

Summarise Walt Whitman's Song of Myself (Stanzas 6-10)

Poet Walt Whitman delves deeply into themes of spirituality, democracy, nature, and the ego in his groundbreaking work *Song of Myself*. Grass in particular becomes a metaphor for life and death in Sections 6-10, as Whitman celebrates the immortality of the soul, identifies with all humanity, and expands his philosophical worldview. The poet becomes a symbol of humanity in these passages, which mark a transition from an inward focus to an outward, cosmic identity. In *Song of Myself*, sections 6-10 show how Whitman expands his poetic vision philosophically and thematically. Grass serves as a metaphor for his investigations into the meaning of existence, mortality, and immortality. He recognizes the inherent divinity in each person, believes in the union of body and spirit, and rejoices in the boundless and holy self. Both the United States and nature are seen by Whitman as emblems of democracy and equality on a global scale. Through these passages, *Song of Myself* becomes a seminal piece of American literature and a statement of contemporary poetic awareness by establishing the poet as a cosmic, democratic, and spiritual voice.

Section 6: The Grass as a Representation of Democracy, Life, and Death

A little boy asks, "What is the grass?" in Section 6, introducing Whitman's now-iconic symbolic query. The poet presents a variety of interpretations rather than a straightforward solution, indicating his inability to do so. For all people, wherever, grass

represents the majesty of God's creation and the inherent equality of all people. Grass is portrayed by Whitman as "the handkerchief of the Lord," alluding to his pantheistic belief in the divine presence in all things natural. Additionally, he views grass as a "hieroglyphic," a metaphor for the inherent worth and dignity of every human being regardless of their background, socioeconomic status, or location.

By calling grass "the beautiful uncut hair of graves," the poet draws even deeper connections between the two concepts. Like how grass sprouts from dead bodies, he says that death is not the end but a transition. The transcendentalist faith in the soul's immortality and the unending nature of life is reflected here by Whitman. Section 6 lays the intellectual groundwork for the poem by drawing connections between democracy, nature, and death.

Section 7: Honouring Eternity and the Universal Identity

In Section 7, Whitman elaborates on his concept of immortality and portrays the self in a limitless and everlasting light. He dismisses conventional worries about death by stating that both birth and death are blessings. He symbolizes the continuation of existence by claiming to exist with both the dying and the newborn. According to Whitman, everyone is "immortal and fathomless," but the majority of people don't realize this.

By saying that his existence cannot be erased like a child's painting or measured by scientific instruments, the poet declares his own immortality and spiritual majesty. His simple statement, "I exist as I am, that is enough," highlights the importance of loving and celebrating oneself. In this passage, Whitman expresses his transcendentalist views and his conviction that the

human person is fundamentally holy.

Uniting the Physical and Emotional Selves and Fostering Global Understanding

Section 8 delves into Whitman's all-encompassing humanist vision and the oneness of body and spirit. By dubbing himself "poet of the Soul" in addition to "poet of the Body," he challenges the conventional wisdom that distinguishes between the material and immaterial halves of human life. Whitman claims to be a poet of "wickedness" in addition to benevolence, demonstrating his acceptance of the duality inherent in human nature.

Never one is left out of his poetic vision; he sees himself in slaves and masters alike, in the downtrodden and in the mighty. "I am the man, I suffered, I was there," Whitman says, showing extreme empathy and putting himself in the shoes of another person. Here he articulates his democratic ideal and his faith in humanity's inherent equality and interdependence.

Section 9: Belonging to America and the Natural World

The open doors of a country barn, vistas of harvest, and the simplicity of rural America are described in Section 9, in which Whitman extols nature and rural life. The famous sentence "I lean and loaf at my ease observing a spear of summer grass" shows his conviction in the spiritual importance of ordinary objects and his thoughtful attitude toward nature.

Whitman states that every part of his body originates from the same soil and air, highlighting his profound connection to American soil and identity. In an effort to establish himself as an exemplar of American culture, he boasts about his American

origin and family history. Symbolizing a lifelong quest for self-discovery and poetry invention, this part represents the start of his literary journey that he believes will last till death.

Section Ten: The Poet as Democracies' Advocate

As Whitman journeys across society and identifies with numerous characters and scenes, the span of the poem expands in Section 10. For a while, he forgoes religious dogma and academic institutions in favor of firsthand knowledge and the boundless vitality of nature. He absorbs the city's inhabitants, including its fisherman, workers, lovers, fugitive slaves, and himself.

Whitman positions himself as a prophet of democracy who transcends nationality, class, and age. His description of the United States as "a nation of many nations" highlights the equality and variety of its citizens. True democracy, he says, implies everyone has the same rights and possibilities, and he refuses to accept anything that isn't equally open to everyone. Here the poet takes on the role of a global humanist and representative of American democracy.