy, on their way to the pastures. As the tone as well as the approach is more subjective in this stanza, the Casuarina tree too seems much more than a mere tree in the poet's garden. Toru Dutt was one of the famous writers of her time. The poet has made abundant use of similes, metaphors, personification and allusion. Although the creeper has left deep marks on the trunk of the tree, the tree is so strong that it bears the tight hold of the creeper. In the final stanza, the poet wishes to "consecrate a lay" in the Casuarina Tree's honour. She wants her Casuarina tree too, to be immortalized by her verse. The poet will not abandon the Casuarina tree even though it is a constant reminder of her irreparable personal loss. She feels great pain when she remembers the happy time that she had with them. She goes on to compare the water-lilies in the tank to snow. Examples are the "eye of faith," "the waves gently kissed," and "the earth lay tranced in a dreamless swoon." The speaker envisions nature (the tree, waves, the earth) as a living and maybe even a conscious entity recalling (dreaming) links to the past. The major part of the poem is filled with memories of the past and happy childhood days. This is a new scheme. The poet then goes on to describe the life that thrives amidst every facet of the tree. In the second stanza, the poet describes the lasting impressions that the tree has left on her mind. K.R. Srinivasa Iyengar is of the opinion that the fourth stanza of Toru Dutt's poem "humanizes the tree, for its lament is a human recordation of pain and regret..." and the "tree's lament", which may reach the land of the dead, transcends territorial boundaries and is heard by her in "distant lands" and even on the "classic shores" of France and Italy. The poem is divided into five stanzas each made of 11 lines. It seems she has experimented, even thought it is so, it is worthy. And at times, "most in winter", they gaze at a solitary "gray baboon", on the "crest", watching the glorious sunrise while on the lower branches, in direct contrast to this silent, "statue-like" creature is its playful "puny offspring" oblivious of Nature's magic and the serenity of the quiet morning. Toru Dutt may have been much impressed by Hood's simple, meaningful line, "The tree is living yet!" In the closing line of the third stanza, she speaks of the "unknown" and unexplored territory that Abju and Aru had entered, never to return. Instead, the Casuarina tree, standing in their garden, is a part of her existence and this poem is her simple but sincere homage to a Tree loved also by Abju and Aru who now "repose" in what she euphemistically calls a "blessed sleep". On the lower branches, the offspring of the baboon leaps about and plays. Gradually, as the sun rises, the "kokilas" begin to greet the day with their song and the mesmerized poet watches "sleepy" cows on their way to the pastures. Dutt establishes that it is neither the magnificence of the tree nor its external beauty that endears to her. In the last line of the second stanza, the speaker uses another simile to describe the water-lilies "like snow emmass'd." The line "the giant wears the scarf" is a personification of the tree. The poem is not merely a poem, but also an attempt by the poet to recapture her past and immortalize it. The tree is described as being gallant, and possibly brave, as very few trees could survive in the strangle-hold of this creeper. For example, the giant creeper is compared with a huge Python. She also, metaphorically, refers to the creeper as a scarf and also calls the tree a giant. She would like to dedicate a lay in the honor of the tree because it is "beloved of those who now in blessed sleep for aye repose". The speaker's perspective is immediately more than merely her own: the title already implies that she thinks of the tree as not simply hers but as belonging to others, too. In a way, she treats the tree like a person that can "tell" (conjure) these memories as if it (the tree) could speak and tell these stories. In the third stanza, the tree is personified again singing its "lament" which might be the wind rustling through the leaves, a "dirge-like murmur" mourning the loss of the past. Analysis: This poem consists of five stanzas of eleven lines each. The rhyme scheme is abba. The tone of the poem is one of remembrance and reminiscence. Symbolism and visual imagery are used. In the first stanza, she compares the creeper winding round the trunk of the Casuarina tree to a huge python. "Like those in Borrowdale" is an allusion. The tree is presented both as a symbol and as an object of nature and in it, the poet projects both time and eternity. Author: Toru Dutt. A poet, novelist, essayist, translator and polyglot - was an outstanding pioneer in the history of Indian literature. The first Indian poetess to write in French and English. For the sheer beauty of her verse, readers may wish to overlook the fact that she has borrowed the "water-wraith" from William Wordsworth's Yarrow Visited, really make the poem musical. The opening image, which compares a large creeper crawling around the tree to a "huge Python" (1), might at first seem dark and foreboding, but the image ultimately emphasizes the great strength of the tree itself. Inner rhyming word, ending rhyme, eye-rhyme, pair word etc. Her eyes fill as she recalls the happy past and remembers "the music rose", her mind's eye would see "a form sublime". But the beauty of the tree is no more than an added gift. The sound system creates a very line rhythm through consonance and assonance. Its actual importance lies in the fact that it is a part of the poet's existence, a reminder of family ties, of the warmth shared by three siblings. The tree is metaphorical said as a giant due to its huge size, strength and boldness. Hence, she could have legitimately wallowed in self pity and wailed that the world was an unhappy place where people just sit and hear each other groan. Most immediately, though, the creeper itself seems to add a kind of beauty to the tree; it, after all, is called a "scarf" (6), a word with fairly positive connotations. The rhyme scheme is : abba cdcd eee. Personification is used again in the next stanza. Summary: In the 1st stanza the poet compares the rugged trunk of the tree to a huge python winding round and round. Most of the critics agree that "in the organization of poem as a whole and in the finish of individual stanza, in its mastery of phrase and rhythm, in its music of sound and ideas: "our Casuarina Tree" is a superb piece of writing. She also makes an allusion to the yew trees of Borrowdale made famous by William Wordsworth. Instead, even though its "timelessness" mocks the transience of the human world, the tree is to her a support, a reminder of the joy she once experienced with Abju and Aru. Page 2 Skip Navigation She remembers her companions, how much she loved them and was loved in return. Unfortunately, the comparison that Toru draws between this moaning and the breaking of the waves on a shingle beach may underline too boldly her reliance on poets of the West, on Matthew Arnold and his Dover Beach in particular and may call into question, for a moment though, the authenticity of her verse. Interestingly, it is only in the first line of the second stanza of her poem that Dutt brings in the "I" which instantly connects it with the "Our" of the title of her poem. For some readers, the tree symbolizes the ancient and venerable culture of India, while the huge encircling creeper symbolizes the potentially deadly influence of colonialism. She also associates the tree with the memory of lost loved ones - people from her youth with whom she played beneath the tree. The Casuarina Tree is covered with the creeper which bears red crimson flowers that appear as though the tree is wearing a colorful scarf. Even on foreign soil, her Casuarina Tree would appear before her "inner vision" just as she had seen it in her "own loved native clime", and also connect her even more strongly both with her native land and with the memory of her dead siblings. With the poet, we strain our ears to hear the rustling of the leaves, the "dirge-like murmur", somewhat like the "murmuring" that Wordsworth once heard "from Glaramara's inmost caves".

Furthermore, comparative analysis of promoter activity in transgenic Casuarina indicated that, in contrast to the lack of conservation of cell-specific expression of P. andersonii haemoglobin promoter in transgenic legume nodules (Bogusz et al., 1990), it retains its specific expression in bacteria-infected cells of actinorhizal nodules ... Academia.edu is a platform for academics to share research papers. Oct 31, 2021 · 今回は、大石さんからいただいたお話をもちに、脚色を加え漫画化しております。前回の話はこちら！ 最初から読む続きはこちら！ こちらもオススメ！ ブログ限定漫画「台風19号」【入コウ】 廃墟巡りが趣味の投稿者さん...とある廃墟に入ると怪しい人物が...? DerbyVile.com · Horse Racing Nation · Online Racing - The original large scale horse racing simulation game and management game Academia.edu is a platform for academics to share research papers. The wedge-tailed eagle (Aquila audax) is the largest bird of prey in the continent of Australia. It is also found in southern New Guinea to the north and is distributed as far south as the state of Tasmania. This very large but fairly lanky eagle has long, fairly broad wings, fully feathered legs, and an unmistakable wedge-shaped tail, with very elongated, strong beak and quite powerful feet. Academia.edu is a platform for academics to share research papers. Nov 21, 2017 · The analysis reveals how particular genes activate through the season or in response to specific environmental factors. Significance of the study. New approaches for accelerated tree adaptation to climate change helps ensure bud-break happens as... Feb 24, 2017 · Nitrogen and phosphorus are critical determinants of plant growth and productivity, and both plant growth and root morphology are important parameters for evaluating the effects of supplied nutrients. Previous work has shown that the growth of Acer mono seedlings is retarded under nursery conditions; we applied different levels of N (0, 5, 10, and 15 ... Apr 08, 2021 · Cool grows the sick and feverish calm, Relaxed the frosty twine... The poem "Our Casuarina Tree" is from Dutt's Ancient Ballads and Legends of Hindustan (1882). It is one of Dutt's most famous poems, and it describes a tree near the speaker's home that she associates heavily with the pine-tree dream of the palm. The palm-tree of the pine.

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