

Review Article

## The Eagle: Tennyson's Magnificence Six lines profoundly show Probing, Perpetuity, Spirit, and Liberty

Dr. Yahya Saleh Hasan Dahami<sup>1,2\*</sup>

<sup>1</sup>Associate Professor, Faculty of Languages and Human Sciences, Future University – Sana'a, Yemen

<sup>2</sup>English Department, Faculty of Science and Arts, Al Mandaq Al Baha University – KSA

**\*Corresponding Author**

Dr. Yahya Saleh Hasan Dahami

**Article History**

Received: 08.03.2021

Accepted: 14.04.2021

Published: 30.04.2021

**Abstract:** Lord Alfred Tennyson's poem *The Eagle* is a prominent poem about perpetuity, spirit, and liberation. It is a speculative short poem that might sanction thoughtful readers to profoundly contemplate the several aspects of the universe particularly the natural elements and the symbolical elements. The poem *The Eagle* is fabricated in reality, though it has to be repositioned outside reality to provide a portrait of life in which its hero is an eagle. The paper intends analytically to evaluate the depth of some significant themes of *The Eagle* such as probing nature, eternity, essence, and authorization in which the researcher employs the descriptive-critical-analytical scheme. The paper starts with a brief introduction about the poet, to be followed by the main part of the study, which is the analysis of the poem *The Eagle: A Fragment*. Then it moves to the section of the discussion. The task ends with a concise conclusion.

**Keywords:** brilliance, English Literature, English Poetry, exploring, freedom-captivity, Lord Alfred Tennyson.

## INTRODUCTION

### Tennyson the Poet

Lord Alfred Tennyson is one of the pioneers of the English poets of the romantic age; was born in 1809 in Lincolnshire, England. He is the fourth among twelve children, his father was a clergyman and Alfred maintained the office of his father grudgingly because his younger brother was nominated heir to the wealthy estate of their father. According to historians, Tennyson's father was a man of ferocious temper who surrendered to such virtual disinheritance as a result of being indulging in alcohol and drugs, to the point that each of the children shortly grieved from a period of addictive habit or emotional and physical disorder, warning the family's grey speculation on the 'black blood' of the family. Historians and critics assume that the common misery expressed in the majority of Tennyson's poetry is deep-rooted in the ill-fated milieu at home or society. Lord Alfred Tennyson lived a long life and died in 1892.

As one of the pioneers in English poetry, Lord Alfred Tennyson was born in Somersby, Lincolnshire, in 1809. He wrote poetry from early childhood. When he was seventeen, he produced a volume of poetry, undeveloped, but of distinct rhythmical feeling. Many critics welcomed his two volumes of verse [1].

Lord Alfred Tennyson is the Poet Laureate of England succeeding William Wordsworth, was chosen by Queen Victoria in 1850, this year is a distinguished year for us in which *The Eagle: A Fragment* was published after a year of being appointed Poet Laureate. The year 1850 is a pivotal year for Tennyson that changed his life so considerably. Tennyson "was named Poet Laureate, long after his verse had won him fame, fortune, and all but universal admiration" [2]; see also [3]. He, after the appointment to the rank of Poet Laureate, was not anymore a poet who is at freedom to scribble off his considerations and improve them anywhere they might direct him; he has to be more conscious of what he writes or says.

Tennyson then served in that place until his death. Tennyson's aptitude as a poet absolutely did not become weaker, as some critics might say, when he took possession of his new place but still presented the same poetic genius that he always possessed, his only weakness is notwithstanding in telling anecdotes as well as in trying to openly

**Copyright © 2021 The Author(s):** This is an open-access article distributed under the terms of the Creative Commons Attribution 4.0 International License (CC BY-NC 4.0) which permits unrestricted use, distribution, and reproduction in any medium for non-commercial use provided the original author and source are credited.

advocate any specific morality. It can be said that Tennyson is as "eminent as Chaucer, Lyly, Shakespeare, and many others" [4]. The poet is considered one of the most significant figures in the long epoch of British affluence during the reign of Queen Victoria that is generally indicated as the Victorian Age.

Victoria ruled Britain for about sixty-four years, which made it retain to be the most powerful empire in the world of the time. The century Victoria ruled Britain was a period of great social alteration, and the sympathies of the Queen transformed both herself and England changed. One of the most insightful inspirations on her intelligence came when the queen married her first cousin, Prince Albert, in 1840. The death of Queen Victoria in 1901 coincided with the confinement of a new century. Victoria and Tennyson lived a long period and both had been in the open eye for years. Tennyson was seen as a relic of history by a world that was prepared for alteration.

The poem, *The Eagle: A Fragment* was inscribed in France, during a journey in 1831; however, the poem appeared after twenty years. Tennyson is a man who has always the potential of his recognition. He is a poet who represents tranquility and stillness as well as activeness and energy with a magnificent pattern that no poet has exceeded. Many critics tend to admire his skills more greatly the time he writes on inactive issues than when he writes on active issues but some others go the contrary because his strength is in describing what inspires action.

In Tennyson's poem, *The Eagle* there is a wonderful image of a majestic eagle, a bird that has the ability to lift heavy objects off the ground, and then soars high in the sky. The image of the eagle becomes more fascinating when this eagle is viewed as a monarch who looks from the above at the wrinkled crawling sea as if it were a child crawling [5].

The listeners may be guided to wonder if this poem, *The Eagle: A Fragment* represents an accomplished work with a finished idea since its title names it as 'a fragment'. It is mostly fathomable in dealing with a deep meaning of poetry that *The Eagle* would be called a fragment. "Poetry escapes the bounds of place and time" [6, 7]. When this poem is produced, it seems to have been the last time when he could let a good inkling to stand solitary without being improved or elucidated. This uncertainty is heightened by the interrogation of what actually occurs to the eagle to the close of this short verse; does the eagle turn into being ill, somehow lose his – the use of the pronoun his is personification – aptitude to fly, and flip-flop feebly to the sea? On the other hand, is the poet using the expression 'he falls' metaphorically to portray the swift action of a dominant bird going underwater to scoop up his prey?

*The Eagle* is too concise and condensed that it offers slight background for the readers or listeners to tell if the abrupt reversal of the final line is intended to be ironic. Alternatively, the line continues to show the harmony of the eagle with his background and environment so as to prove that his dive is formulated in terms of gravity. An influential poet such as Lord Alfred Tennyson could have placed his readers toward one understanding if he had desired to, it is impartial to say that the poem *The Eagle: A Fragment* is deliberately fabricated so as to confirm that both clarifications fit. Alfred Tennyson wants his readers to witness the eagle as both a sharp slayer and an authoritative bird that is nonetheless prone to be defeated by humans.

## **The Poem: Reconsideration**

### **Exploring**

*The Eagle: A Fragment* shows signs of both Tennyson's old pattern and new. It was published for the first time in 1851, in this year the poem was supplemented to Lord Alfred Tennyson's seventh edition of *Poems*, that the edition itself was first published in 1842. As with the best of the poet's works, *The Eagle* shows a robust and resilient musical sense; the expressions were chosen, for example, 'crag', 'thunderbolt', and 'azure'; they do not only match the connotative significance of the poem but also such words fit the slow melodic receptivity which gives the poem its considerate and adoring tone.

He clasps the crag with crooked hands [8, 9].

One of the innovative elements of the poet is that he started his poem about the eagle with the third person singular pronoun *He* which indicates many philosophical angles. The first one can be the perfect use of personification in which the poet gave the qualities of human to non-human. The eagle now can think, realize and decide what is true and what is wrong. Furthermore, the usage of the pronoun *he* refers to the idea that the eagle is superior to other creatures, at least in the mind of the poet Tennyson. In addition, the poet uses the pronoun *he* to make his hero undistinguished supernatural with mixed powers that are related to humans as well as birds of prey.

In this first line, we find that the expressions 'crooked', 'clasps', and 'crag' correlate and compare the eagle with age in which the term 'craggy' for example, is even so used to designate a lined, age-weathered face. The alliterative solid 'c' sound which starts the above words similarly creates a hard, sharp sense and tone to the poem's nature which tallies

with the impression of the eagle's equally hard, sharp natural mode of living. The reiteration of initial consonant sounds is named alliteration in which Tennyson uses this glossary in such a short 'fragment' to connect, convey and communicate a sense of the eagle's situation as well as his circumstances.

There might be a question or more in the audience's mind about the way the reader should feel a concern to read about the behaviors and practices of eagles in the wilderness. If so, we put the inquiry to our poet to answer that Tennyson settles it to the close of the line in which the poet exploits personification as a poetic technique in speaking about the hands of the eagle. It is the ingenuity of Lord Tennyson to make connotation of the claws of the eagle with the hands of persons. The poet aims to let his readers realize that the poetic anecdote of the eagle is not an examination of a worthless animal in its ordinary environment. However, even figuratively, Tennyson tells his audience and readers about humankind owing to the suggestions of the descriptions stated above; the readers can assume that the eagle signifies an old mature human.

Close to the sun in lonely lands [10],

In this second line, Tennyson draws a very imaginative portrait on an adventure. The hero of this adventure is the eagle who challenges the difficulties of gravity and makes his expedition in the sky. In this verse line, the contemplative readers remember the "Greek myth of Icarus" [11, 12]. The inkling which is open to the audience in the expression 'close to the sun' could be communicated and mentioned more directly, but in applying such words the poet aims to achieve two objectives. The first, by fetching the sun in to pronounce how high up in the air the eagle is. He applies hyperbole or embellishment to attach and connect the eagle with a perception of outstanding majesty. Our great poet lived during the Age of Enlightenment; that means the period was a period of scientific curiosity and knowledge.

It was greatly valued that an educated man might not believe that an eagle's elevation could grasp anywhere adjacent to the sun but such connotation and link makes the eagle appear, as the sun, more authoritative than all that on the earth. Locating the eagle close to the sun also refers to the legend of Icarus [13]. From the Greek mythology, Icarus the son of Daedalus; while escaping from Crete with his father (using the wings Daedalus had made) he flew too close to the sun, and the wax melted then he fell into the Aegean and drowned [14, 15]. A reference is an indication to something else, precisely another fictional work, to facilitate a reader with the use of knowledge that other literary works improve the reader's understanding.

According to Greek mythology, Icarus, the son, and his father Daedalus ran away from captivity on an Isle called Crete; they ran away by constructing wings using wax and feathers then flying away. After being too far Icarus became more ambitious to fly near the sun and because of being close to the strong heat of the sun, the wing of wax melted then Icarus fell to be drowned in the sea. By employing the winged eagle close to the sun, the poet Lord Tennyson appears to indicate that it might be assured of its own capacity, exactly as Icarus has done. This association is made thorough of thought in the final line of the poem, at the time the eagle falls.

Overstatement is a synonym of hyperbole, which is basically overemphasis, but overemphasis in the service of reality. It is different from a fish story. If somebody told you, 'I am famished'! Alternatively, someone might say 'He will die if he does not pass his exams'. The reader does not expect to be taken exactly; he is simply adding emphasis to what he certainly means. Besides, if somebody said, 'There were accurately thousands of people on the street'. He is only heaping one overstatement over another; for he indeed means that literally, the street is very crowded. Similar to every figure of speech, overstatement is used to show a diversity of effects. It could be amusing or the opposite, imaginary or restrained, considerable or unimpressive. A good example we may find in Tennyson's *The Eagle* when he says that it is 'Close to the sun in lonely lands'; he means that what seems to be exactly true although the readers realize and understand that it is not.

In another instance when Wordsworth informs about the golden daffodils saying "I wandered lonely as a cloud" [16] in which they are 'stretched in never-ending line' beside the edge of the inlet, Wordsworth also informs his readers and tells them a visual appearance. A third illustration is when Frost declares, at the end of his poem *The Road Not Taken*, "I shall be telling this with a sigh/ Somewhere ages and ages hence" [17-19]. The reader is barely conscious of the overstatement, consequently quietly is the statement done. Ineptly used, however, overstatement could appear stressed and absurd, leading the readers to react strangely.

Ringed with the azure world, he stands [20].

In the above third verse line, Tennyson draws an attractive depiction of gravity and its relation with the triangular elements, the earth, the sky, and the eagle. It can be stated that the eagle is the link between both the earth and the azure world. The picture indicates backward, to the ancient concept that the sky contained a series of scopes that

surrounded the earth and forward to current science comprehends of the earth's atmosphere. The 'azure sphere' carries in mind not only a blue sky arriving from one horizon to another. The 'azure sphere' also alludes to a perception of limitation. Being 'ringed' snares the eagle and puts him surrounded and is still bound to the earth.

The reader takes into account the point that the poem, *The Eagle: A Fragment*, by employing expressions to describe the eagle that is typically used for people, creates an association between the eagle and human existence. The audience can accept that the poet is trying to inform something about the human circumstance in the approach the eagle possesses the power to approach from the sun but is detained down by the earth. The inkling of the magnificence of the intellect or essence being considered depressed by the body's weakness is a communal inkling of the majority of the literary works of Alfred Tennyson.

The third line, as you have seen, provides a perception from which the poem is being narrated. Imagining a situation if our solid eagle is being watched from overhead, the experience that 'rings' the eagle might not be a blue sky but the earth. Little ideas or details are revealed about the talker in the poem, which indicates that such details divulge and reveal that, the talker and the listener 'looks up' toward the eagle.

The wrinkled sea beneath him crawls:

Two strongest expressions in the fourth line above used to designate the sea are 'crawls' and 'wrinkled' to reflect the metaphors of old age which were related to the eagle in the first line. "The wrinkled and crawling of the sea far below are splendidly achieved in the soft, shimmering liquidity of the music" [21]. The sea is shown as modest and passive unlike the eagle in its old age but as inactive. In a depiction like this, the poet may be indicating that the belongings of the earth are more exposed and disposed to decay than belongings of the sky such as our aged but strong eagle. As the viewpoint in the fourth line is visibly the eagle's perspective, the poem appears to be indicating that it is not the speaker but it is the eagle who watches the sea as feeble that the sea might look 'wrinkled' from an extreme height. Again, the scenery brings us to the legend of Icarus whose judgments of his own supremacy and reputation.

He watches from his mountain walls,

In the fifth line, the reader may find a dominant picture that is a stone barrier as 'mountain walls'. The reader might wonder and ask why our poet focused on time and space, the answer is to tell about the nesting and perching on the different sides of the mountains as mentioned in this poem. The behaviors of several other eagles are left out, not only that but also it could be seen basically as a precise description of eagle behavior. An apparent clarification would be that Tennyson does not want to give just a statement about the life patterns of eagles but he wants to mention 'walls' used for some symbolic connotations. The implication is that there is something limiting the eagle, placing a limit to his capacities, the way a wall of stone would. Previous lines designate dissimilarity between the magnificence of flight and height, between the glory of the sun and the limitation of the earth, between the glory of the sea and the body of the eagle.

The verb 'watch' has a great significance that through this verb there is a justification to the interpreting of the 'fall' mentioned in the final line as a plunge into the sea to pull a fish because most of the birds when watching over water is mainly for food. In such clarification, the eagle is dominant from the beginning to the end. The eagle is largely part of the universe in which attacking his prey can be defined as an achievement of gravity.

And like a thunderbolt he falls.

The last sixth line introduced an implicit inquiry about what was going beyond the mind of the eagle and what he watched during the period before he fell. Even though the whole action is retained for the final line, when the eagle dives down into the water, such fall is made meaningful by the practicality of drama that is constructed in the previous five lines. Even though the whole action is retained for the final line, when the eagle dives down into the water, such fall is made meaningful by the practicality of drama that is constructed in the previous five lines. The frequent explanation of the last sixth line is that the eagle indeed fell accidentally as a victim maybe because of illness or decay as a result of being aged. It is a shocking end for the powerful and full of pride creature depicted from the first line to the fifth, however, it is expected in the last line of *The Eagle: A Fragment*. The second line, for example, suggests the legend of the Greek Icarus who faced his doom by falling into the water of the sea and drowned because of the melting of his waxen wing.

The last line terminates, as it is said earlier, with the mention of 'walls' that increases the consciousness of the reader about the strong eagle's boundaries. The audience can realize why Tennyson left the poem 'a fragment' instead of increasing it that the poet actually organized this poem reversing to the expectations of the audiences. There is a sort of

association between the five lines and the last sixth one in a way to realize that such association might lead to identicalness. Tennyson looks to be threatening his readers that human beings will fall at the end no matter what statures they reach.

Readers might experience that they will appreciate a significant understanding and comprehend eagles in a way better than just reading from an encyclopedia alone or from any other source in case *The Eagle* is read well. The poem in some sense produces knowledge of two approaches of knowledge, the first can be identified as the scientific, and the second is called the literary, which both complement each other. Moreover, the readers may argue that the sort of appreciation they acquire from the second is treasured in a similar way as the sort they acquire from the first.

A poem as a genre of literature exists to transfer noteworthy knowledge because it is focused and systematized. Its purpose is to allow the readers through the imagination to contribute to it not just to provide them with experience only. A poem like *The Eagle* is a means of allowing its readers imaginatively to exist deeply, fully, richly, and with better consciousness and awareness. Such allowance can be done in two methods; the first is through deepening the readers' knowledge by making them feel emotionally and sympathetically the everyday knowledge of all what they have. It increases their viewpoints and breaks down some of the restrictions they might feel. The second method is by widening the readers' knowledge by making them familiar with a series of knowledge with which they may have no communication.

### **Permanency**

Most of the pictures used in *The Eagle: A Fragment* is meant to illustrate things of perpetuity, environmental scale absorbing the bird into unchanging scenery of stone and sky. The steep rugged rock in the first line and the mountain walls in the fifth line are permanent features that are not changing within the progress of centuries. The eagle's kinked hand suits the steep rugged rock for both an audible meaning such as 'clasp' and 'crag', which have matching sounds, and for a visual meaning. "if Tennyson was outwardly hostile or indifferent to developments in visual culture, his poetry stimulated those developments to a degree surpassed by few other poets, and it is steeped in a sense of the visual that drew artists to it well into the twentieth century" [22]. The poem's usage of these pictures implies that our bird of prey is just as perpetual as the stone wall.

The indication to the 'azure world' about the sky denotes a sense of perpetuity, with cosmic bodies looking in the same places in the air persistently each year irrespective of what changes are happening on the earth in the succeeding time. Even the sea that is persistently in motion is exposed here as perpetual because the small constantly moving waves are designated as motionless wrinkles. Tennyson evades a process of weakness by shifting the focus to the stronger descriptive aptitudes for instance in the poem there are active verbs such as 'clasps', 'stands', but the term 'watches', refers to motionless.

Another sign that finely makes readers rely on that the sight exposed is perpetual is *The Eagle: A Fragment's* firm rhyme scheme. There is a mood of concreteness in the reality that every line has the same length, besides, all lines end with parallel sounds. The poem is constructed like a block of sandstone, raising opportunities that the same tenor that has been built in the initial five lines must essentially be passed on to the end. By presenting the bird of prey's environment to be perpetual, Lord Tennyson leads his fans and listeners to watch the eagle as everlasting, an unending part of a perpetual setting. Moving to the end of the poem he turns anticipation upside down and exchanges the motionlessness for sudden, lightning-fast motion. The final line approaches as a surprise since the surprise is almost forceful.

### **The Spirit**

The audiences are not told anything openly about the eagle's essence in *The Eagle: A Fragment*. It is written from the perspective of an observer down to the ground, who appreciates an eagle high above, with the sky as a setting. The bird's spirit is implied in the expressions that were chosen by the poet. There is power implied by the hard sounds repeated 'k' at the beginning in the terms 'clasps', 'crag', and 'crooked'. Other expressions stir up emotional connotations of power in the listeners because such vocabularies are commonly used to designate powerful things. These expressions, used for their connotative consequence, include 'clasps', 'stands', 'mountain', 'sun', 'ringed', and particularly 'thunderbolt'. Every image is associated with the birds of prey, implying that it possesses a powerful spirit. Listeners get a sense, which is an honorable creature that controls the sphere beneath its wings and eyes.

Then again, there is sufficient evidence that this bird of prey is old, that its body becomes feeble. In the first line, we see its claws are termed 'crooked hands', such appearance brings to the mind the look of an eagle's claws, but it also indicates an old human. The expression 'Wrinkled' refers to the moving waves of the sea and not used to describe the bird, as it may imply, however, the very indication of age in *The Eagle: A Fragment* reflects on the eagle itself. The sea is

a central part of the bird's milieu. The sea, according to the poet's perspective, is creased and creeping, establishing a temper of weakness in the verse.

The physical weakness of the eagle is shown vigorously in the poem's final word. The poet, Tennyson could have selected a more dynamic or proactive expression if he intended to show the bird of prey to be as bodily powerful in flesh and physique as it is in spirit. To say that the eagle 'falls' indicates that the bird has lost its skill and talent to keep hold of or even to fly. The influential spirit that is implied by other powerful expressions in *The Eagle: A Fragment* is turned inside-out by an indication that it is a weak, doddering, incompetent old creature that is not in the hegemony of its own physique but much less its domain.

### **Liberation**

The eagle elevated in the sky has continuously been used as an instance of liberation from the boundaries of gravity that fastens people, animals, and plants to the earth. The eagle in this poem, *The Eagle: A Fragment* is pictured as 'close to the sun', another representation of highflying liberation that is not controlled by the boundaries of the atmosphere of the earth. This area of the sky is what is intended by 'lonely lands'; it is just inside the 'azure world' of external space. Solitude implies dispassion of responsibility to other things while referring to the eagle's roost as a different land again consolidates the idea that it is unrestricted of the constraints that administrate the lands on the earth.

The eagle is not very detached as indicated by the first words of the poem, the eagle 'clasps' against a side of the mountain. This usage of the verb 'clasps' might imply a sense of distraction. In *The Eagle: A Fragment*, a short poem like this, using so limited words but concise, the words chosen by the author are selected with accuracy for their broadest effects. The poet's use of the expression 'wall' suggests more than a humble explanation of the side of the mountain. That can be taken as an aide-mémoire of the limitations, which a wall usually indicates. The eagle has the liberation to roam the skies however is also associated with a stone wall. It dangles tightly to the wall rather than soaring liberally, and when it lets go of its clutch, it does not fly easily but drops like a rock toward earth. Albeit the action at the end is not exactly the eagle submitting to gravity but is indeed a dive headed for prey that it has perceived, the speed which is like a thunderbolt of its descent implies force yonder its free will.

### **Pattern**

From the very beginning, poetry is attached to pupils' minds and hearts in different forms such as harmonious humming, singing, chanting, reciting, and enjoying lyrics with its gorgeous rhythm, beat, regularity, tune, and cadence. It is involved with the whole knowledge and appreciation of man. It is about the deep areas of practice of the relationship of the man about contentment, learning, and talent [17].

Tennyson has all such qualities about poetry. His pattern frequently implies concepts yonder the state at hand, shedding light on the communication between humans, God, and nature. Critic denoted to such mysterious inferences as bare lyrical speech. It is said that "Tennyson among others [had] in mind when he pointed to rigidity of versification which could result from a tendency to follow Shakespeare too closely" [4, 23]. *The Eagle* is one of Tennyson's poetry that uses this technique informally. Nevertheless, the imagery of Tennyson inclines toward some certain ground on power or the preoccupations of human nature. This imagery originates from his pieces of knowledge while roaming when he was young in the Pyrenees, mountain chain of SW Europe located between France and Spain [25]. Tennyson remarked a valley as one of his preferred places in the world. This valley is located in the Pyrenees in which he had the ability to view the fantastic hunter of the skies. Tennyson was inspired to compose poetic thoughts and feelings about his sightings of the eagle to create a single accurate image of the eagle swiftly flying down into the water.

*The Eagle* was inscribed before Tennyson was appreciated as a great poet in his time. This terse poem, *The Eagle: A Fragment* is composed of two stanzas that each stanza contains only three lines. The poem applies the rhythmic pattern of the iambic tetrameter system of meter. The iambic meter is patterned in divisions of two syllables in which the first syllable is unaccented while the second syllable is accented. If the accents are recognized, the first line seems as follows:

Heclasps / thecrag / withcrook / edhands;

The term 'Tetrameter' is divided into two segments, the first part is 'tetra' which means four and the second segment is 'meter' that specifies the availability of four iambic units in all lines. It needs to be recognized that Lord Alfred Tennyson shows a discrepancy of the iambic pattern in two places. In the second line and also the third, the first two syllables do not make an iamb which is an unaccented syllable to be followed by an accented syllable, but reasonably make a trochee that means the first syllable is accented whereas the second syllable is unaccented. The lines then revert to the iambic structure.

The Eagle: A Fragment uses a simple rhyme scheme as aaa bbb, in which the final three words of the first stanza are well rhymed ('hands' 'lands' 'stands'), the idea is the same with the last three words of the second stanza ('crawls' 'walls' 'falls'). Lord Tennyson employed another device in the poem, which is alliteration. Alliteration is the reiteration of the first sounds in words and it is most noticeable in the first line, with the reiteration of the consonant k sound as in the words: 'clasps', 'close', 'crag', and 'crooked'. To heighten the musical tone of the poem, the poet uses this technique again in 'Lonely lords' of the second line and also in 'watches' and 'walls' in the fifth line.

## DISCUSSION AND ARGUMENT

The Eagle: A Fragment has a large-scale significance in the history of English literature; it is an influential solid piece of literary work. On the contrary to the views of some critics, it certainly has pointed mythical references and the historical significance as well as elements that stir modern interest about some other works of Tennyson. The Eagle: A Fragment deserves consideration for what it is; it makes use of all of the apparatuses at its disposal. The poem makes optimum employment of poetic devices, such as eminent language, alliteration, and the rhyming tercets that all work to increase its natural theme to a situation of nobility.

Simultaneously, this verse is contemporary enough to avoid the invention that it can give its audience a complete portrait of what is going on with simply this section. The poem definitely is a better fit for Tennyson's earlier persona as a working hard artist than as his new artist, where he had the moral obligation and concern, as an affiliate of the government, for documenting the public mood.

Tennyson is a writer with a wide assortment of abilities. The Eagle: A Fragment is proof of Tennyson's supremacy in handling short forms and in foreseeing complete story and his inclination toward natural willingness. Tennyson shows a sense of narrating that this short poem only hints. In The Eagle: A Fragment there are the classical insinuations of many of Tennyson's most creative work over and above the roiling angst of a remarkable man whose sentiments are held in check that is a point which is indicated in many of his short and not narrative works. The poem is allowed to leave matters changing.

Birds are acknowledged as the representatives of soul flying and as mediators between the sky and the earth. They are considered according to the qualities that appear leading to the writers or poets who watch them flying as an artistic formation and construction. In poetry, readers get to know about the poet's personal condition, own preferences, or a common human condition, which poets desire to signify through various types of birds. The real individualities of birds are restricted to the deep thoughts of the poets who are the only ones capable of representing them through their poems. In the poem under study, Lord Tennyson provides the listeners with a great bird in a very short poem, The Eagle a brief preview and at his private preferences for the skill of a schematic or conventional lyric.

Tennyson, for his long life, wrote different sorts of poems; he wrote the epic and the lyric about ostentatious literary instants, most of which were supplementary imaginary than historical. Our poem fits into this approach and the approach of the middle of the nineteenth century, once the romantic perspective of the world experienced its revival at the end of the Illumination Period. Enlightenment stretching roughly from the mid-decades of the seventeenth century through the eighteenth century [25]. According to Darrow [26], "Tennyson's talent, his role in shaping the literature of his time, and the biographical details of his life have served as the focus of a large body of scholarly work" (p. 173). The Eagle has been orating as an exposition on the nature of birds. In the poem, the mythic potency of the eagle creates occasions for investing long discussion over history and legends and also investing long discussion over Tennyson himself. All that has been said of talking about the mythic symbol and the eagle is a representation of numerous things and elements such as age, the human condition, the flight of Icarus, and the romantic era. The talking is certainly about an approach, which critics take focusing on the language that Tennyson chose and scholars and critics interpret such language based on Tennyson's own disposition, the period during which he penned and also based on different literary works.

Tennyson in The Eagle maybe is trying to depict the diurnal bird of prey as a measure of time, an illustrative of the passage of a period and the approaching of another. It is a focus on the end of a period that was a prevalent sentiment during the life of Tennyson. It might be that the bird of prey is an image in Tennyson's mind, the image is for a bird he did not see while trekking. Perchance he was discerning of the mythic narratives he would rephrase in poetry, the majestic bird from the mews of a pronounced monarch. Perchance he imagined the bird in the mountains all over the place near the Mediterranean Sea.

## CONCLUSION

Lord Alfred Tennyson's, in The Eagle: A Fragment, revealing absolute mastery and talent, used sophisticated expressions to prove the maxim that poetry is the best to the point expressions in the best thoughtful order. The poem

magnificently divulges and portrays important themes, concepts, and poetic philosophies through wavering naturally in time and space. Tennyson skillfully combines probing nature, eternity, essence, and liberation using appropriate and concise metaphors. The Eagle proves a definite conclusion that the descriptions of different themes the poet has applied in the poem are a poetic depth of concise treatment of poetic language.

Tennyson appropriately could devote symbolic thoughts and images to suggest an adequate musical tune, theme, and convincing argument that challenge melodic utterance through devices of poetic phrase, providing suitable terms to the heart engagement, which can be uttered either in expressions or in symbols. Symbolism is a crucial device that Lord Alfred Tennyson has strived for with achievement in his piece of poetry, *The Eagle: A Fragment*.

## REFERENCES

1. Dahami, Y. S. H. (2017a). *Introduction to English Literature*, Riga, Latvia: Noor Publishers.
2. Winnick, R. H. (2019). *Tennyson's Poems: New Textual Parallels*, Cambridge: Open Book Publishers
3. Houle, M. M. (2010). *Modern British Poetry: The World is Never the Same*, USA: Berkeley Heights, NJ: Enslow Publishers
4. Dahami, Y. S. H. (2020b). Milton's On His Blindness: Eye Sight or Heart Vision, *Journal of Arts, Humanities and Social Sciences*, 3(1), 103-107
5. Abu Nada, W., & Akram, H. (2016). The Semiotics of Symbols in Tennyson's the Eagle and Al Aqad's Al Okab: A Comparative Study, *International Journal on Studies in English Language and Literature (IJSELL)*, 4(7), 1-6
6. Dahami, Y. S. H. (2020a). Considerations on W. B. Yeats's Sailing to Byzantium, *Journal of Cultural Linguistic and Artistic Studies*, 4(16), 480-497
7. Dahami, Y. S. H. (2017b). *Revival of Poetic Drama: T. S. Eliot's Contribution to the Genre*, Riga, Latvia: Noor Publishing.
8. Tennyson, L. A. (2004). *Tennyson: Poems*, London: Knopf Doubleday Publishing Group
9. Bowyer, J. W., & John, L. B. (1954). *The Victorian Age: Prose, Poetry, and Drama*, New York: Appleton – century – crofts, Inc.
10. Fields, J. T., & Whipple, E. P. (Eds.). (1878). *The Family Library of British Poetry from Chaucer to the Present Time:(1350-1878.)*. Boston, Houghton, Osgood,.
11. Wood, A. M., & Judith, J. (2016). *The Wiley Handbook of Positive Clinical Psychology*, UK: John Wiley & Sons.
12. Wallace, I. L., & Jennie, H. (2011). *Contemporary Art and Classical Myth*, London and New York: Routledge
13. Shaw, D. N. (2003). A Dream of Wings, *FAA Aviation News: A DOT/FAA Flight Standards Safety Publication*, 42(1).
14. Reddall, H. F. (1889). *Fact, Fancy, and Fable; a new handbook for ready reference on subjects commonly omitted from Cyclopaedias*, Chicago: A.C. McCLURG & Company
15. Westmoreland, P. L. (2007). *Ancient Greek Beliefs*, California: Lee And Vance Publishing Co
16. Tutschka, V. (2009). *Romantic Thoughts in Wordsworth's I Wandered Lonely As a Cloud*, Germany: GRIN Verlag
17. Dahami, Y. S. H. (2018a). Poetry and the Acquisition of Terminology in English as a Foreign Language, *International Journal of English Research*, 4(5), 04-09
18. Carr, S. (2013). *Poetry Made Simple*, Lulu.com, 9781304692535
19. Frost, R. (1994). *Poetry for Young People*, edited by Gary D. Schmidt. New York: Sterling Publishing Company, Inc.
20. Reid, C. (1889). *The Land of the Sky, Or, Adventures in Mountain By-ways*, New York: D. Appleton and Company
21. Hughes, R. (2019). *Contemporary American Composers*, published by Good Press, first published in 1900, Boston: L. C. Page and Company
22. Frankel, N. (2010). Tennyson Transformed: Alfred Lord Tennyson and Visual Culture. *Victorian studies*, 52(4), 623-625.
23. Seed, D. (1982). Eliot's use of Tennyson in "murder in the cathedral". *Yeats Eliot Review*, 7(1), 42: 42/49.
24. Blackburn, H., & Gustave Dore. (2017). *The Pyrenees: A Description of Summer Life at French Watering Places*, original from Oxford University
25. Smetham, G. (2017). *Quantum Path to Enlightenment*, Brighton, Sussex, England
26. Darrow, K. D. (2009). *Nineteenth-century Literature Criticism*, 202. Boston: Detroit, Mich.: Gale

**CITATION:** Yahya Saleh Hasan Dahami (2021). The Eagle: Tennyson's Magnificence Six lines profoundly show Probing, Perpetuity, Spirit, and Liberty. *South Asian Res J Art Lang Lit*, 3(2): 23-30.