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## *Religion in Wystan Hugh Auden's Poetry*

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*Dedication*

We would like to dedicate this work to our dear family .

## ***Acknowledgements***

*First of all . We would like to thank almighty Allah for giving us the strength and health to do this paper . We , also would like to express our gratitude and appreciation to our Supervisor Assist Lect. Asst. Lect. Hawraa Fadil for providing the needed advice and encouragement.*

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This paper consists of two chapters. chapter one deals with Wystan Hugh Auden's life and career and with religion in his poetry. Chapter two discusses Religion in Wystan Hugh Auden's "Nones" , "New Year Letter" and "For the Time Being: A Christmas Oratorio"

Finally ,the conclusion sums up the findings of this paper.

## Chapter One

### 1.1 Wystan Hugh Auden's Life and Career

Wystan Hugh Auden was born in York, Britain, on February 21, 1907. He applied a noteworthy impact on the poetry of the twentieth century. Auden sought after science and building at Oxford College before he moves toward becoming an essayist.<sup>1</sup>

Auden impacted by Early English verse and the poems of Thomas Solid, Robert Ice, William Blake and Emily Dickinson. In 1928 he moved on from Oxford, and that same year, his gathering *Poems* was secretly printed. In 1930, with the assistance of T.S. Eliot, Auden published another gathering of a similar name that highlighted distinctive substance. The accomplishment of this gathering situated him as one of the main influencers in writing in the twentieth century.<sup>2</sup>

In 1930s Auden's poems mirrored his voyages to politically torn nations. He composed his acclaimed compilation, *Spain*, in light of his direct records of the nation's thoughtful war from 1936 to 1939. Auden was reflected for his capacity to compose poems in relatively every verse shape. His work impacted yearning writers, pop culture and vernacular discourse.<sup>3</sup>

Auden has been appreciated for his awesome specialized virtuosity and a capacity to compose poems in about each comprehensible verse shape; the mix in his work of pop culture, current occasions, and vernacular discourse; and furthermore for the huge scope of his mind, which drew effortlessly from a phenomenal assortment of written works, fine arts, social and political hypotheses,

and logical and specialized data. He had an exceptional mind, and regularly imitated the composition styles of different writers, for example, Dickinson, W. B. Yeats, and Henry James. His poetry regularly describes actually or figuratively, a trip or journey, and his movements gave rich material to his verse.<sup>4</sup>

Auden went by Germany, Iceland, and China, served in the Spanish Common war, and in 1939 moved to the Unified States, where he met his sweetheart, Chester Kallman, and turned into an American resident. His own particular convictions changed profoundly between his energetic profession in Britain, when he was a vigorous promoter of communism and Freudian analysis, and his later stage in America, when his focal distraction progressed toward becoming Christianity and the philosophy of present day Protestant scholars. A productive author, Auden was likewise a prominent playwright, librettist, supervisor, and writer. For the most part thought about the best English writer of the twentieth century, his work has applied a noteworthy effect on succeeding ages of artists on the two sides of the Atlantic.<sup>5</sup>

Auden's poems from the second half of the 1930s proof his numerous movements amid this time of political turmoil. "Spain," one of his most well known and broadly anthologized pieces, depends on his encounters in that nation amid its common war of 1936 to 1939. *Voyage to War*, a book of the period composed by Auden with Christopher Isherwood , highlights Auden's poem arrangement and verse editorial, "In Time of War." The primary portion of the grouping describes the historical backdrop of mankind's turn far from discerning idea, while the second half tends to the ethical issues looked by humanity on the edge of a different universe war.<sup>6</sup>

It was Auden who described the thirties as "the period of uneasiness." His 1947 poem by that title, composed Monroe K. Lances in his Poetry of W.H. Auden, was a "thoughtful parody on the endeavors of individuals to get away, through their own particular endeavors, the uneasiness of our age." Auden evoked genuine emotion in perusers with his auspicious treatment of the good and political issues that specifically influenced them.<sup>7</sup>

Auden left Britain in 1939 and turned into a national of the Unified States. His first book written in America, *Another Time*, contains some of his best-known poems, among them "September 1, 1939" and "Musee des Beaux Expressions," which was motivated by a Breughel painting. The volume likewise contains funeral poems to artists A.E. Housman, Matthew Arnold, and William Steward Yeats, whose vocations and stylish concerns had impacted the advancement of Auden's imaginative philosophy.<sup>8</sup>

He won the Pulitzer Prize for his following book, *The Age of Anxiety: A Baroque Eclogue* : , which highlights four characters of dissimilar foundations who meet in a New York City bar amid World War II. Written in the vigorously alliterative style of Early English writing, the poem investigates the endeavors of the heroes to understand themselves and the world in which they live. Auden's next real work, *Nones*, incorporates another broadly anthologized piece, "In Acclaim of Limestone," which states an intense association between the scene portrayed and the brain science of Auden's characters.<sup>9</sup>

In his later years, Auden composed three noteworthy volumes: *City without Walls*, and *Numerous other Poems*, *Epistle to a Godson*, and *other Poems*, and the after death published *Thank You, fog: Last Poems*. While each of the three works



are noted for their lexical range and helpful substance, Auden's later poems frequently got blended, and once in a while apathetic, audits. commencing *on Thank You*, fog, Howard Greenery in New York Times Book Survey contended that the accumulation is "a large portion of the phantom of what it may have been. Scholars, being human, are not in a position to pick their landmarks. W. H. Auden filled in as a chancellor of the Foundation of American Writers from 1954 to 1973, and partitioned the majority of the second half of his life between homes in New York City and Austria. He passed on in Vienna on September 29, 1973.<sup>10</sup>

Auden's poetry is here and there cerebral, in some cases ruthlessly legitimate and reminiscent of the chronicled setting in which he is composing. He is famous for tending to the issues of his day in a moving and applicable way. The revulsions of the cutting edge world don't get away from his sharp pen; he manages the tyrants and their distraught mission for global control, the fall of the majority under their pioneers' spell, the crippling bureaucratic express, the Spanish Common War, the somberness and maybe difficulty without bounds, the mystic side of fighting, the distressing scene, the suffering of saints and the passing of writers, the foolish utilization of present day apparatuses, and the pummeling of the human soul through the colossal weight of history. Through this, however, Auden holds some expectation for the future, calling attention to the opportunity that originates from perceiving our actual condition whatever our conditions are.<sup>11</sup>

While Auden is known for his poems about powerful subjects, for example, passing, totalitarianism, and the part of poetry, he is additionally eminent for his adoration poems. A large number of them, for example, "As I Exited One Night," "Cradlesong," and "O Reveal to Me Reality About Affection," include mixing

entries about how wonderful and rousing adoration can be, and "Burial service Blues" includes a man profoundly infatuated with another. In any case, for Auden, that isn't all he needs to say in regards to love. All of these poems have a calming undercurrent of distress, or of the want to remind perusers that life, and love, are short and are influenced by the changes of presence like ailment and time. Love is sweet, however it doesn't exist in a universe without affliction, winding down of love or, obviously, passing.<sup>12</sup>

Passing is an ever-introduce reality in Auden's poems, stopping life and love. It influences each man, even those of unmistakable quality and stature, similar to Yeats and Freud and Bonhoeffer . It can come as affliction, ailment, or seniority, or through war. Passing is a weapon utilized by tyrants and in addition a characteristic piece of the human cycle of life and demise. Auden does not bashful far from this subject, nor the challenges related with it. Passing stops professions and offers troublesome religious conversation starters, yet the living can convey their messages and rehash their work, but at an expel from the first. Generally, Auden's poems praise life, while we have it, and they straightforwardly confront the way that life is constantly stopped by death somehow.<sup>13</sup>

Auden lived amid the age of the considerable totalitarian despots Hitler, Mussolini, Stalin, and Franco, and saw the ascent of the bureaucratic state. His poems manage both of these issues. Poems including "The Shield of Achilles," "Friday's Youngster," and "September 1, 1939" address the hubris and eagerness that drove tyrants to gather armed forces, indoctrinate their residents, and release war upon the world. He indexes the different ways the administration monitors its residents and tries to lessen them to insights and figures. Governments do all that they can to extinguish the human soul, however Auden's confidence in the

estimation of poetry and also the persevering human soul balances this pernicious propensity.<sup>14</sup>

Auden's poetry can be amusing, light, and sweet, however a considerable lot of his most noteworthy works manage the torment that originates from being human. He composes of the ascent and control of the despots and the stifling bureaucratic express; the quenching of the light of awesome men who have been profitable to the world; the weakening of adoration through unfaithfulness, affliction, time, and demise; the devastating idea of pride and ravenousness; religious uncertainty; fighting; and the carelessness and lack of care manifested by others when somebody is experiencing this agony. At times he endures at others' hands, and now and then he bring it upon himself .<sup>15</sup>

## **1.2 Religion in Wystan Hugh Auden's Poetry**

The vast majority of the poems that Auden composed before his movement to the U.S.A. are to a great extent worried about the mental, social and political issues of man and society, yet just some of them such 'A Mid year Night' and 'Musee des Beaux Expressions' have religious suggestions. However a lot of the

poetry composed by him after his relocation to the U.S.A. is ruled by religious conviction.<sup>16</sup>

Prior, Auden was captivated by the mental speculations of Homer Path and Sigmund Freud, and after that by Marxism, which he discovered, at last neglected to take care of man's issues. He at long last acknowledged Analysis, Freudianism, Marxism, are largely incomplete and monistic clarifications, while Christianity is finished. He starts to understand that Christianity subsumes every single other framework; it is the framework to end all systems. As an outcome, both Brain research and Marxism start to be supplanted by his confidence in Christianity, and thusly, religious conviction starts to figure in his poetry prevalently.<sup>17</sup>

Auden's mom, justifiably an early youth impact was a passionate Christian who had a more than a typical effect on the tyke since Auden's dad was away on war benefit for four essential years. It was his mom who had once taught in Auden the profound esteems and confidence in religion which develop in an articulated way in his poetry.<sup>18</sup>

It was around the year 1939-40 that there came different impacts in the life of Auden which reflected in his different works. These impacts formed his religious and humanistic outlook. It wound up plainly apparent that his slant towards Christianity was developing and his poems were a consequence of this change which was presumably caused because of the different changes throughout his life. In spite of the fact that petitions and his conjuring to God have dependably been a piece of his poems, it was more noticeable in his works that were composed

after his movement in America.<sup>19</sup>

Published around the year 1945 one of his most mainstream religious poems, "Until further notice: A Christmas Oratorio", mirrors his Christian convictions distinctively and unequivocally. It was composed amid the World War II, a standout amongst the most excruciating circumstances ever. Along these lines, it was a help for the writer to make a progress to religion as a help against the tough circumstances. Some of his different poems incorporate "Nones", published in 1951. The poem calls for individuals to regard the torturous killing of Christ.<sup>20</sup>

Auden's religious confidence was revived in the later years as a grown-up; this provoked him to discover comfort from all the wretchedness and strife that he saw around him. It was revived in light of the fact that he had no religious perspectives as a kid and did not put stock in the presence of god. Truth be told, the different encounters in life most likely achieved a religious compromise in the artist and outfitted him towards religious feelings. For Auden, religions implied fellowship as all end up plainly one with God.<sup>21</sup>

### Notes

<sup>1</sup> Ian Parks, W.H. Auden: Poems of the 1930s English Association Bookmarks No. 33 (Leicester:Leicester University Press,1997),p.6.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid,p.8.

<sup>4</sup> W. D. Quesenbery,Auden's Revisions(California: California University Press,2008),p.7.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid,p.8.

<sup>7</sup> Ajaya Kumar Panda, *Style as Meaning: A Stylistic Analysis of W.H.Auden's Poems* ( Sambalpur University: Cambria Press 2013),p.72.

<sup>8</sup> Ibid,p.73.

<sup>9</sup> Temple Cone, "In Memory of W.B. Yeats." *The Facts On File Companion to American Poetry*, vol. 2. 2013,p. 18.  
<http://www.fofweb.com/>.

<sup>10</sup> Edward Quipp, *W. H. Auden and the Meaning of Lyric Poetry*(Edinburgh: Edinburgh University Press), p.2.

<sup>11</sup> John R. Boly, "W. H. Auden's *The Orators: Portraits of the Artist in the Thirties*," *Twentieth Century Literature*, Vol. 27, No. 3,1981, p. 247.

<sup>12</sup> Ibid.

<sup>13</sup> Cleanth Brooks, *Modern Poetry and the Tradition* ( Chapel Hill: University of North Carolina. Press, 1939),p. 244.

<sup>14</sup> Howard Griffin, *Conversations with Auden* ( San Francisco: Gray Fox, 1981),p.57.

<sup>15</sup> Paul Hendon, ed. *The Poetry of W. H. Auden: A Reader's Guide to Essential Criticism* (Cambridge: Icon Books, 2000),p.131.

<sup>16</sup> Maya Shanker Pandey, *The Religious Poetry of W.H. Auden* (California: California University Press,2007),p.98.

<sup>17</sup> Ibid,p.99.

<sup>18</sup> Ibid.

<sup>19</sup> Ajaya Kumar Panda,p,48.

<sup>20</sup> Ibid.

<sup>21</sup> Ibid,p.51.

## **Chapter Two**

### **Religion in Wystan Hugh Auden's "Nones" , "New Year Letter" and "For the Time Being: A Christmas Oratorio"**

"Nones", published in 1951. The poem calls for people to respect the crucifixion of Christ. It is an appeal to the people to refrain from the ills that society is ridden with:

...we have lost our public  
The faceless many who always  
Collect when any world is to be wrecked, (1-3)<sup>1</sup>

This disillusionment of life inspired his future themes and his thoughts. It gradually dragged Auden towards spiritual and religious sentiments which were seen as a very important aspect of his poems in the later stages.<sup>2</sup>

The crucifixion of Christ and man's consequent guilt is the theme of the poem 'Nones.' This poem opens with predictions of the arrival of Christ. According to the poem, the birth of Jesus Christ was predicted by the pagan priests .<sup>3</sup>

What we know to be not possible,  
Though time after time foretold  
By wild hermits, by shaman and sybil  
Gibbering in their trances ..  
(8-11)

The poem highlights that the crucifixion of Christ has already been forgotten by man, "the blood / Of our sacrifice is already / Dry on the grass" (23-25) .This has created a terrible void and an oppressive silence fills the world. The description of Christ's crucifixion and that of the "faceless" crowd that gathers to watch it highlights man's dehumanization. The images of violence that are used by Auden conjure up the condition of the modern world as well, in an effective manner: "Blown up, burnt down, cracked open, / Felled, sawn into two, hacked through, torn apart." After the crucifixion of Christ, a sense of guilt haunts man .<sup>4</sup>

Man loses his creativity. His tasks lie incomplete as his tools like the "Pile driver, concrete mixer, Crane and pick axe" lie unused. Man has been misled by the devil and indulges in behaviour that is lustful. Instead of building the "Just City" he builds brothels where he can have sexual gratification .<sup>5</sup>



... Fat Belial make  
Our wives waltz naked; meanwhile  
It would be best to go home, if we have a home.  
In any case good to rest.(37-40)

Thus, the poem "Nones," as Arthur Kirsch aptly remarks, "focuses most on the consequences of the corrupt human will for the earth as well as for humankind." "Vespers" highlights man's desire to construct the "Just City." Auden contrasts the spirituality of Eden with the materialism of New Jerusalem.<sup>6</sup>

In the last sixth stanza, the poet urges all his five senses to be happy so long as he is alive. He implies that he will feed his senses on all kinds of sense pleasures. But he will not be a sensualist. Before satisfying his senses, he will "find reasons...to face the sky." (57) He means that even when satisfying his senses, he will stay within reasonable limits. And he wants to enjoy every sense object because God has made it so that it may be enjoyed by man. For God's singular command is: "Bless what there is for being".<sup>7</sup>

For Auden, religions meant togetherness as all become one with God. This thought is eulogized in the poem "New Year Letter" in which he says .

we need to love all since we are  
Each a unique particular (2-3)

Auden began the long poem "New Year Letter" in early January 1940. In its opening the poem's speaker adopts the conceit that the poem was written during

the hours between late New Year's Eve and the dawn of New Year's Day. The poem's early drafts make it clear that the impulse behind the writing of the poem was the familiar New Year's resolutions to reform one's character and seek self-knowledge. An epistle written in tetrameter couplets, the poem may be seen as simultaneously ushering in Auden's later style characterized by its civic-minded neoclassical forms and his commitment to Christianity.<sup>8</sup>

Auden took seriously his membership in the Anglican Church and derived many of his moral and aesthetic ideas from Christian doctrines developed over two millennia, but he valued his church and its doctrines only to the degree that they helped to make it possible to love one's neighbor as oneself. Auden's Christianity remained a humble one, constantly aware of mankind's fallibility, but retaining hope.<sup>9</sup>

No route is truly orthodox,  
O once again let us set out  
Our faith well balanced by our doubt,  
Admitting every step we make  
Will certainly be a mistake,  
But still believing we can climb  
A little higher every time. (13-19)

Auden's attention is focused upon the role played by the Devil in human affairs. At the same time, Auden says that the Devil ". . . never tells us lies, / Just halftruths." Thus, ideologies propounded by the intellectuals, Auden suggests, spread confusion and despair among mankind.<sup>10</sup>

O how the devil who controls  
The moral asymmetric souls

The either-ors, the mongrel halves  
Who find truth in a mirror, laughs.  
Yet time and memory are still  
Limiting factors on his will; (46-51)

The third part of the poem deals with theology, philosophy, history and political theory and shows that the quest is for religious faith. Man must tackle the social issues at hand, pay attention to his value system and save himself, from being overwhelmed by the machine age which is adversely affecting his emotional state. The right choices need to be made in order to restructure society. Finally Auden appeals to God for guidance, whom he presents as a unicorn as a dove and as a fish, which are traditional Christian images and signify religious belief .<sup>11</sup>

O Unicorn among the cedars,  
To whom no magic charm can lead us,  
White childhood moving like a sigh  
Through the green woods unharmed in thy  
Sophisticated innocence,  
To call thy true love to the dance,  
O dove of science and of light,  
Upon the branches of the night,  
O Ichthus playful in the deep  
Sea-lodges that forever keep  
Their secret of excitement hidden, (63-73 )

Auden addressed the poem to his friend, Elizabeth Mayer, a German refugee with artistic and literary interests. It is significant that it is conceived as a letter, dependent on the receptiveness and intellectual generosity of its recipient for its reception. In the poem's final lines Auden prays to Elizabeth Mayer, whom Auden identified with the eternal feminine. In the final lines of *Faust* Gretchen, the eternal

feminine, rises and leads the transformed Faust and us onward. Likewise, in the last lines of “New Year Letter,” Auden prays to Mayer, asking her to lead him forward: “may the truth / That no one marries lead my youth / Where you already are” (240). He prays to be led to “truth”, but earlier in the poem he has made it clear that he may never reach (“marry”) that which leads him ever forward.<sup>12</sup>

“New Year Letter” gives the reader the sense of a poetic lyric that has been opened up to and made a part of textuality. In making the effort of following Auden’s dialectic through the poem’s three parts, winding through history and through the many different texts, the reader must contend with a poem which constantly seems to shift its shape and impressions. The poem itself is an experiential process and, though it has an argumentative meaning that the reader can paraphrase or subject that argumentative meaning does not seem to be its main point.<sup>13</sup>

“New Year Letter’s” self-reflexive commentaries and its pervasive note of self-consciousness make reading the poem an act which is concentrated on the “self” that is constructed by the text and which the reader assumes. In fact, this subject position defined by the poem, Deane maintains, is so precise that, once it is constructed by the reader’s reading of the poem, it becomes “an infinite series of its own self-generating occasions”<sup>14</sup>

Since “New Year Letter” is essentially an experiential process, and that textual process has potential capacity to infinitely regenerate itself. “New Year Letter” offers a “complementary account of the status of the reader”.<sup>58</sup> The constructed subject position, he believes *is* the reader and inseparable from the process of reading. And this is exactly how “New Year Letter” defines the

problematic notion of “self”.<sup>15</sup>

each great I  
Is but a process in a process  
Within a field that never closes. (206-208)

But surely what this passage does is underline precisely the tenuousness of the lyric subject and the constructed subject position. Indeed, throughout “New Year Letter,” especially in meta-poetic moments like these, Auden displays an awareness of the tenuousness of the lyric subject and the self. In a later passage, for instance, Auden speculates that knowledge of people and things may be a creation of our dreams and the patterns imposed upon reality by peoples feelings.<sup>16</sup>

“For the Time Being: A Christmas Oratorio” is a lengthy appeal to the people to have faith and not falter in times of travails:

Let us therefore be contrite but without anxiety,  
For Powers and Times are not gods but mortal gifts from God;  
Let us acknowledge our defeats but without despair,  
For all societies and epochs are transient details,  
Transmitting an everlasting opportunity  
That the Kingdom of Heaven may come, not in our present  
And not in our future, but in the Fullness of Time.  
Let us pray (212-218).

Auden believed that the loss of faith in God, the loss of religious values and the loss of Christian beliefs were responsible for the social upheavals that existed then. By turning to religion, he found an avenue through which he could wean people towards the right path and towards righteousness. “He”, says Golo Mann, “no longer expected politics to provide any kind of salvation; disaster rather; and at the very best the avoidance of the worst disaster. What is known as ‘history’ now seemed to him a fundamentally irrational, cruel, hopelessly idiotic process. Instead

of the spirit of universal love which is characteristic of the Left, there came something which was close to global pessimism, modified by a deep sympathy for individual people .<sup>17</sup>

His poems in this period, popularly called “the American period” of Auden, extolled the values of Christianity but never attempted to promote the religion and never stressed the benefits of following Christianity. The poems were more a call to people to follow God and to follow the right path and he connected Christian values to goodness. His poems were more sympathetic in nature, unlike his earlier poems, in which the anguish at the misery of mankind was evident. Having said that, it was also true that Auden’s religious concerns were never to speak of God but of the reasons why man should be religious. His poetry spoke of religion from a humanistic point of view, which said that by following the path of god, man can overcome all the challenges in life and the upheavals that life causes. Auden gained mental strength from his faith in God and expressed that in his poems .<sup>18</sup>

That the main locus of Auden's poetic expression of the Christian spirit is the Carnival also represents a recognition of the fact that poetry by its nature transforms and levels its subject matter into aesthetically pleasing experiences. Auden does not ignore the reality of human suffering or the darker side of religious experience, but poetry is simply not seen to be capable of doing such matters justice. Auden’s concern with the dialectic between man's freedom and his subjection to necessity is also reflected in his love of writing within the restrictions of formal verse patterns.<sup>19</sup>

As Auden described it, the world that Jesus's birth silently, but decisively,

disrupted was one of sophisticated knowledge undermined by philosophical confusion, of political power sapped by moral complacency. "The evil and armed draw near," recites the chorus. "The weather smells of their hate/And the houses smell of our fear. "<sup>20</sup>

The poem was written in oratorio form as a long dramatic musical composition with a chorus, a narrator and all the characters of the Christmas story. Auden had hoped that his friend Benjamin Britten would set it to music -- a task that the distinguished English composer passed by when faced with a text he considered too long. Another composer eventually set an abridged version to music, but, usually, the oratorio is simply read aloud.<sup>21</sup>

Auden's concern in the poem is not simply to speak of the Nativity events but rather to draw out their incarnational impact upon the mundane world of the everyday. And what could be more boring, more deadeningly mundane, than the cabin-fever periods of February? Only a late-winter reading allows access to the deeper layers of meaning in the poem, because for Auden Christmas is ... an annual reminder that God has acted and is acting "to redeem from insignificance"(231) the monotonous sludge of our everyday routines.<sup>22</sup>

The oratorio culminates in the narrator's final words. Christmas has passed and:

Now we must dismantle the tree,/
Putting the decorations back into their cardboard boxes
the moderate Aristotelian city
Of darning and the Eight-Fifteen.
"To those who have seen
The Child, however dimly, however incredulously,
The Time Being is, in a sense, the most trying time of all (242-248).

The moment of completeness is past, and one tempted to seek a renewal of intensity even in some great suffering. Suffering will come in due course, Auden warns, but the challenge now is to recognize the miracle of God's entry into all that is routine and mundane .<sup>23</sup>

In an age as confusing and volatile as the interwar period, it was natural that the main themes in literature among young writers and poets would be the social, political and the economic malaise of the period. Auden was not an exception. His works are noted for its stylistic and technical achievements, its engagement with moral and political issues, and its variety of tone, form and content. He was known as the spiritual physician of his generation. The central themes of his poetry are love, politics and citizenship, religion and morals, and the relationship between unique human beings and the anonymous, impersonal world of nature .<sup>24</sup>

### Notes

<sup>1</sup> Paul Hendon, ed. *The Poetry of W. H. Auden: A Reader's Guide to Essential Criticism* (Cambridge: Icon Books, 2000).

<sup>2</sup> W. H. Auden , *Selected Poems, new edition* (New York: Vintage Books,1979),p.xix . All further quotations are taken from this copy.

<sup>3</sup> Roland Barthes, *Style and Its Image."* *Literary Style: A Symposium* (New York: Oxford University Press, 1971),p. 3.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid,p.5.

<sup>6</sup> J. G. Blair, *The Poetic Art of W. H. Auden* ( Princeton University Press,



1965),p.23

<sup>7</sup> Ibid,p.25.

<sup>8</sup> Ibid.

<sup>9</sup> Walter G. Moss, "W. H. Auden's Wisdom, Faith, and Humor," *Compassion Journal* ,2011,p.2.

<sup>10</sup> Ibid.

<sup>11</sup> Ibid,p.8.

<sup>12</sup> Olivia F. Bustion, *Queering the City of God: W. H. Auden's Later Poetry and the Ethics of Friendship* (Michigan: Michigan University Press,2012),p.57.

<sup>13</sup> Ibid.

<sup>14</sup> Fuller John, *A Reader's Guide to W. H. Auden* (London: Thames and Hudson, 1970), p. 131.

<sup>15</sup> Replogle Justin, "Auden's Religious Leap." *Wisconsin Studies in Contemporary Literature*, vol. 7, no. 1, 1966. *Jstor* . p. 50.

<sup>16</sup> Arthur Kirsch, *Auden and Christianity* (London: Yale University Press, 2005), p. xi-xii.

<sup>17</sup> Ibid.

<sup>18</sup> John Fuller, *A Reader's Guide to WH Auden*. London: Thames and Hudson, 1970), p. 151.

<sup>19</sup> Ibid.

<sup>20</sup> Ibid,p.153.

<sup>21</sup> Gareth Reeves, "Auden and Religion". *The Cambridge Companion to W.H. Auden* ( Cambridge: Cambridge University Press,2004), p. 189.

<sup>22</sup> Ibid.

<sup>23</sup> Samuel Hynes, *The Auden Generation: Literature and Politics in England in the 1930s* (London: The Bodley Head, 1976), p. 255.

<sup>24</sup> Ibid.

## **Conclusion**

During the last few decades of his life, Auden's religious concentration and the works that reflected it moved to some degree. His work is described by an expanding acknowledgment of himself, and a comparing religious feeling of appreciation. He by and large composed all the more agreeably of his body and the local conditions of his day by day life. Auden turns out to be progressively keen on absolution, gratefulness, and petition. Auden was at that point pondering religion in its common and aggregate angles as far as the sacrosanct significance of the body, of the social relations and open commitments of the individuals who

have a place with a congregation.

Accordingly, the poetry that Auden composed which started with an investigation of man's issues and its mental cure, comes full circle with his acknowledgment of the way that it is the Christian confidence alone that can enable man to defeat the blame, uneasiness, injury, depression and other social and political issues that man is looked with.

Auden's Christianity formed the tone and substance of his poems and was for the greater part of his life the focal point of his specialty and thought. It was additionally the part of his life and work that appears to have been the minimum comprehended by his perusers and companions, halfway in light of the fact that he now and then discussed it in suspiciously trivial terms, mostly on the grounds that he utilized Christian vocabulary in ways that, a couple of hundreds of years sooner, may have pulled in the Inquisitor's consideration.

His adaptation of Christianity was pretty much unlimited to any individual who pondered formal foundations, powerful convictions, tribal characters, moral denials, doctrinal orthodoxies, partisan contentions, religious feelings, profound desires, scriptural expert, or some other regular part of individual or composed religion. He demanded that no one but grown-ups can make a religious duty, that the burden of religion on youngsters and youths was absurd.

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