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**Dual of Death and Life in Edna
Millay's**

“Spring ” and “Renaissance”

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(الرحيم الرحمن الله ا بسم)

الظَّالِمُونَ) إِلَّا بآيَاتِنَا يَجْحَدُ وَمَا الْعِلْمُ أُوتُوا الَّذِينَ صُدُّوا فِي بَيِّنَاتٍ آيَاتٍ هُوَ (بَلْ

العظيم الله صدق

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Dedication

First of all ,we are extremely grateful to Allah who helped us to finish this paper .

To our precious parents who supported us by all what we needed and who have raised us to be the persons we are today.

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This paper is consists of two chapters. chapter one deals with Edna Millay life and career ,also ,it focuses on dual of death and life in Edna Millay poetry. Chapter two discusses dual of death and life in Millay's poems "Spring " and "Renaissance"

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

1.1 Edna Millay's Life and Career

Edna St. Vincent Millay was born February 22, 1892, in Rockland, Maine. Edna was the most seasoned of three little girls destined to Henry Dolman Millay, a teacher and school administrator, and his significant other, Cora Buzzelle Millay. Following her graduation in 1917, Millay settled in New York's Greenwich Village and started to help herself by composing. Her first volume, *Renascence: and other poems* (1917), brought her some consideration. She additionally composed short stories under the alias Nancy Boyd. *A Few Figs from Thistles* appeared in 1920. In 1921 she issued *Second April* and three short plays, one of which, *Aria da Capo*, is a delicate but effective satire on war.¹

In 1923 Millay published *The Harp Weaver and Other Poems*, which won the Pulitzer Prize. She additionally wedded Eugen Jan Boissevain, a well off Dutchman. In 1925, they purchased a homestead close Austerlitz, New York. Millay took part in the guard of Nicola Sacco (1891– 1927) and Bartolomeo Vanzetti (1888– 1927), two Italian rebels ,who had been blamed for killing two men in a Massachusetts burglary.²

Numerous individuals trusted that the two men were charged simply because they were outsiders and in light of their political convictions. In 1925, Millay was procured to compose a musical drama with arranger Deems Taylor ; *The King's Henchman* (1927) was the best American musical drama up to that time. That year, after *Sacco* and *Vanzetti* were condemned to death, she composed the lyric, *Justice Denied in Massachusetts*, and furthermore added to *Fear*, a handout on the case.³

Millay's poems *Buck in the Snow* (1928), *Fatal Interview* (1931), and *Wine*

from *These Grapes* (1934). She attempted an emotional discourse on the condition of the world in *Conversation at Midnight* (1937), however the subject was outside her capacity to fathom. She returned to the verse mode in *Huntsman, What Quarry* (1939). The thoughtless articulation of her shock at despotism found in her sonnet *Make Bright the Arrows* (1940) detracted from its power.⁴

Millay's poem *The Murder of Lidice* (1942) was composed because of the obliteration of a Czechoslovakian town by the Nazis. At that point Millay started to lose her group of onlookers; *Collected Poems* (1941) and *Collected Poems* (1943) did not win it back. Millay's last years were obstinate by ailment and misfortune. A significant number of her companions passed on, and her better half's pay vanished when the Nazis attacked Holland amid World War II. In 1944, a mental meltdown kept her in the healing facility for a while. Her significant other kicked the bucket in 1949; on October 19, 1950, she tailed him. Some of her last verse showed up after her death in *Mine the Harvest* (1954).⁵

Edna St. Vincent Millay's ballads' incorporated such points as sex, the freed lady, and social equity. Despite the way that she wrote in standard structures, her subject; her mixed tone, of unconcerned calm, backbone, and uncommon power; and her verse endowments were especially invigorating, in her shot. Millay made five verse sensations at a beginning period in her occupation, including *Two Slatterns* and *a King and The Lamp and the Bell*, a verse created for Vassar College about reverence between ladies.⁶

She was appointed by the Metropolitan Opera House to compose booklet for a musical show formed by Deems Taylor. The outcome, *The King's Henchman*, drew on the Anglo-Saxon Chronicle's record of Eadgar, King of Wessex, and was

portrayed as the most adequately and aesthetically created American musical drama ever to achieve the stage. Inside three weeks, her distributors had gone through four releases of the book. Her conservative verse show *Aria da Capo*, as a scene of Academy Theater in 1949 on NBC.⁷

Regardless of the undeniable change in Millay's basic treatment and the continuous acknowledgment that she involves a critical place inside the setting of twentieth century American verse and, specifically, inside the convention of ladies' keeping in touch with, it must be said that nearby relative investigations of Millay's effect on the up and coming age of American ladies artists presently can't seem to show up.⁸

Millay's place in the pioneer period is without a doubt an impossible to miss one: her regularly individual voice and conventional wonderful structures, for example, the poem, make it hard to consider her an innovator. She is moreover perceived from other trend-setter authors since her works don't show pioneer features, for instance, the private and extremely particular symbolism and old stories of Yeats, the informed proposals and polylingual word use of Pound and Eliot, or the iconoclasm and quirk of Williams and Stevens.⁹

In particular, while the pioneer artists were headed to clear vanguard experimentation by Pound's order to "Make it new," Millay was definitely not. The pioneer development was progressive, and at first glance, Millay appears to oppose this exceptionally trial imaginative counter-current inside history. Accordingly, numerous pioneer researchers neglected to give her the consideration she merits, and this basic disregard is the birthplace of the present defective civil argument encompassing Millay.¹⁰

1.2 Dual of Death and Life in Edna Millay Poetry

Among the most much of the time treated subjects in writing, death present as a topic, image, or plot gadget exists as one of the characterizing components in the written work of current artists, producers, and authors. Interwoven with the birthplaces of writing itself, human cognizance of mortality has for a considerable length of time gave the impulse to reflection on the causes, which means, and nature of presence. Besides, while meds of death are as changed as the essayists who stay in contact with them, analysts have found in current works whether for the stage, in verse, or in arrangement fiction certain clearly described approaches to manage this purpose of about boundless intrigue.¹¹

Current scholars have every now and again displayed passing as a definitive existential issue, one which stimulates repulsive nervousness as it offers a road toward legitimate self-revelation. In like manner, demise is regularly seen inside a bigger setting, as a component of the trademark cycle of decay and reviving, or viewed as a wellspring of laughing, co-chose diverting wraps up by writers of dull spoof and absurdist performance, who regardless see the high reality of their subject. Going in composing also passes on with it an extent of delegate consequences, during the time having been agreed with considerations of pull back into solipsism, escape, separate, and finally with the wellsprings of significance and the arrangement of keeping in touch with itself.¹²

Death is a puzzling truth and furthermore a profoundly individual issue for individuals around the globe. It is a normally happening marvel of the human life cycle. In spite of the way that people understand that end is the normal end of all

lives, in any case it has all the earmarks of being coldblooded and unkind to most of them. People fear downfall since it is a culmination, and it expels something from us or our loved ones. Since death is unfortunate yet unavoidable, it has been unendingly tended to. People's enthusiasm about death for the most part incorporates the probability of death's entrance without want, and the way one will appreciate it.¹³

The point of death has for quite some time been depicted in artistic works. Essayists utilize books, fiction or short stories as the primary devices to introduce their thoughts toward it. In extraordinary compared to other known works of early writing. "Epic of Gilgamesh," in which mortality and yearning for eternity are the principle subjects. The theme of death has been talked about more than once in poetry.¹⁴

Artists just utilize a couple of words to pass on an assortment of pictures while perusers utilize their fluctuated individual encounters and information to upgrade their own translation of a ballad's significance. This is by virtue of verse is generally related to the unavoidable certainties that apply to everybody and human nature. In this way, it gives the idea that perusers are not simply displayed to the craftsmen's viewpoints, yet they similarly obtain new perspectives to add to their own specific experiences from examining the verse.¹⁵

A few faultfinders have respected Millay's otherworldly fearlessness, commenting that the artist unflinchingly confronted the most profound puzzles of the universe and effectively made an interpretation of her experience into a convincing idyllic story .She was perceived by the Victorian custom of funeral home verse, Millay's likewise was affected by Edgar Lee Master's *Spoon River*

Anthology (1915), which was an incredible achievement similarly as Millay was starting her profession.¹⁶

Millay was impacted by Masters' dreams of what the dead may think. She took an interest with Masters a comparable "doubtful vitality" concerning existence in the wake of death. This affecting can be found in her lyric *Mortal Flesh, Is Not Your Place in the Ground?* (1939). However, Millay's entrance to brain science acquainted a possibility with examine all the more profoundly the disguised convictions about biting the dust and the dead.¹⁶

Nancy Milford clarifies in her account that Millay was a heavy drinker, dependent on morphine, and had self-destructive propensities. Furthermore, her impossible to miss destruction, in which she alcoholic a container of wine, toppled down the stairs and broke her neck, raises noteworthy issues about paying little mind to whether it was incidental.¹⁷

Millay's happening topic of death is emblematic of "the impulse to rehash" negative activities. Millay actualize a foolishness that is attached in want to come back to a condition of calm by envisioning herself as dead, or envisioning others as dead.¹⁸

Notes

¹ Nancy Milford (Savage Beauty: The Life of Edna St. Vincent Millay) New York: Random House, 2001), p.3.

² Ibid.

³ Ibid.

⁴ Milford, Nancy. *Savage Beauty: The Life of Edna St. Vincent Millay* (New York: Random House, 2001),p.125

⁵ Ibid.

⁶ Ibid,p.129.

⁷ Jean Gould, *The Poet and Her Book*. New York: Dodd, Mead, 1969.p.34.

⁸ Artemis Michailidou, “gender, body, and feminine performance: Edna St.Vincent Millay's impact on Anne Sexton”. *Palgrave Macmillan Journals*
Stable URL: <http://www.jstor.org/stable/3874409>,p.3

⁹ Jenna Lewis, *The Worlds of Edna St. Vincent Millay* (Appalachian :Appalachian University Press,2015),p.16

¹⁰ Ibid.

¹¹ ygmunt Bauman , *Mortality, Immortality and Other Life Strategies* (Cambridge: Polity Press,1992),p.54.

¹² Ibid.

¹³ Michael Mulkay, *Social Death in Britain* (Cambridge: Blackwell,1993),p.37

¹⁴ Ibid.

¹⁵ Cheryl Walker, “Antimodern, Modern, and Postmodern Millay ”. *Gendered Modernisms: American Women Poets and Their Readers* .Eds. Margaret Dickie and Thomas Trovisano (Philadelphia: Pennsylvania University Press,(1996,p.170

¹⁶ Jon Mills, “Reflections of the Death Drive ”. *Psychoanalytic Psychology* ,2006 , p..373

¹⁷ Catherine Cucinella ‘*Poetics of the Body: Edna St. Vincent Millay, Elizabeth Bishop, Marilyn Chin, and Marilyn Hacker*) New York: Palgrave Macmillan, 2010,(.p.21.

¹⁸ Jenna Lewis‘*The Worlds of Edna St. Vincent Millay*) Appalachian :Appalachian University Press,2015),p.77.

Chapter Two

2.1 Dual of Death and Life in Edna Millay's "Renascence"

One of Millay's first and best-known ballads, to investigate her sentiments all alone passing. Presumably, started in 1911 and completed in 1912, when Millay had completed secondary school and had not discovered an occupation or an approach to go to school, it tended to her sentiments of being bound and covered to death in her little Maine town as a kids' straightforward tallying rhyme.¹

All I could see from where I stood
Was three long mountains and a wood.
I turned and looked another way

And saw three islands in a bay.
...
Over these things I could not see
These were the things that bounded me.²

The issue of her constraint is presented in a straightforward, unbending structure rhymed couplets in poetic pattern, a frame she seldom softens up each of the 214 lines. Over the span of the ballad, Millay's speaker a remain in for Millay herself is choked by the diminutiveness of her quick environment and the vast size and of the universe outside "Enormity made complex" and the persevering passing and agony endured by all of humankind. Hurt and, torment make empathy, however in truth it is the mixed components of godhead, in addition to love, equity, and pity. The torment continues until the point that the moment that she finds no escape nonetheless but death.³

Into the earth I sank till I
Full six feet under ground did lie,
And sank no more there is no weight.
The death she finds wonderful as a discontinuance of agony does not, in

any case, fulfill her for long: after missing the magnificence of the regular world over her grave, softens out of the earth up a cathartic surge of rain. She gets away from her own passing, notwithstanding getting away from the possibility of death in the last stanza, in which she attests the extraordinary energy of the spirit and the heart.⁴

The world stands out on either side
No wider than the heart is wide;
Above the world is stretched the sky,
No higher than the soul is high.

The self-portraying nature of Millay's work is clear in "Renascence," and can't be disregarded in whatever is left of her work. "Renascence," one of Millay's energetic works, solicits the perpetual inquiries from youth: What is the importance of presence? What is being a person? Is there anything extraordinary about being "me" rather than being any other individual. Millay approaches these request by imagining an impeccable soul who looks around and sees simply run of the mill reality, which gives off an impression of being limiting and unacceptable. She by then imagines that soul eclipsed through contact with the monstrosity of an across the board soul. In learning irrelevance, the individual soul grabs the perspective imperative to recognize criticalness. The spirit at that point esteems the world as it is given, regardless of whether it is close to a choked spot encompassed by mountains, woods, a narrows, and islands.⁵

The world merits living in, Millay appears to state to her perusers. In any case, it merits living in most for the individuals who comprehend what the visionary in the ballad has gone to the impediments that have all the earmarks of

being outside are in reality inside. "The heart can push the ocean and land/Farther away on either hand," she says, "The spirit can part the sky in two,/And let the substance of God radiate through." Moving past restrictions, particularly those forced from inside, constitutes bona fide resurrection .⁶

"Renaissance" is a lyric about points of confinement. Over the traverse of the number, the visionary persona, who may have been Millay herself, moves from experiencing limits as covering and contracting to experiencing them as liberating and as the measure of one's significant being. Despite the phenomenal thought of her experiences, the visionary storyteller encounters tribulations fundamental to many: People frequently become disappointed with their conditions, wish for all the more, at that point end up bothered in the event that they get what they wanted.⁷

The character in "Renaissance" feels tightened by the little extent of her prompt world. She is then given a boundless perspective that bothers her until the point when she asks for help. She discovers this help in death and entombment, a circumstance that soon influences her to long forever once more. At exactly that point does she understand the estimation of what she began with: the physical world and its regular breaking points. Her "renaissance," or resurrection, is mental, not physical. She comes back to a world indistinguishable to the one she at first relinquished however observes it through new eyes.⁸

In "Renaissance" Millay discovered her graceful voice, as well as set up the philosophical, scholarly, and otherworldly establishments of her whole oeuvre. As commentators have brought up, the central topic of Millay's ballad, demise and revival, characterizes each artist's fate, as he or she battles to discover

interminability in the composed word. "In Renascence" James Gray has expressed, "Edna Millay reported the subject to which four more many years of her life were to be spent in the most extreme sort of fixation." Furthermore, in the sonnet Millay portrays demise and resurrection as a lived, felt involvement, not as a philosophical or religious issue. In reality, as pundits have watched, Millay passes on significant lovely, even supernatural, encounters to the peruser through her astonishing utilization of suggestive yet basic dialect and convincing imagery .⁹

While the writer at last grasps life enthusiastically, finishing up her verse on a resoundingly affirmed and certain note, it is in like manner legitimate, as Gray has watched, that Renascence drives the peruser into the labyrinth of the craftsman's inward life, in which the mind-boggling significant forces that shape a man's life are never settled. Edna Millay showed the inward presence of the spirit as reliably a conflict of successful forces. The will to live and the will to pass on are essentially at war in "Renascence".¹⁰

2.2 Dual of Death and Life in Edna Millay's "Spring "

Also, in "Spring," Millay disregards the desires of her perusers by utilizing a widespread picture against its standard reason. The picture of spring is typically one of life, resurrection, fruitfulness, and happiness. Nonetheless, Millay's speaker watches the characteristic scene with skepticism, seeing something negative about each picture that would as a rule be sure. The speaker indicates that the leaves open stickily, the sun is hot, and the crocuses have spikes. At in any case, it is difficult to appreciate why the speaker is so disquieting when she is inside seeing sprouting life, however the speaker by then abnormally points out the consistent proximity of death despite when downfall isn't clear. Be that as it may, life is all that can be

seen, the speaker understands that there are the cadavers of men underground whose brains are being eaten by disgusting parasites. The affirmation isn't at all delicate or sentimental .¹¹

Indeed, the speaker despises spring itself for its endeavors to occupy her with its excellence, saying "April/Comes like a moron, chattering and strewing blooms" . While Millay's verse reflects an insightful assertion of death, her perspective toward it is feeling and disdainful. She portrays the new life that begin from the loss of old life, yet industriously decreases to conform to other specialists' romanticizing by valuing its perfection. Truth be told, she amusingly draws upon the undeniably basic sentimental symbolism of eternal life and basically spits upon it by concentrating just on the obnoxious symbolism related with life sprouting from death.¹²

In spite of the fact that she recognizes passing, Millay appears to battle seeing its motivation. Indeed "Regret," which for nearly the whole ballad appears the most tolerating of death, closes with the speaker conceding she doesn't know why life must go on a while later. After the speaker's better half kicks the bucket, she utilizes his possessions as pre-worn stuff for their youngsters, empowering them that life must go on and the dead should be forgotten.¹³

Notwithstanding, the speaker herself does not trust the consolation she offers her kids. For Millay, conveying new life isn't adequate to impact going to give off an impression of being beautiful and recouping and she without a doubt does not welcome any undertakings to possess her from death's relentless proximity. "Spring" is usually seen as the time when the world comes back to life. It is when revealed stretches round out with extravagant green leaves and a variety of animals

can be seen moving toward their endeavors. In any case, the writer, Edna St. Vincent Millay, plays against this discernment in her ballad, "Spring," which lets us know in furious and irritatingly limit dialect that the magnificence of nature can't adjust for the presence of death.¹⁴

To what purpose, April, do you return again?
Beauty is not enough.
You can no longer quiet me with the redness
Of little leaves opening stickily.
I know what I know.

Her poem in like manner goes more remote than that, outlining the considerable qualities of nature one finds in the spring as only a lie that can give us a false sense that passing doesn't exist. The melody decays to appreciate the lie and rather depicts end with a practical and stunning picture. Toward the end, in a state of existential misery, the speaker of the number depicts life as crazy: "Life in itself/Is nothing,/An unfilled container, a flight of uncarpeted stairs," she says, in words that resound Shakespeare's renowned lines from Macbeth that disclose to us life is "a tale/Told by an idiot, full of sound and fury,/Signifying nothing."¹⁵

The speaker also reveals to us that it isn't sufficient that "yearly, down this hill, / April / Comes like an idiot, babbling and strewing flowers," which calls up the picture of the destined character Ophelia in Hamlet, who, having gone distraught, distributes blossoms. The lyric upgrades this feeling of frightfulness by portraying the new existence of spring in a way that calls up thoughts of savagery and passing. Here, she utilizes the natural word, spikes, which calls up a moment importance of something undermining and pointed, and she alludes to "...the redness/Of little leaves opening stickily," which brings out a relationship to wounds and blood. As a result, the sonnet covers pictures of death in its depiction

of new life in nature, along these lines exemplifying its own subject, which is that the unpleasant truth about mortality is ineffectively covered up in the presence of resurrection in the spring .¹⁶

"Spring" remains as opposed to another sonnet by Edna St. Vincent Millay, "God's World," where distinctive dialect is utilized to remark on another part of nature, and express an alternate perspective. That lyric portrays pre-winter, which is the season before the "passing" of winter, as a period of incredible magnificence while, incidentally, in this ballad, spring, the season customarily observed as a period of resurrection, is rather connected with thoughts regarding death.¹⁷

"Spring" denotes another hand over Millay's verse ,the lyric contains no pointless words, introduces its pictures straightforwardly and outwardly, and is composed in free verse. The sonnet's eighteen lines reduce on the page until the point when the seventeenth line is just a single word long, reverberating the extending surrender all expectations regarding the lyric as Millay's speaker withdraws ever advance far from the outside world. Millay starts by straightforwardly tending to the month: "To what reason, April, do you return once more?" The great punctuation to spring and the convention of the inquiry, serve to complexity and temper its impoliteness, as the inquiry is basically "what the heck are you doing here?" This first line cautions us that something isn't right in Millay's universe obviously April should come back once more .¹⁸

This wonderful line is a transitory diversion, as sticky confections, from the rising depression, until the pont when Millay unexpectedly proceeds with "I recognize what I know." She doesn't uncover what it is she knows for the following couple of lines, as she again depicts the spring development, this time

without the delight of the red leaf picture: "the sun is hot" and the crocuses are "spikes," as she coldly "watches" them, with none of the joyful consideration she gave the little takes off. She expresses that the earth smells "great," without specifying how. At that point, coldly and amusingly, she says "it is evident that there is no passing." "obvious" raises the well-known adage about appearances being beguiling, which she underpins by asking, snidely, what this appearance implies.¹⁹

The primary line may have been limit, however through these lines the lyric slides into more prominent sharpness about the learning of death, and thus into intensity about existence. "Life in itself/Is nothing," Millay proclaims, at that point occupies this crude clamor into similitude: "An unfilled container, a flight of uncarpeted stairs". "It isn't sufficient" that April, similar to the bound Ophelia, "Comes like a dolt, jabbering and strewing flowers".²⁰

The minor information of mortality is crushingly discouraging to Millay in "Spring," to such an extent that even the resurrection of the whole half of the globe can't comfort her, yet she reliably powers this feeling into lovely structures that make a stride once again from crude intensity. She frames her inconsiderate request of April in formal dialect. The flawless picture of the little leaves takes after the primary limit explanation that "excellence isn't sufficient". The sickening acknowledgment that demise exists even amidst a lovely spring is disguised in mockery and the similarly astonishing statement that life is nothing is quickly tempered with illustrative yet separating representations, holding her fear and distress under control with a poise, very nearly a gravity of feeling, Millay completes a fragile hit the dance floor with her subject and with her feelings, recognizing the profundity of her bitterness and awfulness in a securely separating

way .²¹

Notes

¹ Emily Teague, *Dirge Without Music: Death in the Poetry of Edna St. Vincent Millay*(North Carolina: North Carolina University Press),p.5

² Edna St. Vincent. Millay, *Collected Poems* (New York: Harper and Row,

1956),p. 77.All further quotations are taken from this copy.

³ Leonard L. Shengold, “Haunted by Parents A Literary Example of Change Meaning Loss: Edna St. Vincent Millay.” *The Psychoanalytic Quarterly* 73.3 (2004),p. 717.

⁴ Ibid.

⁵ Ibid,p.718.

⁶ Ibid.

⁷ Cheryl Walker, Antimodern, Modern, and Postmodern Millay. *Gendered Modernisms: American Women Poets and Their Readers* (Philadelphia: Pennsylvania University Press, 1996),p. 170.

⁸ Ibid.

⁹ Emily Teague,p.7

¹⁰ Ibid.

¹¹ David Perkins, *A History of Modern Poetry: From the 1890s to the High Modernist Mode* (Cambridge: Harvard University Press, 1976),p.32.

¹² Ibid.

¹³ Ibid.

¹⁴ John Timberland Newcomb, “The Woman as Political Poet: Edna St. Vincent Millay and the Mid-Century Canon. *Criticism* 37.2 (1995),p. 261. *JSTOR*

¹⁵ Ibid.

¹⁶ Ibid,p.265.

¹⁷ Jon Mills, “Reflections of the Death Drive.” *Psychoanalytic Psychology* 23.2

(2006),p. 373.

¹⁸ Emily Teague,p.12

¹⁹ Ibid.

²⁰ Ibid.

Conclusion

Death is maybe the main word that can all the while strike forceful feelings of dread, aching, interest, trouble, and expectation into human hearts

notwithstanding outperforming love. Moreover, nearby love, passing has ended up being one of the staggering points of human endeavors. Analysts have mulled over close passing experiences and tried to choose the greatness of the human soul, religious pioneers have endeavored to comprehend how to cheat end through grabbing the best the considerable past, and skilled workers have grasped to suitably and impeccably express those brain boggling feelings about death.

The topic of death can be effortlessly followed all through Millay's work, from the soonest examples of frightfulness and yearning in "Renascent" completely through a portion of the last sonnets she composed. In spite of the fact that this subject is effectively followed, the idea of "topic" is more tricky; an awesome number of definitions flourish for a term that appears at first so clear as crystal. One, that topics are associations between gems and lived involvement, demonstrates that this passing subject in Millay's work can be utilized to interface her work to her life.

"Spring" at the outset, this poem does not appear to be to a great degree important. In any case, the time amid which it was composed, clarifies the lyric's actual significance since it is after World War. Millay has picked her words amazingly deliberately when composing this poem. She enigmatically depicts the genuine significance and subject of this writing.

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