Mammary Landscapes and Mother’s Figure: Vengeance and matrilineal legacy in the poetic drama of W.H. Auden

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ABSTRACT
This article will focus on The Ascent of F6 (1936) and work back to Paid On Both Sides, as both plays explore the psychological malaise of the protagonist and the domineering influence of the mother to striking effect. These dramas find their central protagonists grappling with the malignant influence of mothers who compel the climactic acts of revenge through the neurotic anxiety they have engendered within their sons. The first act of vengeance examined is figurative and illusory as the mother of the Ransom brothers pits her neurotic sons against each other in an Oedipal battle for glory or favour in F6. The second, more formative, action to be examined is literal and physical, as the matriarchs of Paid’s Nower and Shaw families demand that their remaining sons commit acts of murderous revenge for slain fathers and brothers. Both are undoubtedly responses to the psychic deprivation and distress caused by the mother characters and their divided affections for their sons. While much work remains to be conducted in gendered approaches to the study of these texts, this article will explore the significance of vengeance and matrilineal legacy in W.H. Auden’s poetic drama and locate this theme within the context of his poetry from the late Twenties to the late Thirties. This study anticipates further discussion of the role of matriarchal figures and gender debates arising from post-war literature.
The great poet's death goes unnoticed both by man and nature: human life goes on as usual, and so does nature. Secondly, in the traditional elegy the dead is glorified and his death is said to be a great loss for mankind at large. But Auden does not glorify Yeats. He goes to the extent of calling him 'silly' and further that his poetry could make nothing happen. "Ireland has her madness and her weather still." Thus, Auden reverses the traditional elegiac values and treats them ironically. Although, apparently the poem is an elegy, Auden reverses and departs from the kn His poetry frequently recounts, literally or metaphorically, a journey or quest, and his travels provided rich material for his verse. He visited Germany, Iceland, and China, served in the Spanish Civil war, and in 1939 moved to the United States, where he met his lover, Chester Kallman, and became an American citizen. With the farming of a verse Make a vineyard of the curse, Sing of human unsuccess In a rapture of distress; In the deserts of the heart Let the healing fountain start, In the prison of his days Teach the free man how to praise. From Another Time by W. H. Auden, published by Random House. Copyright © 1940 W. H. Auden, renewed by the Estate of W. H. Auden. Used by permission of Curtis Brown, Ltd. From Another Time by W. H. Auden, published by Random House. He was an English- American poet applauded especially for his technical and stylistic achievements and for his ability to write in any form of verse. He rose to fame with 'Poems' published in the year 1930. His most notable works include 'Funeral Blues', 'September 1, 1939', 'The Age of Anxiety' and 'For the Time Being'. He won the Pulitzer Prize in Poetry in 1947 for The Age of Anxiety. A man both controversial and influential, Auden died in the 1973 of natural causes. About 'O what is that Sound'. From the comfort of his home, the speaker sees the valleys and his neighboring houses which are all referred to in the poem. Poetic Devices in O What is that Sound. Stanza: The poem has 9 stanzas of 4 lines of verse each. Rhyme and Rhythm: The poem has a rhyme scheme of ABAB in each stanza.