

Psycho Analysis in Dante Gabriel Rossetti poem of The Blessed Damozel

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ABSTRACT

Dante Gabriel Rossetti is good Creative and Day Dream writer, because he had a dream with help of the creative mind set he had given this poem of The Blessed Damozel. There is a great deal more that could be said about fantasies but I will only allude as briefly as possible to certain points. If fantasies become over luxuriant and over powerful, the conditions are laid for an onset of neurosis or psychosis. Fantasies, moreover, are the immediate mental precursors of the distressing symptoms complained of by our patients. Here a broad bypath branches off into pathology. D.G. Rossetti's dream of this poem also has some psycho ideas like conscious personality, unconscious and conscience.

INTRODUCTION

“Literature is reflection of esoteric tradition and life”

British literature is literature from the United Kingdom, Isle of Man, and Channel Islands. This article covers British literature in the English language. Anglo-Saxon (Old English) literature is included, and there is some discussion of Latin and Anglo-Norman literature, where literature in these languages relate to the early development of the English language and literature. There is also some brief discussion of major figures who wrote in Scots, but the main discussion is in the various Scottish literature articles. The article Literature in the other languages of Britain focuses on the literatures written in the other languages that are, and have been, used in Britain. There are also articles on these various literatures: Latin literature in Britain, Anglo-Norman, Cornish, Guernésiais, Jèrriais, Latin, Manx, Scottish Gaelic, Welsh, etc. Irish writers have played an important part in the development of literature in England and Scotland, but though the whole of Ireland was politically part of the United Kingdom between January 1801 and December 1922, it can be controversial to describe Irish literature as British. For some this includes works by authors from Northern Ireland. Gabriel Charles Dante Rossetti (12 May 1828 – 9 April 1882), generally known as Dante Gabriel Rossetti was a British poet, illustrator, painter and translator, and a member of the Rossetti family. He founded the Pre-Raphaelite Brotherhood in 1848 with William Holman Hunt and John Everett Millais. Rossetti was later to be the main inspiration for a second generation of artists and writers influenced by the movement, most notably William Morris and Edward Burne-Jones. His work also influenced the European Symbolists and was a major precursor of the Aesthetic movement. Rossetti's art was characterised by its sensuality and its medieval revivalism. His early poetry was influenced by John Keats. His later poetry was characterised by the complex interlinking of thought and feeling, especially in his sonnet sequence, *The House of Life*. Poetry and image are closely entwined in Rossetti's work. He frequently wrote sonnets to accompany his pictures, spanning from *The Girlhood of Mary Virgin* (1849) and *Astarte Syriaca* (1877), while also creating art to illustrate poems such as *Goblin Market* by the celebrated poet Christina Rossetti, his sister. Rossetti's personal life was closely linked to his work, especially his relationships with his models and muses Elizabeth Siddal, Fanny Cornforth and Jane Morris. The son of émigré Italian scholar Gabriele Pasquale Giuseppe Rossetti and his wife Frances Mary Lavinia Polidori, Gabriel Charles Dante Rossetti was born in London, on 12 May 1828. His family and friends called him Gabriel, but in publications he put the name Dante first in honour of Dante Alighieri. He was the brother of poet Christina Rossetti, critic William Michael Rossetti, and author Maria Francesca Rossetti. His father was a Roman

Catholic, at least prior to his marriage, and his mother was an Anglican; ostensibly Gabriel was baptised as and was a practising Anglican. During his childhood, Rossetti was home educated and later attended King's College School and often read the Bible, along with the works of Shakespeare, Dickens, Sir Walter Scott, and Lord Byron.

The youthful Rossetti is described as "self-possessed, articulate, passionate and charismatic" but also "ardent, poetic and feckless". Like all his siblings, he aspired to be a poet and attended King's College School, in its original location near the Strand in London. He also wished to be a painter, having shown a great interest in Medieval Italian art. He studied at Henry Sass' Drawing Academy from 1841 to 1845, when he enrolled in the Antique School of the Royal Academy, which he left in 1848. After leaving the Royal Academy, Rossetti studied under Ford Madox Brown, with whom he retained a close relationship throughout his life. Portrait of Dante Gabriel Rossetti at 22 years of Age by William Holman Hunt

Following the exhibition of William Holman Hunt's painting *The Eve of St. Agnes*, Rossetti sought out Hunt's friendship. The painting illustrated a poem by the little-known John Keats. Rossetti's own poem, "The Blessed Damozel", was an imitation of Keats, and he believed Hunt might share his artistic and literary ideals. Together they developed the philosophy of the Pre-Raphaelite Brotherhood which they founded along with John Everett Millais. The group's intention was to reform English art by rejecting what they considered to be the mechanistic approach first adopted by the Mannerist artists who succeeded Raphael and Michelangelo and the formal training regime introduced by Sir Joshua Reynolds. Their approach was to return to the abundant detail, intense colours, and complex compositions of Quattrocento Italian and Flemish art. The eminent critic John Ruskin wrote: Every Pre-Raphaelite landscape background is painted to the last touch, in the open air, from the thing itself. Every Pre-Raphaelite figure, however studied in expression, is a true portrait of some living person.

For the first issue of the brotherhood's magazine, *The Germ*, published early in 1850, Rossetti contributed a poem, "The Blessed Damozel", and a story about a fictional early Italian artist inspired by a vision of a woman who bids him combine the human and the divine in his art.^[11] Rossetti was always more interested in the medieval than in the modern side of the movement, working on translations of Dante and other medieval Italian poets, and adopting the stylistic characteristics of the early Italians. One of his work of *The Blessed Damozel*, express a true love between the Damozel and her lover. The Blessed Damozel leans out from a golden banister on the outermost boundary separating heaven from space. Her eyes are deeper than the bottom of still waters. In one hand she holds three lilies attesting to her purity and the nearness of the triune God. In her hair are seven stars symbolizing the Pleiades, the seven daughters of Atlas and Pleione in Greek mythology. These young women included Alcyone, Celaeno, Electra, Maia, Merope, Sterope, and Taygete, who attended the goddess of virginity, Artemis. After they died, they became stars in the heave. The damozel's robe hangs loosely about her. No embroidered flowers adorn the robe. But affixed to it is a single white rose, a gift of the Blessed Virgin Mary in recognition of the Damozel's faithful service to Heaven. Her hair, the color of ripe corn, flows onto her back. It seems to her that she has abided in the celestial realm no more than a day. But the family and friends she left behind miss her so much that it is as if ten years have passed since they last saw her. To the young man to whom she pledged her love, it is as if she has been gone ten years of years. As he muses about her, he thinks he feels the softness of her hair fall about his face. Alas, though, it is nothing but the fall of the autumn leaves as time moves on. The Damozel stands on a rampart built by God around heaven. So high is this place that when she looks down, through the great void of the universe, she can hardly see the sun. This rampart lies between space and the inner regions of heaven. Below the rampart, the tides of day and night ebb and flow, lapping at the boundaries of the universe and at the earth,

This is spinning like a nervous insect. Around the Damozel stand lovers, newly united in heaven, greeting each other. Other souls are just now rising to heaven, like "thin flames." But the Damozel continues to look down into the vastness of space, yearning for her earthbound young man. She sees time raging on ineluctably as the sky darkens and a crescent moon appears.

She speaks:

"I wish that he were come to me / For he will come. . . ."

When he does arrive someday in a white robe with a halo around his head, they will go hand-in-hand into heaven and bathe in the wondrous light of God. There, in that holiest of shrines, where prayers from earth reach God, they will see their old prayers, granted, melt away like little clouds. They will lie in the shadow of the tree of life, where the Holy Spirit—in the form of a dove—sometimes alights and every leaf speaks his name. She then will teach her beloved the songs that she sings, and he will pause as he sings to absorb the knowledge that they contain. The young man on earth wonders whether God will invite him to enjoy endless unity with his beloved. The Damozel, meanwhile, says that after her beloved arrives in heaven they will visit groves where Mary abides with five handmaidens who weave golden threads into white cloth used to make the robes of the newly dead born into eternal life. The Damozel will speak with pride of her love for the young man, and Mary will approve and will take them to the place where all souls kneel around God while angels sing and play their stringed instruments. The Damozel will then petition Christ to allow her and her young man to live forever together, united in love. All of which she speaks will come to pass, she believes. The young man imagines he sees her smile. But then she casts her arms down on the golden banister and weeps. He hears her tears.

Conclusion

Finally this paper deals with the psychoanalysis theory also, D.G. Rossatti would be wrong to think Damozel does not take the world seriously on the contrary, author takes his poem very seriously because of his unconsciousness here the Sigmund Freud's first Zone of Id is reflected because he in dream. He explained a large amount of emotions in this poem. What is Damozel is serious but what is real in spite of the emotion with which he cathects world of play Damozel distinguishes it quite well from reality, whatever she is in Heaven but she could not enjoy her present situation which is Freud's Scond zone of Ego if reflecting her conscious personality and author likes to link his imagined objects and situations in his visible things of the real world this linking is also new. In the same way the growing Damozel dream when he stops thinking gives up nothing but the link with real objects in state of thinking, he now fantasies the author builds castle in the air and creates what are called the day dreams. And Damozel's Lover in the world, he has true lover of Damozel that's why he did marry anybody he always thinking her lover in the world which is reflecting the Freud's third Zone of Super-Ego, his conscience. I believe that most people constraint fantasies a time in their lives this is the fact which has long been overlooked and whose importance has therefore not been sufficient appreciated.

WORK CITED

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