The same stream of life that runs through my veins night and day runs through the world and dances in rhythmic measures. It is the same life that shoots in joy through the dust of the earth in numberless blades of grass and breaks into tumultuous waves of leaves and flowers. If rom Gitanjali - Rabindranath Tagore





Lesson 7 Introduction to Poetry

POETRY

Read the following poem. I

IF

If you can keep your head when all about you Are losing theirs and blaming it on you; If you can trust yourself when all men doubt you, But make allowance for their doubting too; If you can wait and not be tired by waiting, Or being lied about, don't deal in lies, Or being hated don't give way to hating, And yet don't look too good, nor talk too wise:

If you can dream: and not make dreams your master, If you can think: and not make thoughts your aim; If you can meet with Triumph and Disaster, And treat those two imposters just the same; If you can bear to hear the truth you 've spoken Twisted by knaves to make a trap for fools, Or watch the things you gave your life to, broken, And stoop and build, em up with worn-out tools.

If you can make one heap of all your winnings, And risk it on one turn of pitch-and-toss; And lose, and start again at your beginnings And never breathe a word about your loss; If you can force your heart and nerve and sinew To serve your turn long after they are gone, And so hold on when there is nothing in you Except the Will which says to them : Hold on!

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If you can talk with crowds and keep your virtue, Or walk with kings: nor lose the commons touch, If neither foes nor loving friends can hurt you, If all men count with you, but none too much; If you can fill the unforgiving minute With sixty seconds ' worth of distance run ___ Yours is the Earth and everything that 's in it, And which is more you'll be a Man, my son!

Rudyard Kipling

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Activity 1

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1.1 This poem is an instructional or didactic poem - a poem that teaches us how to conduct ourselves in life and face its ups and downs with tremendous balance of mind.

(a) If the idea incorporated in the first two lines of the poem above were to be paraphrased in prose, it would read thus:

"If you are able to keep a cool and calm head even when you see the people all around you are losing their composure and holding you responsible...

- (i) In which one of the two, the poetic form or the paraphrase, is the main idea expressed in fewer words?
- (ii) Which of the two has a more visible form or structure? The different length of the lines in every pair of lines gives the poem a distinct structure. What is the other tool used by the poet that makes his written words "a creative piece of poetry"?

1.2 Now paraphrase the rest of the poem in prose form. Which is more readable---the poem or your paraphrase of the poem?

FORMS OF POETRY

Lyric

To begin with, the Greeks defined a lyric as a song to be sung to the accompaniment of a lyre (a stringed musical instrument) - hence the name Lyric. Even today, a song is called a lyric; for example, the songs in a musical play or film are also known as lyrics. [Also, we refer to the words of a good, personal and subjective song as its lyrics. e.g. Bryan Adam's song from "The Batman and Robin" "Look into my eyes....."]



A lyric is a fairly short poem. It usually expresses the feelings and thoughts of a single speaker, who may or may not be the poet. In it, the speaker expresses a state of mind, a mood or a process of perception, thought and feeling. The bulk of all poetry in various languages, not just English, is comprised of the lyric. Alyric is mainly divided into stanzas.

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A. Read the following lyric by Emily Dickinson.

Hope is the thing with feathers That perches in the soul, And sings the tune without the words, And never stops at all.

And sweetest in the gale is heard; And sore must be the storm That could abash the little bird That kept so many warm.

I've heard it in the chilliest land And on the strangest sea; Yet, never, in extremity, It asked a crumb of me.



- (i) On the basis of its length, does the poem qualify as a lyric?
- (ii) What is the poet's perception or view of hope?
- (iii) The following poetic devices have been used in the poem: metaphor, personification. Cite the lines where these figures of speech have been used.

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a. Metaphor:....

b. Personification:.....

This section will look more closely at literary writing and the techniques that facilitate it. Poetry is always believed to be creative and each poem is new and original carrying within it both the idea and the personality of the poet. On a given theme the creative products in poetry will be diverse in form, nature and perspective.

Activity 2

- A. Work in small groups of 5-6 and make a list of three things that you would like to write about. Here are some ideas: Mother, beauty, a child, happiness or nature. Feel free to make your own list.
- B. Next, work collaboratively and write a poem on any one of the things in your list.
- C. Exchange your poem with other groups and consider them in the light of the following:



Theme	Length of the poem	Embellishment in language like similes, metaphors, alliteration etc.	Perspective i.e. how the poet looks at the subject	What you like best in the poem

We discussed good writing and style at length in the previous sections. Let us now consider some of the techniques like figures of speech that a poet may use for effectiveness: to evoke a feeling, create a mood or conjure mental picture.

Figures of speech

Often a writer does not write a thing plainly but brings about an implication or explicit comparison or an image that brings out the meaning more forcefully. In short, it is not calling 'a spade a spade'. Thus Shakespeare, while describing the world says, 'The world is a stage and we are its players. This is figurative use of language.

Poetry is the discreet use of words in patterns that help to create the context, make it appealing and build mental pictures, as has been seen in the previous section of the chapter.

There are further embellishments that make a poem memorable, and brilliant evoking finer feelings. These are techniques that help in ordering words in certain patterns so as to crystallize an abstract idea, provide comparisons and aid visualisation. These are briefly discussed below:

1. *Personification* : It is a figure of speech in which discussed objects or abstract ideas are presented or expressed in such a way that they appear to be endowed with human qualities or action.

e.g. ..., the storm roaming the sky.

2. Simile : It is a stated comparison between two unlike objects, using the words "like" or "as" to assist the comparison.

e.g. ... "the storm roaming the sky uneasily like a dog looking for ..."

3. *Alliteration* : It is the close repetition of consonant sounds, usually at the beginning of words. It is also called the *"head rhyme"* because of the repetition of sounds at the beginning of words.

e.g. "To sit in solemn silence in a dull, dark dock...

... From a cheap and chippy chopper on a big, black block!"

4. *Metaphor* : Unlike the simile, in which two unlike things are compared explicitly with the help of words "*like*" or "*as*", metaphor is an implied comparison between unlike things without the words '*like*' or '*as*'.

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e.g. "We are tapers, and at our own cost die."

In the poem 'Hope is the thing' Dickinson defines hope with the metaphor of a bird.)

5. Onamatopoeia: It is the use of the sounds of which express or reinforce their meanings. Certain words such as 'his', 'bang', 'bow-wow' initiate the sounds they represent.

e.g. "Over the cobbles he clattered and clashed in the dark innyard."

There is another figure of speech that the above example contains. Can you identify it?

Hyperbole : In it, the effect is achieved by intentional exaggeration. Like many 6. other figures of speech or 'expression' (personification, onomatopoeia, simile), hyperbole occurs in ordinary speech as well as in verse.

e.g. 'They were packed in the subway like sardines."

Hyperbole helps to convey qualities of enormity of emotions and intensity of perception.

7. *Transferred Epithet*: It is the figure of speech where in an adjective (epithet) is used to describe a noun to which it does not normally apply.

e.g. "The ploughman plods homeward his weary way.

The word "weary" means tired and guite normally it should have been used to describe the ploughman (the farmer). For, it is the ploughman who is weary, not the way (path). The poet has very deftly transferred (or shifted) the placement or position of the word 'weary' before 'way' instead of 'ploughman'.

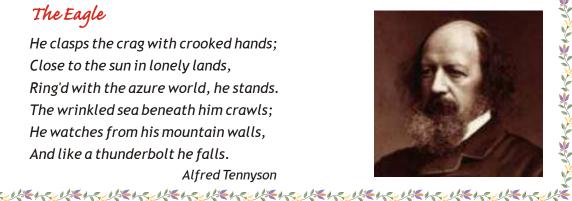
IV. Reading a Poem

Read the following poem.

The Eagle

He clasps the crag with crooked hands; Close to the sun in lonely lands, Ring'd with the azure world, he stands. The wrinkled sea beneath him crawls; *He watches from his mountain walls,* And like a thunderbolt he falls.

Alfred Tennyson





Tick the figures of speech you think the poet has used in the given lines.

- (i) *"He clasps the crag with crooked hands..."*(a) metaphor (b) simile (c) alliteration
- (ii) "The wrinkled sea beneath him crawls..."(a) personification (b) onomatopoeia (c) simile
- (iii) "And like a thunderbolt he falls."(a) metaphor (b) simile (c) hyperbole

Activity 3

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Read the poem "Written in March" by William Wordsworth and do the exercise that follows:-

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THE Cock is crowing, The stream is flowing, The small birds twitter, The lake doth glitter, The green field sleeps in the sun; The oldest and youngest Are at work with the strongest; The cattle are grazing, Their heads never raising; There are forty feeding like one!

Like an army defeated The snow hath retreated, And now doth fare ill On the top of the bare hill; The plough boy is whooping--anon--anon: There's joy in the mountains; Small clouds are sailing, Blue sky prevailing; The rain is over and gone!

William Wordsworth

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- a) In pairs, discuss and describe the mood of the poet. What is the reason for him to be in this particular state of mind?
- b) Think of the short and fast paced lines in the poem. If the lines had been longer, how would the poem had read?
- c) Why do you think that the poet has 'constructed' the entire poem in the present tense?
- d) How would the mood of the poem change if the lines were written in the past tense, like

"The cock was crowing,

The stream was flowing,

The small birds twittered,

The lakes and streams glittered...."

e) Name the figures of speech William Wordsworth has used in the first two lines of the second stanza.

Activity 4

Discuss in small groups of 5-6 students.

In what way have the two *tools* or literary devices used by the poet helped him to *re-create* the picture of the landscape at this time of the year in the English countryside.

Activity 5

Write a short poem on any particular aspect of the environment / season / day of the week / month that makes you feel happier than usual.

What is Poetry ?

Wordsworth defined poetry as "the spontaneous overflow of powerful feelings." 'Emily Dickinson said, "If I read a book and it makes my body so cold no fire ever can warm me, I know that is poetry.' Since poetry is a personal experience both for the poet and the reader, definitions of poetry vary according to individual perception.

The word poetry is derived from the Greek word, 'poiesis' which means "making" or "creating". 'As a form of art in which language is used for its aesthetic qualities in addition to, or in lieu of, its ostensible meaning, poetry may be written independently, as poems, or may be the mode of other forms such as drama.

The German writer, Johann Wolfgang Goethe wrote, A man should hear a little music, read a little poetry and see a fine picture (painting) every day of his life in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul.

Non-literal use of words, devices such as alliteration and rhyme and employment of figures of speech are the most notable features of poetry.

Poetry often expands the literal meaning of the words to evoke emotional or sensual responses. Devices such as assonance, alliteration and rhythm achieve musical or incantatory effects. Ambiguity, symbolism, irony and other stylistic elements of poetic



diction enrich a poem and yield multiple interpretations. Similarly, metaphor and simile create a resonance between otherwise disparate images arousing a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm.

Some forms of poetry are specific to particular cultures and genres, responding to the characteristics of the language in which the poet writes.

a) Here is a much admired poem by William Wordsworth.

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Daffodils

I wandered lonely as a cloud That floats on high o'er vales and hills, When all at once I saw a crowd, A host, of golden daffodils; Beside the lake, beneath the trees, Fluttering and dancing in the breeze.

Continuous as the stars that shine And twinkle on the Milky Way, They stretch in never-ending line Along the margin of a bay: Ten thousand saw I at a glance, Tossing their heads in sprightly dance.

The waves beside them danced; but they Out-did the sparkling waves in glee: A poet could not but be gay, In such a jocund company: I gazed ___ and gazed __ but little thought What wealth the show to me had brought:

For oft, when on my couch I lie In vacant or in pensive mood, They flash upon that inward eye Which is the bliss of solitude; And then my heart with pleasure fills, And dances with the daffodils.

William Wordsworth, (1770-1850)



b) Now read this 20th Century poem by Pablo Neruda. The tone and temper are different but the elements of poetry are common in the two poems.

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Tower of Light

O tower of light, sad beauty that magnified necklaces and statues in the sea, calcareous eye, insignia of the vast waters cry of the mourning petrel, tooth of the sea, wife of the Oceanian wind, separate rose from the long stem of the trample bush that the depths, converted into archipelago, O natural star, green diadem, alone in your lonesome dynasty, still unattainable, elusive, desolate like one drop, like one grape, like the sea. Pablo Neruda



Activity 1

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Read the poems aloud once or twice. Then read them silently and complete the following:

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1.	The subject of the poems	a)
		b)
2.	The feeling of the poet : wor	nder/surprise/sorrow?
	a)	
	b)	
3.	Have the subjects been trea	ted like humans? Pick the lines that indicate this
	a)	
	b)	
4.	In poem a) what provides ', diadem' (crown)?	<i>jocund company</i> ' and in poem b) what is like a 'green
	a)	
	b)	



A poem on a page looks different from prose. This is because of its metre. **Metre** is the most obvious difference between prose and poetry, each line in a poem is measured in terms of syllables and accent. Second, in poetry there are devices such as rhyming and repetition of sounds. Third, in poetry, images (verbal pictures) and figures of speech (simile and metaphor etc.) are more numerous. Fourth, and above all, good poetry has an intensity of expression where much is said in a few words. Sylvia Plath, a modern English poet, when asked why she had written only one novel, said that she had very little time. So, great poetry breezes ages in moments with a perfect merging of matter and form.

As an example, here are the first four lines from William Blake's 'Auguries of Innocence'.

To see a world in a grain of sand, And a heaven in a wild flower Hold infinity in the palm of your hand, And eternity in an hour.

William Blake

What makes poetry?

To a fortunate few among us, the love of poetry comes naturally.

But for most of us, poetry has been, at least secretly, a bit difficult to approach and comprehend. And yet, if one is a little patient and is willing to give it a second chance, poetry grows on the psyche gradually through its representation of the "genuine", and one begins to appreciate it.

There is no single answer as to what is so compelling about poetry. Most people who have attempted to define its distinctive qualities seem to agree that it requires a certain kind of attention from the readers. Thus, the question arises. What is that in poetry which captures our attention instantly? Perhaps it was Shelley who came the closest to the truth when he pointed out that poetry *"makes the familiar objects be as if they were not familiar."* Indeed poetry, by association, renders the known, everyday words, objects and experiences unfamiliar, startling and profound.

Defining Poetry

- 1. Given below are a few definitions of poetry. Read these carefully.
- Α.

Poetry "is a spontaneous overflow of powerful feelings."

William Wordsworth Preface to Lyrical Ballads B. Poetry is "simply the most beautiful, impressive and widely effective mode of saying things – hence important"

Mathew Arnold

C. "Poetry is the rhythmical creation of beauty in words."

Edgar Allan Poe

D. Poetry is "a fresh presentation of images and experiences through a conscious use of language."

Anonymous

E. There is something about (poetry which is) beyond prose logic, there is mystery in it, not to be explained, but admired.

Edward Young British Poet

Activity 7

In groups, discuss the meaning of each of these definitions. Identify the features that you relate poetry with. List these here.

Now, frame your own definition of poetry.

For writing poetry, it is imperative to understand that a good poem goes beyond mere words. It is the intangible capturing of an experience which is best expressed in that poem. Any poem that can be completely analysed or paraphrased cannot be called a poem in essence, but is best described as versified or emotive prose.



Poems are an act of discovery and require a distinctly different approach (as compared to prose) to write and to be understood.

A poem expresses the unique individuality of its poet along with the social themes and issues. The language of poetry requires special attention, whether it is measured or stylized, or whether it recreates the common speech of man.

Read the poem given below

PIANO

1

- Softly, in the dusk, a woman is singing to me;
- Taking me back down the vista of years, till I see
- A child sitting under the piano, in the boom of the tingling strings
- And pressing the small, poised feet of a mother who smiles as she sings.

In spite of myself, the insidious mastery of song 5 Betrays me back, till the heart of me weeps to belong To the old Sunday evenings at home, with winter outside And hymns in the cosy parlour, the tinkling piano our guide.



So now it is vain for the singer to burst into clamour With the great black piano appassionato. The glamour Of childish days is upon me, my manhood is cast

Down in the flood of remembrance, I weep like a child for the past.

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- D.H. Lawrence

Activity 8

- 1. Do the following
- a) Read the poem out aloud.
- b) List phrases from the poem which are
- Difficult to understand _____ i)
- ii) Particularly fresh and memorable _____

c) In stanza 1 the poet is talking in a mood that is:

- i) Reflective
- ii) Narrative
- iii) Nostalgic
- iv) All of the above

d) The 'woman' in line 1 is different from 'woman' in line 4 because:

- i) the first, is singing and the second is smiling.
- ii) the first is the stranger and the second is the mother.

e) The words 'dusk', 'vista', 'tingling' and 'poise' add to the nostalgic mood of the poet as these refer to:

- i) beauty of the song
- ii) sad recollection of the childhood
- iii) recollection of a happy time of his childhood

f) The child in line 3 refers to the

- i) young mother
- ii) young woman
- iii) young poet

g) In line 3, the words 'boom' and 'tingling' add to the sensory images created by the poet because

- i) 'tingling' enhances the effect of the music
- ii) they bring to the fore the tactile and auditory senses

h) Which words in line 4 bring out the beauty of the mother?

i) In stanza 2, the words 'insidious' and 'betray' seem to convey that the poet is reluctantly taken back in time. It brings back memories which are both sad and nostalgic. List words in stanza 2 which take the poet to:

i) a happy time

ii) a sad time



j) The overall mood of the poem is

- i) happy and fond
- ii) nostalgic and sad
- iii) indifferent
- k) As you work through this poem mark each word that signifies a certain mood, emotion, purpose and in most cases cannot be replaced by an equivalent word.

End of the Lesson - Review Questions

1. Comprehension

- a) Mention the features of poetry that distinguish it from prose.
- b) How is a poem open to multiple interpretations?
- c) Do poems provide a new insight into things? How? Pick the sentences from the chapter that show this.
- d) From the quotations providing a definition of poetry pick the key words, that stand for characteristics of poetry.

2. Vocabulary

From the dicticionary find the meanings of the following words:

i)	Spontaneous	
ii)	Alliteration	
iii)	Rhythm	
iv)	Incantatory	
V)	Ambiguous	
vi)	Resonance	
vii)	Images	
viii)	Profound	

3. Writing - For the Portfolio

Collect at least 10 poems of your choice.

Read these carefully and identify the features of poetry present in them. Write a short note stating your reasons for selecting each of the poems.



A poem is a composite entity which cannot be broken into fragments of language and rhythm. Words, metaphors, tone and intensity fuse together to create a poem.

It is when we interpret a poem that we begin speaking of elements of poetry.

Language of Poetry

Using words:

This is what a poet has to say about words in her poems.

My business is words. Words are like labels, or coins, or better, like swarming bees.

Anne Sexton

Poetry makes special demands on the reader. The poet does not waste words or keep amplifying his or her point. One word, suddenly, springs up before us, and instantly a world of meaning opens up and we understand what most of the poem is about.

Consider this poem:

Lullaby:

(Africa) Someone would love to have you for her child but you are mine. Someone would like to rear you on a costly mat but you are mine. Someone would like to place you on a camel blanket but you are mine. I have to rear you on a torn old mat. Some one would love to have you for her child but you are mine.





Activity 1

- 1. In this simple poem the poet uses certain words amid a pattern of repetition, which contributes greatly to the meaning which emerges. What does the contrast between "costly mat" and "torn old mat" indicate about the economic situation the mother is in?
- 2. Which two words tell us that the mother and child stay somewhere near a desert?
- 3. The repetition of a single word throughout the poem says something about the intensity of the mother's love for her baby, and her possessiveness.
- 4. A word indicating the process of bringing up a child has been used twice in the poem?

Activity 2

Now, read the following poem with blanks. Try to complete the meaning of the poem and fill in the blanks by selecting from the words given.

Friends

I fear it's very of me	(bright, right, wrong)
And yet I must,	(confess, admit, believe)
When someone friendship	(offers, breaks, creates)
I want the of it.	(end, whole, fire)
I don't wantelse	(somebody, anybody, everybody)
To share my with me	(things, friend, sentiment)
At least, I want one one	(real, true, special)
Who	(really, indisputedly, positively)
Likes me much than all the rest	(more, less, better)
Who's always on side,	(my, our, true)
Who never what others say,	(thinks, cares, fear)
Who lets me come and	(go, hide, remain)
Within his in his house	(shadow, light, room)
It doesn't matter where	
Who lets me simply be (myself, me, r	mine)
Who's always, always (think, there,	forever)



Now, compare your poem to the original poem given below:

Friends

I fear it's very wrong of me And yet I must admit When someone offers friendship I want the whole of it. I don't want everybody else To share my friends with me. As least, I want one special one, Who indisputedly,

Likes me much more than all the rest Who's always on my side, Who never cares what others say, Who lets me come and hide Within his shadow in his house It doesn't matter where-Who lets me simply be myself, Who's always, always there. Elizabeth Fennings



You will note that the selection of words in a poem makes all the difference. A word which by its ordinary nature seems prosaic, when used in a poem becomes a poetic word i.e. it becomes apt to be used in a poem.

A word becomes a poetic word when:

- o it contributes to the theme/experience that is sought to be conveyed in the poem.
- o it is a part of the poet's pattern of using words similar in meaning for conveying the context.

This is further illustrated by the following example:

She dwelt Among Untrodden Ways

Beside the springs of Dove,

- Maid whom there were none to praise
- And very few to love:
- A violet by a mossy stone



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Half hidden from the eye! Fair as a star, when only one Is shining in the sky.

She lived unknown, and few could know When Lucy ceased to be; But she is in her grave, and, oh, The difference to me!

William Wordsworth



A young girl, unknown to the large world becomes indispensable to the poet who loved her deeply. The words and phrases are common *"untrodden ways"*, *"mossy stone"*, *"violet"*, *"star"*, *"sky"* - but when they are used to describe the girl they take on an unfamiliar and extraordinary meaning. The simplicity of the language is associated with a profound experience of life, and of deep loss through the death of the beloved.

Activity 3

Given below is a jumbled poem. Read it. Try to arrange the lines below in a meaningful order. Work in groups of four.

LIGHT

- a. Smiling beneath the quiet, peaceful skies;
- b. And think acquaintance waits in my two eyes
- c. with their large families of little flower
- d. what lovely meadows have I seen in the Sun
- e. Let no man trespass on these happy hours
- f. This glorious light that makes the butterfly
- g. Till he lies dazed and panting on a store
- h. And love may bleed to death, till it has gone.
- i. Go staggering like a drunkard through the air
- j. This light I feel is both my light and fire.
- I. Now, read out your poems and compare the arrangement of lines in each stanza. Discuss the merits of each newly composed poem.

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LIGHT

The order of the lines is as important for poetry as the selection of words. Words may evoke interesting images, yet for the unity of the poem to be realized, it is desirable to maintain a continuity when expressing the poetic thought.

These are the last few lines of Robert Frost's poem

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The Road Not Taken:

I shall be telling this with a smile Somewhere ages and ages hence Two roads diverged in a wood, and I took the one less travelled by, And that has made all the difference.

Robert Frost



If "*less travelled*" is replaced by "*more travelled*", what other (at least two) changes would you make in the stanza (you might change words, punctuation anything) keeping the verse pattern more or less similar.

, he was warden ward ward and the stand and

I took the one more travelled by

Choice of appropriate words to convey the poetic sentiment is essential when writing poetry since the right choice of words as well as their befitting arrangement are instrumental in creating and reflecting the ambience of the poem.

Activity 4 Given below are the first lines of a few poems. Try to write a small poem/stanza beginning with these.

(Eachpoemmust have at least 4 lines).

I think that I shall never see.....

I love you more than ever.....

I remember the day.....

The soft sigh of the wind

Activity 5

- I. Given below are a few lines, taken from certain poems. Each line has been re-expressed in different ways. Choose the best one. Work with your partners.
- To home they brought my dead warrior They brought my dead warrior home My dead warrior, to home they brought
- With the wind come clouds hurrying Clouds come hurrying with the wind Come hurrying clouds with the wind
- Clothes wave like tattered flags flying off Like tattered flags flying off clothes wave Wave clothes like tattered flags flying off.

II. Why, do you consider the chosen line to be the best?

Just the right words and lucid language may not result in good poetry. Slicing up its components into diction, rhythm, metre or symbol can only give us a copy book changed poem. A truly creative writer makes a flexible use of words in adjectives, verbs, nouns and works his/her way through an unusual combination of these. A poem is a whole indivisible unit, offering a blend of metaphors, that graduate to symbols, together with the homogenized forces of tone, concentration, temper and intensity.

Denotation and Connotation.

Denotation refers to what a word primarily refers to, while **connotation** stands for the many other meanings and feelings that are associated with the word. Often we find that in poetry, the connotations of words have cultural moorings. For instance, the phrase *"The Last Supper"* is never used in a literal sense but always *The Last Supper* where Jesus dined with his disciples the night before his crucifixion. In the Indian context the word *"guru"* does not merely denote a teacher, but a spiritual guide. The *guru-shishya* (learner) relationship connotes a whole set of responsibilities and obligations for both.



This idea of connotation may be extended to thematic questions where concepts have multiple associations. Consider the first two lines of Paradise Lost:

Of Man's First Disobedience and the Fruit Of that Forbidden Tree Whose mortal taste Brought Death into the World, And all our woe........

Disobedience is not a trivial issue as of a child disobeying a parent or a teacher, but refers to the *Biblical Story* in the *Book of Genesis* where *Adam and Eve*, the first man and woman disobey God's instructions that forbade them from tasting the fruit of the *Tree of Knowledge*. This constituted the "first disobedience" of man, and this is a connotation that cannot be missed.

Activity 6

1. Identify five words that have very specific Indian connotations but are normally used in English

1.	
2.	
3.	
4.	
5.	

Read the extract from the following poem:

<section-header><text>

There's nothing on the other side of the river But a vast expanse of fields But I'll touch this emptiness once and run against the wind, whose whooshing sound makes me want to dance. I'll dance someday and then return...

Taslima Nasrin

in the new the

Taslima Nasrin is a Bangladeshi writer, a feisty woman who has often lashed out against what she believes to be the ills that beset society. She lives in exile, and is not allowed within her country today. In this context the multiple connotations of the term border in her poem might refer to:

Aphysical border "on the other side of the river"

A political border between two countries, India and Bangladesh,

A "border" of the home and the house as can be seen in the words "my husband stands blocking the door" (the threshold)

A conventional emotional border, the speaker in the poem is crossing "my child is pulling at my Sari end".

Connotations are central to the meaning of poetry. The connotation may function at the level of word, phrase or concept. The richness of the poem 'Border' comes from connotation at the conceptual level.

Activity 7

Read the extract of the poem 'Border' again and answer these questions:

1. Why does the woman wish to leave?

- 1. The family does not love her
- 2. Her husband is cruel to her
- 3. She wishes to overcome societal limits, rediscover her self amid freedom

2. The use of nature in the poem is significant. The use of "river", "fields" and "wind:"

- 1. introduce freshness and lyrical fervour to the poem
- 2. symbolise a natural way of life, as opposed to one bound in social constraints
- 3. symbolic freedom
- 4. all of the above





'Departure' and 'Return' are essential aspects of a person's growth. Write a 3. brief poem on why you / someone would leave a comfortable existence to experience deeper pleasures and challenges that the world of freedom, growth and ideas offers.

The use of adjectives and action verbs in poetry

Below are examples of poetry where nouns, adjectives and action verbs have been used. Read the extracts and underline the adjectives, nouns and verbs in each of the extracts. Mark the adjectives as A, nouns as N and verbs as V.

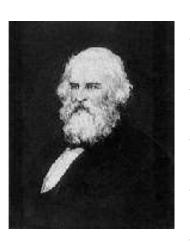
The Day is Done

S VERSUE S VERSUE S VERSUE S VERSUE S VERSUE S VERSUE S VE

a) The day is done, and the darkness Falls from the wings of Night, As a feather is wafted downward From an eagle in his flight.

I see the lights of the village Gleam through the rain and the mist, And a feeling of sadness comes o'er me That my soul cannot resist:

(Henry W. Longfellow)



have the set of the se

The Children's Hour

- b) Between the dark and the daylight, When the night is beginning to lower Comes a pause in the day's occupations That is known as the Children's Hour.
 - I hear in the chamber above me The patter of little feet, The sound of a door that is opened, And voices soft and sweet.

From my study I see in the lamplight, Descending the broad hall stair, Grave Alice, and laughing Allegra, And Earth with golden hair.

H.W. Longfellow

The Sad Shepherd

 c) There was a man whom Sorrow named his friend, And he, of his high comrade Sorrow dreaming, Went walking with slow steps along the gleaming And humming sands, where windy surges wend:

W.B. Yeats



When You are Old

d) When you are old and gray and full of sleep And nodding by the fire, take down this book, And slowly read, and dream of the soft look Your eyes had once, and of their shadows deep.

How many loved your moments of glad grace, And loved your beauty with love false or true. But one man loved the pilgrim soul in you, And loved the sorrows of your changing face.

W.B. Yeats

نچەتىچىنىچىنىچەتىچىنىچەتىچىنىچەتىچىنىچەتىچىنىچەتىچىنىچەتىچىنىچەتىچىنىچەتىچىنىچەتىچىنىچەتىچىنىچەتىچىنى The Second Coming

- e) Turning and turning in the widening gyre The falcon cannot hear the falconer; Things fall apart; the centre cannot hold; Mere anarchy is loosed upon the world, The blood- dimmed tide is loosed, and everywhere The ceremony of innocence is drowned;
 - The best lack all conviction, while the worst
 - Are full of passionate intensity.

W.B. Yeats

In the work of the

185

The extracts illustrate that action verbs are used profusely in some poems while certain others make use of adjectives and nouns in order to convey the poetic sentiment. While verbs are used in poetry of action, nouns and adjectives are used in poetry on abstract subjects. The choice of words, thus, plays a significant role in the expression of the themes and moods of poetry.

Activity 8

Read the poems again. Note the ones that make profuse use of action verbs and those that use adjectives generously. Complete the table given below.

Poem	Action Verbs (List)	Adjectives and Nouns
1. The Day is Done		
2. Children's Hour		
3. The Sad Shepherd		
4. When you are old		
5. The Second Coming		

End of the Lesson - Review Questions

1. Comprehension

- a) How does poetry differ from prose in language?
- b) What are the main words (type of words) that poets use to evoke images?
- c) Is it necessary to choose words with care if one were writing poetry? Why?
- d) Is the mere selection of appropriate words enough to create a poetic effect? If not, how can this be achieved?
- e) How do prosaic words get elevated in poetry?
- f) What is the difference between 'denotation' and 'connotation? Give an example.

2. Vocabulary

Find the meanings of the following words:-

i)	Context	
ii)	Prosaic	
iii)	Evoke	
iv)	Ambience	
V)	Blend	
vi)	Homogenized	
vii)	Poetic sentiment	

3. Writing - For the Portfolio

- a) Collect 5 samples of prose writing with examples of denotation and connotation. Explain these briefly.
- b) Collect 5 poems of your choice and comment on:
 - the use of images
 - the language of poetry
 - connotative meaning



Figures_{of}speech

Poetry as Art

Poets use figures of speech to express effectively and beautifully what they want to say. They also use other poetic devices such as alliteration to give rhythm to their poems.

Figures of Speech

Poetry is the discreet and creative use of words that are organized in some pattern that helps to create the content, make it appealing and build mental pictures, as have been seen in the previous chapter.

These figures of speech are techniques that help in ordering words in certain patterns so as to crystallize an abstract idea, provide comparisons and aid visualization. These are briefly **discussed** below:

1. **Simile** : It is a stated comparison between two unlike objects, using words *like* or *as* to assist the comparison.

e.g. ... "the storm roaming the sky uneasily like a dog looking for ..."

2. **Metaphor** : Unlike simile, in which two unlike things are compared explicitly with the help of words *like* or *as*, metaphor is an implied comparison between unlike things without the use of words *like* or *as*.

e.g. "We are tapers, and at our own cost die."

3. **Onamatopoeia** : It is the use of words whose sounds express or reinforce their meanings. Certain words such as *his, bang, bow-wow* have sounds that represent the sound that is the meaning of the world.

e.g. "Over the cobbles he clattered and clashed in the dark innyard."

There is another figure of speech that the above example contains. Can you identify it?

4. **Hyperbole** : In it, the effect is achieved by intentional exaggeration. Like many other figures of speech or *'expression'* (personification, onomatopoeia, simile), hyperbole occurs in ordinary speech as well as in verse.

e.g. 'They were packed in the subway like sardines."

Hyperboles help to convey the enormity of qualities and emotions, intensity of perception and dominance of a particular object in a poem.

5. **Transferred Epithet** : It is the figure of speech where in an adjective (epithet) is used to describe a noun to which it does not normally apply.

e.g. "The ploughman plods homeward his weary way.

Some 'creative writers' have the artistic ability to use more than one figure of speech in a single line. Alfred Tennyson very skillfully makes use of as many as three figures of speech in the following line.

"The wrinkled sea beneath him crawls." Tennyson has employed Transferred Epithet Metaphor and Personification. The poet, without using the word 'like' or 'as' implies a comparison between the sea that has been flowing for a long time just like a very old person.

6. **Personification** : Personification is giving humain traits (qualities) feelings, action, or characteristics to non-living objects or animals.

In the line "the wrinkled sea beneath him crawls", the sea is personified as an old human being.

There are further embellishments that make the poem memorable, brilliant and moving. These are techniques that help in ordering words to create profound meaning.

Simile and Metaphor are two prominent figures of speech based on similarity between two disparate objects.

simile

A simile is an explicit comparison between two objects that are dissimilar but have some point of manifest similarity. The comparison is introduced through the use of words '*like*' and '*as*.

For example,

- My love is like a red, red rose.
- The sea looked as rumpled as a blue quilt.

Hence is an extract from the famous court scene of Shakespeare's Merchant of Venice.

"The quality of mercy is not strained, It droppeth as the gentle rain, from heaven."

Here mercy is compared to manna which drops from the sky.

Activity 1

Given below are some sentences. Try to construct similies by filling the blanks with comparable objects on these.

- 1. The bedclothes on which she lay were as white as _____
- 2. His eyes were blue, blue as the _____
- 3. The clanging of the huge cymbals was as loud as ______
- 4. Listen to the old gentleman. He is a wise as _____
- 5. They worked all day as busy as _____

Activity 2

Try to compose a simple poem of your own based on your best friend, using similes such as given below.

Nilofar is

As cool as a kitten ______As warm as a mitten ______

As sweet as honey _____

As funny as a bunny _____

You can make your poem as long as you want.

Metaphor is an implicit comparison between two entirely different things which have one thing in common. It is a condensed simile because words *like and as* are not used.

Eg. "Yet all experience is an arch through which "

In the above lines, experience is being compared to an arch without using '*like*' or 'as'. The use of '*like*', would make it a simile '*experience is like an arch*'.

Activity 3

Given below are some extracts from poems. Underline the metaphors in each extract.

 a) In this world the isle of dreams, While we sit by sorrow's streams, Tears and terrors are our themes Reciting..........."

Robert Herrick (1591-1674)

b) "Faster and more fast,
O'er nights brim, day boils at last;
Boils, pure gold, o'ver the cloud caps brim
Where spurting and suppressed it lay,
For not a froth flake touched the rim
Of yonder gap in the solid gray
Of the eastern cloud, an hour away,"

Symbol : A symbol is a thing (notion or idea or object, person, situation or action) which represents an abstract idea or concept. For example our flag is the symbol of our country. It represents all that is Indian, the Indianness of the land and the people.

Poets who used symbols in the nineteenth century movement were reacting against realism. Robert Frost, however, preferred to use metaphors instead. *Flowers, stars, dark woods* and *spring* are consistent symbols in Frost's poetry.



In the poem *The Road Not Taken* the forked road represents choices in life. The road in this poem is a classic example of a symbol. In the poem *The Second Coming* the gyre, a circular or conical shape, appears frequently in Yeats's poems and was developed as part of the philosophical system, outlined in his book *A Vision*. Poets have symbols which represent an idea, a value or a feel and recur in their poetry. They lend to their poems a pithiness as the symbols talk volumes.

Sounds in Poetry

A. Alliteration

and the state of t

I. Read the given lines and underline the sound which is being repeated through out the verse.

J&J~LLXJ~LLXXJ~LLXXJ~LLXXJ~LLXXJ~LLXXJ~LLXXJ~LLXXJ~LLXXJ~LLXX

Dewdrops Dancing Down Daisies

Don't delay dawns disarming display Dusk demands daylight Dewdrops dwell delicately Drawing dazzling delight Dewdrops dilute daisies domain Distinguished debutantes Diamonds defray delivered Daylights distilled daisy dance

Paul Mc Cann

he stand stand and stand st

You will notice that the sound d is being repeated frequently. This is an example of alliteration.

Alliteration : It is the close repetition of consonant sounds, usually at the beginning of words. It is also called the *"head rhyme"* because of the repetition of sounds at the beginning of words.

e.g. "To sit in solemn silence in a dull, dark dock...

... From a cheap and chippy chopper on a big, black block!"

Alliteration envolves the repetition of consonant sounds at the beginning of successive words *(initial alliteration)* and within words *(internal alliteration)*.

"When to the sessions of sweet silent thought I summon up remembrance of things past, I sigh the lack of many a thing I sought And with old woes new wail my dear times.

B. Oxymoron

An oxymoron is a figure of speech that combines, contradictory terms such as *deafening silence* or *living death*. In drawing attention to contradictions, an oxymoron heightens our sense of irony and paradox in everyday life.

Other oxymorons can be hoary youth, childlike manhood, innocent crime, etc.

Onomatopoeia

Life has a music and rhythm of its own. Various things and actions contain specific sounds associated with them. A poet weaves the effect of the sound cleverly to create a poetic effect.

For example the sounds one may hear in the following situations may be:

- a) In a train : rhythmic trundling of the wheels, the periodic whistle of the train.
- b) *Near a river* : the sound of the gushing water, gurgling over rocks and thundering down a steep water fall.
- c) In a factory : the din of the machines and rhythmic sound of the motor, the whoosh of the whistle or the boilers and the siren that marks the working hours.

The use of words to represent sound or recreate sounds is called onomatopoeia. Hence the use of words 'whizzed past' recreate the whizzing sound of arrows being shot through the air.

Activity 4

- I. Match these things to their sounds
- a bee : <u>buzz</u>
- a snake :
- water : _____
- a mouse : _____
- a cat : _____
- stormy clouds : _____
- a fan : _____

rumble, whirr, squeak, purr, buzz, hiss, gush, splash

These words are examples of onomatopoeic words that imitate sounds. Some other examples, are *clang*, *tinkle*, *gurgle*, *babble*, *chirp*.



2. Sound of the Cities :

Cities and the countryside have their own unique characteristic sounds to offer. A poet may pick them to bring about a musical effect in his/her poetry. Combine the things with their characteristic sounds.

City life :

- a) fans, plates, glasses, cars, television, rain, type-writer
- b) honking, whirring, tinkling, clattering, snorting, intoning, clattering, pattering

Sounds of the Country side:

- a) streams, peace, mountains, birds, trees, leaves, river, breeze.
- b) gurgling, whispering, twitter, whistle, rustle, roar, screeching, gurgting

Activity 5

1. Given below is a list of animals found on or around a farm. Complete the sentences using onomatopoeic expressions.

says the d	og.
says the	cat.
says the ho	use.
says the d	uck.
says the fr	og.
says the she	eep.

Now use these to create simple poems about farm life.

 Given below are some nouns. Add adjectives to them to change them to metaphors. Fill in the last column of the table to transform the metaphor into a simile.

Adjectives		Nouns	Simile
•	Sunny	smile	A smile that is as bright as the sun.
•	Pure	Joy	Joy that was brilliant like a jewel
•	-	children	
•	-	boy	
•	-	grass	
•	-	rain	
•	-	light	

2. Given below are a few lines from some poems. Mark the similes with an 'S' and metaphors with an 'M'.

- a) The rain fell like needles on my face.
- b) O thou, pillar of society!
- c) Like a piece of driftwood on the shore, I wait.
- d) All the world is a stage.

3. Convert the following metaphors into similes.

- a) There is a garden in her face Where roses and white lilies grow.
- b) The moonlight steeped in silentness The steady weathercock'
- *4.* "I have come to the borders of sleep, the unfathomable deep Forest where all must lose Their way, however straight,



Or winding, soon or late; They cannot choose."

5. Try to convert the following similes into metaphors.

- a) Her smile was as soft as the falling snow.
- b) My love is like a red, red rose.
- c) The kindness in her eyes is like the angel's being.
- d) I wandered lonely as a cloud.
- e) The wind wrapped me up like a clock.

You would have noticed that while all metaphors can be transformed to similes; all similes cannot become metaphors.

6. Think of nature around you. Come up with as many aspects of nature as you can.



Now, add adjectives to these. Ensure that all these are metaphoric in nature. Eg. *Creeping dusk*.

Try to write a poem using some of these expressions.

••••••				
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7. Given below are extracts from poems using alliteration. Underline the alliteration.

Dancing Dolphins

a) Those tidal thoroughbreds that tango through the turquoise tide.

Their taut tails thrashing they twist in tribute to the titans.

They twirl through the trek Tumbling towards the tide.

Throwing themselves towards those theatrical thespians.

By Paul McCann

- b) "But when the melancholy fit shall fall
 Sudden from heaven like a weeping cloud,
 That fosters the droop-headed flowers all,"
 And hides the green hill in an April shroud."
- c) "Drip Drop Drip drop, drip drop, Darned rain won't stop."



- 8. a) Think of a few more sounds associated with the things mentioned in the above lines.
 - b) Now, expand these to frame a poem similar to the one given below:

"Choo Choo Chhuga Chuga, Chuga Chuga, Chuga-Chuga, Chuga Chug, Choo Choo! When I hear a choo choo train I think of all the many things that I should do."

Bruce Lansky

9. Read the following extracts. Underline the examples of onomatopoeia.

- a) What passing-bells for these who die as cattle?
 Only the monstrous anger of the guns.
 Only the stuttering rifles' rapid rattle
 Can pattern out their hasty horizons
- b) Drip Drip
 Drip drop, drip drop,
 Darned rain won't stop.
 Dropping on my windowpane,
 It is driving me insane.
- c) Plop plop, fizz fizz Oh, what a Relief it is!
- d) Tick tock, goes the clock.

10. Complete the following onomatopoeic sentences.

a)	The wind was	in the trees
b)	The	bees circled the hive.
c)	At dusk, the	birds flew homewards
d)	The	bangles drew the men.
e)	The	monkeys raised a din.

f)	The	hurricane rushes by.
g)	The	of raindrops on my windows sill.
h)		mind swept across the hills.
i)		cars, a part of the rush hour.
j)		keys, clutter the mind.

Activity 6





You can use some words from the sounds of cities and the country side given above. Include an example of onomatopoeia in your poem.

End of the Lesson - Review Questions

1. Comprehension

- a) How would you differentiate between a simile and a metaphor? Explain with the help of suitable examples.
- b) What are 'figures of speech'? How in your opinion do these add to a poem?
- c) Give examples of onomatopoeic sounds that you come across frequently.

2. Vocabulary

A Define the following, with the help of suitable examples.

- a) Simile
- b) Metaphor
- c) Onomatopoeia
- d) Hyperbole
- e) Oxymoron
- f) Transferred Epithet
- g) Alliteration



3. Application

Bring Activity 4, Activity 5, Activity 6, Activity 8 as 1,2,3,4,5,6,7,8,9,10

4. Writing - For the Portfolio

Collect 3 poems each which include examples of :

SimileTransferred EpithetMetaphorAlliterationOnomatopoeiaHyperboleNyperboleSymoron

Also, write a short note on how do these figures of speech add to the poetic value.







The importance of words in the context of writing poetry has been discussed in previous chapters. Words can be used to conjure mental pictures. When they are strung together to construct a specific sensory experience for the reader, an IMAGE is born.

An image is a picture in the mind which is created through a concrete instance of the use of language, to evoke a sense impression.

Construction of an Image

Read the following passage.

The poet Ted Hughes once wrote:" Imagine what you are writing about. See it and live it. Do not think it up laboriously, as if you were working out mental arithmetic. Just look at it, touch it, smell it, listen to it, turn yourself into it ... you keep your eyes, your ears, your nose, your taste, your touch, your whole being in the thing you are turning into words."

Activity 1

Answer the following questions based on the passage you just read.

1) If you wish to construct an unforgettable image you should do the following:

(Tick as many options as you like)

- a) imagine it deeply
- b) see it right before you
- c) laboriously think it up
- d) live it

2) Which are the senses you must use to turn a thing "into words" i.e. create an unforgettable image ?

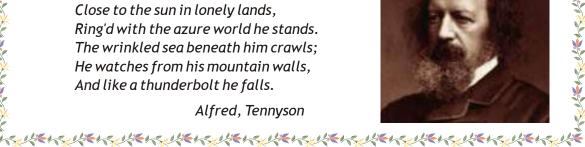


Reading poems rich in imagery

Read the following poem by Alfred Tennyson. a)

> The Eagle He clasps the crag with crooked hands, Close to the sun in lonely lands,

Ring'd with the azure world he stands. The wrinkled sea beneath him crawls; He watches from his mountain walls, And like a thunderbolt he falls.



This poem is a brilliant piece of craftsmanship. For a closer analysis try to answer the following questions.

If we were to summarize the action of the eagle it could be captured in a) four action words. Try to locate these verbs.

_____on its perch with the _the crag and _ The eagle ____ azure sky as its backdrop. It closely ______ the valley from its mountain perch, and perhaps as it observes a possible prey it swoops down or

6) The power of the poem comes form the images evoked by the choice of words. Let us try to analyse these images, and relate them to the corresponding sensory experience. Read the poem a few times and then complete the table given below.

Lir Po	ies / Phrases from the em	Image Evoked	Sensory Experience
a.	The eagle <i>clasps the crag</i> .	The bird seems to be clutching tightly onto its mountain perch.	Tactile (the sense of touch is evoked.)
b.	with crooked hands	The jagged claws of the bird are pictured like	Visual

с.	Close to the sun on	A metaphor. If seen from far	1
	lonely lands.	above, the waves on the sea	
		seem to be folds on the skin	2
		of an old person.	3 Auditory
			SAUCITORY
d.			(suggestion of sound through association of waves)
e.		Image of the bird swooping	1
		down like lightning.	2
			(Suggestion of thunder)

b) Read these two verses from T.S. Eliots" Preludes.

The showers beat On broken blinds and chimney-pots, And at corner of the street A lonely cab-horse streams and stamps

And then the lighting of the lamps.

 \parallel

The morning comes to consciousness Of faint stale smells of beer From the sawdust-trampled street With all its muddy feet that press To early coffee-stands. With the other masquerades That times resumes, One thinks of all the hands That are raising dingy shades In a thousand furnished rooms. The winter evening settles down With smell of steaks in passageways. Six o'clock. The burnt-out ends of smokey days.

And now a gusty shower wraps The grimy scraps Of withered leaves about your feet

And newspaper from vacant lots;



T.S. Eliot (1888-1965) Preludes (1917)



Understanding poetry rich in Images

- 1) In *Preludes* Eliot compares the length of the day to a cigarette, which during evening, is coming to a sad end. Pick out the phrase which is implicitly based on this comparison.
- 2) The positive connotations of leaves is completely negated by Eliot through the significant use of two words. Pick them out and write them in the space provided.

(i)_____ (ii)_____

3) Complete the sentences.

- b) It re-enforces the sense of decadence as it blows ______ towards feet, and beats "on broken blinds and chimney pots", failing to drum them into any kind of response.
- 4) Read *Preludes II* closely. See how *feet* and *hands* have been used to represent people. What do you think could be the poet's purpose? Consider these interpretations and select the appropriate one.
- a) It indicates a general fragmentation in people's beings that the modern times have brought. The *"whole-ness"* of human beings has been lost after the ravages of civilization, beginning with the two world wars.
- b) It is also the observer, who affected by the monotony and sameness of the lives around him perceives-human beings as dismembered.
 - i) a is correct
 - ii) b is correct
 - iii) both a and b are correct
- 5) Refer to a dictionary and write down the meaning of the word "masquerade."



Eliot had reminisced : So it was, that for nine months of the year my scenery was almost exclusively urban, and a good deal of it seedily, drably urban at that. My urban imagery was that of St. Louis upon which that of London and Paris have been superimposed.

6. Using images in poems

- a) Think about city images and city sounds. If you do not live in a city, imagine a city from your information about it and construct urban images in your mind. Write a poem or a brief creative piece on your versions of city spaces.
- b) Give a suitable title to your poem.

End of the Lesson - Review Questions

1. Comprehension

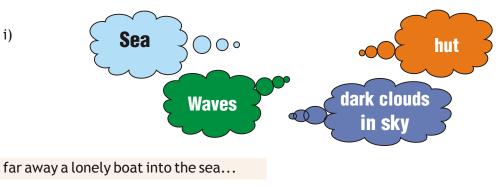
- a) What are images based on?
- b) How do images contribute to the appeal of a poem?

Analyze any three of the most striking images in the poem.



2. Application

- Do you think people wear masks most of the time? They hide themselves from turbulences under a cover of every day normality? Or do you think that masks are not required because people have no turbulence left to hide? Write a short poem or a creative piece (250-300 words) on anything related to this idea, on someone you know or thought you knew, on the unique masks actors wear . . .
- 2 Certain words and ideas are randomly given to you. Use them to create as many images as you want out of them. You may include other words, or include some words from the ones given below but retain some kind of link to the original idea.



a fisherman's young wife...

ii) dusk (sun has set, moon not yet arisen) playing children

fluttering pigtails

one little girl

broken toy drum

flowers

iii)

You

woke up one morning

Sound of rain on the window-sill

pull back the curtains

what do you see?



Forms ^{of} Poetry

What is form?

When we speak of the **form** of a literary piece we denote its shape, structure and manner of arrangement, which often help us to categorise it into literary genres (say novel, short story or essay), as opposed to its substance. Form also connotes the principle that determines how a work is organized and structured. Over the years, in the field of literature, there has always been a lot of discussion on the signification and **content** (substance) to decide which ought to get precedence. While many critics have held that **what** you write about is most important, others contend that **how** you write should be the prime consideration. On a closer examination a majority of the critics have concluded that form and content are inseparable.

One might say that in the realm of poetry, *form* exercises a kind of discipline over the content. Once the American poet, Robert Frost was asked why he didn't prefer to write free or non-structured verse. The response was immediate, *I just as soon play tennis with the net down*. Fixed form provides a challenging structure within which a poet exercises his / her creativity. In the course of this unit we will explore some poetic forms that have remained popular with poets over the years.

Cold blows the wind to my true love And gently drops the rain I've never had but one sweetheart, And in green-wood she lies slain, And in greenwood she lies slain,

I'll do as much for my sweetheart As any young man may, I'll sit and mourn all on her grave For a twelve month and a day.

When the twelve month and one day was past, The ghost began to speak, "Why sittest here all on my grave, And will not let me sleep?"



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"There's one thing that I want, sweetheart, There's one thing that I crave; And that is a kiss from your lily-white lips-Then I'll go from your grave."

"My breast it is as cold as clay My breath smells earthly strong; And if you kiss my cold clay lips, Your days they won't be long.

"Go fetch me water from the desert, And blood, from out of a stone; Go fetch me milk from a fair maid's breast That a young man never had known.'

"O down in yonder grove, sweetheart, Where you and I would walk, The first flower that ever I saw Is wither'd to a stalk.

"The stalk is wither'd and dry, sweetheart, And the flower will never return; And since I lost my own sweetheart, What can I do but mourn?

"When shall we meet again, sweetheart? When shall we meet again?" 'When the oaken leaves that fall from trees Are green and spring up again, Are green and spring up again.'

An onymous

Consider the following statements about the poem

• The poem tells the story of a lover meeting his dead beloved near her grave, since it has been impossible for him to get over her loss.

• The idea of the supernatural encounter emphasizes and enhances the themes of love, loss, longing, death and sorrow, each, a very human predicament. The young man wants a kiss from the dead beloved in an attempt to erase the boundary between their two worlds: that of life and that of death. The girl conveys the

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impossibility of this to him, through a catalogue of impossible tasks ['Go fetch me water from the desert...], and urges him to return to life.

Read stanzas 7 and 8 again.

You would find an instance of repetition, along with the introduction of a new idea.

All the stanzas have four lines, the repetition of the last line in the first and the last verse is to emphasize the deep sense of futility of the quest of the young lover. The poem is an instance of a Ballad.

Ballad

A ballad is a form of verse which tells a story and is transmitted orally. The word *ballad* comes from the Latin *ballare* meaning *to dance*, and was originally a song which served to accompany a dance. The traditional ballads have often survived in multiple forms, as there was no fixed form, and each singer introduced his own variations. The form was then adopted and used by later poets, for instance, John Keats's famous *La Belle Dame sans Merci* was written in the ballad form.

Read the poem :

La Belle Dame sans Merci

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'O what can ail thee, knight-at-arms, Alone and palely loitering? The sedge has wither'd from the lake, And no birds sing.

'O what can ail thee, knight-at-arms, So haggard and so woebegone? The squirrel's granary is full, And the harvest's done.

I see a lily on thy brow With anguish moist and fever dew And on thy cheek a fading rose Fast withereth too.

'I met a Lady in the meads, Full beautiful-a faery's child, Her hair was long, her foot was light, And her eyes were wild.



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'I set her on my pacing steed And nothing else saw all day long, For sidelong would she bend, and sing A faery's song.

'She found me roots of relish sweet, And honey wild and manna dew, And sure in language strange she said "I love thee true."

'She took me to her elfin grot, And there she wept, and sigh'd full sore; And there I shut her wild wild eyes With kisses four.

'And there she lulled me asleep, And there I dream'd-Ah! woe betide! The latest dream I ever dream'd On the cold hill's side.

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'I saw pale kings and princes too, Pale warriors, death-pale were they all; They cried-"La Belle Dame sans Merci Thee hath in thrall!"

'I saw their starved lips in the gloam With horrid warning gaped wide, And I awoke and found me here, On the cold hill's side.

'And this is why I sojourn here Alone and palely loitering, Though the sedge is wither'd from the Lake And no birds sing.

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Understanding The Poem

- 1 Here are certain elements normally found in ballads. Which among these can you locate in John Keats's *La Belle Dame sans Merci?*
- a) There is a basic human story rendered dramatically.
- b) There is a refrain that runs through the poem.
- c) There is an incremental repetition in which a line or stanza is repeated but with an addition that advances the story.
- d) Love, loss, sorrow and death are themes explored in them.
- e) The stanzas are of regular length.
- f) Supernatural elements are explored in the course of the poem.
- g) There is a regularity in the metre.

Activity 1

Read the Balld 'La Belle Dame sans Merci. Complete the sentences and answer the questions.

- 1 There is an element of story telling within the poem. Verses _____ to ____ constitute the question that is asked while the rest of the poem is the Knight's answer to the question.
- 2 Write in brief the Knight's experience with the mysterious lady.

3 There are images of autumn recurrent within the poem. Identify any two of them and explain them.

Lines from the poem	Explaining the image	Senses evoked

The whole poem may be an elaborate metaphor where the story tries to suggest a deeper truth. Human beings have often fallen prey to intense passions which have taken over their entire lives for instance, poetry. Do you think the lady could represent poetry or art or any other creative pursuit, which bewitches the artist but can never be perfectly mastered? Write briefly on this idea (150 words).

Activity 2

Try your hand at writing a ballad. You could choose a theme from any popular story you have read, a myth or legend, a humorous episode, or like Keats, use the ballad form in a deeply complex manner.

Lyric

To begin with, the Greeks defined a *lyric* as a song to be sung to the accompaniment of a *lyre* (a stringed musical instrument) - hence the name *lyric*. Even today, a song is called a *lyric*; for example, the songs in a musical play or film are also known as *lyrics*.

A lyric is a fairly short poem. It usually expresses the feelings and thoughts of a single speaker, who may or may not be the poet. In it, the speaker expresses a state of mind,



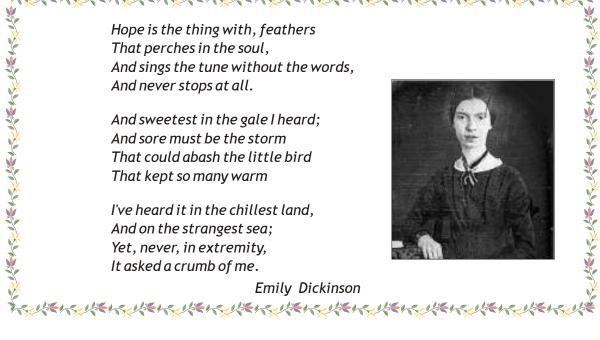
mood or a process of perception, thought and feeling. The bulk of all poetry in various languages, not just English, is comprised of the lyric. A lyric is mostly divided into stanzas.

Understanding a Lyric

Activity 3

Read the following lyric by Emily Dickinson and answer the questions below.

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- (1) On the basis of its length, does the poem qualify as a lyric?
- What is the poet's perception or view of hope? (ii)
- The following poetic devices have been used in the poem: metaphor and (iii) personification. Cite the lines where these figures of speech have been used.
- a. Metaphor:.....
- b. Personification:....

Project work

- Write a short poem on any aspect of the environment / season / day of the week / 1. month that makes you feel happy.
- 2. Working in groups of 4-5 try to write a lyrical poem on any theme you like.





ODE Read the following poem. It is another form of lyrical poetry.

Ode On The

Morning Of Christ's Nativity

This is the month, and this the happy morn Wherein the Son of Heaven's Eternal King Of wedded Maid and Virgin Mother born, Our great redemption from above did bring; For so the holy sages once did sing, That He our deadly forfeit should release, And with His Father work us a perpetual peace.



John Milton

That glorious Form, that Light unsufferable, And that far-beaming blaze of Majesty, Wherewith He wont at Heaven's high council-table To sit the midst of Trinal Unity, He laid aside; and, here with us to be, Forsook the courts of everlasting day, And chose with us a darksome house of mortal clay.

Say, heavenly Muse, shall not thy sacred vein Afford a present to the Infant God? Hast thou no verse, no hymn, or solemn strain To welcome Him to this His new abode, Now while the heaven, by the Sun's team untrod, Hath took no print of the approaching light, And all the spangled host keep watch in squadrons bright?

> See how from far, upon the eastern road, The star-led wizards haste with odours sweet: O run, prevent them with thy humble ode And lay it lowly at His blessed feet; Have thou the honour first thy Lord to greet, And join thy voice unto the angel quire From out His secret altar touch'd with hallow'd fire

What is an ode?

Originally an ode referred to a song sung by the chorus in Greek drama. Now it refers to a rhymed poem of irregular / complete form, written to celebrate a special occasion or a special theme. It is usually serious in subject and treatment, elevated in style and elaborate in its stanza structure. The ode was a special favourite with the Romantic poets and they used it in some of their finest poetry. You will read Samuel Taylor Coleridge's

France : an ode.

The romantic poets, especially Wordsworth, Coleridge and Southey were swept by a great deal of enthusiasm when the French Revolution, with its cry of "Liberty, Equality and Fraternity" broke out. However as the Revolution took a previously unforeseen course gradually disillusionment set in and in this ode Coleridge withdraws all support from the Revolutionary government against the sister republic of Switzerland in the winter of 1797-98.

Read the following poem.

France : An Ode!

IN THE IN THE SURVEY IN THE

Ye Clouds! that far above me float and pause, Whose pathless march no mortal may control! Ye ocean waves, that wheresoe'er ye roll. Yield homage only to eternal laws! Ye woods, that listen to the night-bird's singing, Midway the smooth and perilous steep reclined, Save when your own imperious branches swinging Have made a solemn music of the wind! Where, like a man beloved of God. Through glooms, which never woodman trod, How oft, pursuing fancies holy, My moonlight way o'er flowring weeds I wound, Inspired beyond the guess of folly, By each rude shape, and wild unconquerable sound! O ye loud waves, and O ye forests high, And O ye clouds, that far above me soared! Thou rising Sun! thou blue rejoicing Sky! Yea, every thing that is and will be free! Bear witness for me, wheresoe'er ye be, With what deep worship I have still adored The spirit of divinest Liberty.

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When France in wrath her giant-limbs upreared. And with that oath which smote air, earth and sea, Stamped her strong foot and said, she would be free, Bear witness for me, how I hoped and feared!

With what a joy my lofty gratulation Unawed I sung amid a slavish band; And when to whelm the disenchanted nation, Like fiends embattled by a wizard's wand, The Monarchs marched in evil day, And Britain joined the dire array; Though dear her shores, and circling ocean,

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Though many friendships, many youthful loves Had swoln the patriot emotion, And flung a magic light o'er all her hills and groves; Yet still my voice, unaltered, sang defeat

To all that braved the tyrant-quelling lance, And shame too long delayed, and vain retreat! For ne'er, O Liberty! with partial aim I dimmed thy light, or damped thy holy flame; But blesset the paeans of delivered France, And hung my head and wept at Britain's name!

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"And what," I said "though Blasphemy's loud scream With that sweet music of deliverance strove! Though all the fierce and drunken passions wove A dance more wild than e'er was maniac's dream; Ye storms, that round the dawning east assembled, The sun was rising, though hid his light!" And when, to soothe my soul, that hoped and trembled, The dissonance ceased, and all seemed calm and bright When France, her front deep-scarred and gory, Concealed with clustering wreaths of glory; When, insupportably advancing, Her arm made mockery of the warrior's ramp; While timid looks of fury glancing

Domestic treason, crushed beneath her fatal stamp, Writhed like a wounded dragon in his gore; Then I reproached my fears that would not flee; "And soon," I said, "shall wisdom teach her lore In the low huts of them that toil and groan! And, conquering by her happiness alone, Shall France compel the nations to be free, "Till Love and Joy look round, and call the earth their own!"

UNE IN UNE IN

IV

Forgive me, Freedom! O forgive these dreams!. I hear thy voice, I hear thy loud lament, From bleak Helvetia's icy caverns sent-I hear thy groans upon her blood-stain'd streams! Heroes, that for your peaceful country perished And ye that, fleeing, spot the mountain - snows With bleeding wounds : forgive me, that I cherished One thought that even blessed your cruel foes! To scatter rage and traitorous guilt Where Peace her jealous home had built; A patriot-race to disinherit Of all that made their stormy wilds so dear; And with inexpiable spirit To taint the bloodless freedom of the mountaineer OFrance! that mockest Heaven adulterous, blind, And patriot only in pernicious toils! Are these thy boasts, Champion of human kind? To mix with Kings in the low lust of sway, Tell in the hunt, and share the murderous prey; To insult the shine of Liberty with spoils From freemen torn; to tempt and to betray?

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The Sensual and the Dark rebel in vain, Slaves by their own compulsion! In mad game They burst their manacles, and wear the name いんやくり ひんちょう ひん



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Of freedom, graven on a heavier chain! O Liberty! with profitless endeavour Have I pursued thee many a weary hour; But thou not swell'st the victor's strain, nor ever Didst breathe thy soul in forms of human power. Alike from all, howe'er they praise thee. (Nor prayer nor boastful name delays thee) Alike from priestcraft's harpy minions, And factious Blasphemy's obscener slaves, Thou speedest on thy subtle pinions, The guide of homeless minds, and playmate of the waves! And then I felt thee! on that sea-cliff's verge, Whose pines, scarce travell'd by the breeze above, Had made one murmur with the distant surge! Yes! While I stood and gaz'd my temples bare. And shot my being through earth, sea and air. Possessing all things with intensest love. O Liberty! my spirit felt thee there!

Understanding The Poem

February 1798

The poet invokes and calls upon the clouds and the waves and the woods and the sun to bear witness to the deep feeling of worship with which he has adored the spirit of Liberty (I) and his feeling of hope and fear when France rose in all her mighty strength determined to be free. He calls upon them to testify how when even England joins the kings of other nations to crush France, inspite of his deep patriotism, he wishes that his country may be defeated. For he would never do anything that dimmed the light of Liberty. He, therefore, blessed France and hung his head and wept in Britain's name. (II)

Though the sweet music of Liberty is disturbed in France by implety and fierce and drunken passion, yet he has no idea that the sun is rising in the east. Therefore when at last disorder ceased and she emerges victorious over her enemies and destroys all traitors, she is happy to feel that soon her leaders will learn wisdom, and France will compel the nations to be free, and the earth will be filled with love and joy. (III)

But these hopes are all doomed to bitter disappointment. They seem an insult to freedom. He asks pardon of the freedom-loving people of Switzerland to forgive him for honouring France in the name of freedom. For France destroys the peace and freedom of the people of Switzerland. The poet is filled with bitter indignation that France under Napoleon has joined the hated Kings and insulted the temple of liberty with offerings plundered from the free men of Switzerland whom they tempted and betrayed. (IV)

Those who are plunged in the darkness of the passions strive vainly for freedom. They are compelled by their nature to remain slaves. They take the name of freedom but remain bound by their slavery. The poor had vainly pursued liberty all these years. He has now realized that Liberty avoids the avarice of the priest and the wickedness of the impious. True liberty is to be found only in Nature, and he feels the spirit of liberty in the sweep of the wind and the surge of the wave. (V).

Exploring the ode

Activity 3 Answer the following questions.

- 1 In Part I, the poet calls upon various objects of nature. What does he urge them to bear witness to?
- 2 In spite of his deep patriotism why does the poet want his own country to be defeated in its war with France?
- 3 In its second phase, the French Revolution had become very violent (the guillotine remaining in action all day executing anyone who was even *suspected* of treason!) Yet why do you think the poet is hopeful? (You can tick more than one)
 - a) Soon the leaders would gain wisdom and create a stable order.
 - b) The popular uprising would eventually lead to the establishment of democracy which the poet idealizes.
 - c) He is *hopeful* because England is in a better position due to the violence in France.
- 4 The ideal of freedom cannot be realized under any human government. Then, where does the poet finally find the true spirit of liberty?



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Response to poems differs from individual to individual. Some things appeal and some may not. What are the things you like and dislike about this poem? Feel free to give your personal point of view .

150 words

If you were to write an Ode, what would you write on? Give reasons for your choice 150 words

Sonnet

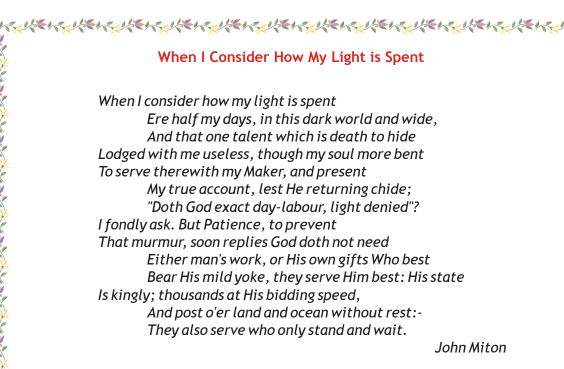
A sonnet is a poem that has fourteen lines and a particular pattern of rhyme. The word *sonnet* comes from the Italian *sonnets* meaning *little song*.

The sonnet came into English literature from the Italian poet *Petrarch. Petrarch* wrote a whole sonnet sequence to his beloved Laura, whom he never could alttain. This compact form, called the *Petrachan*, had a distinct rhyme structure and organization of 8 lines plus 6 lines.

Given below it an example in English of the Petrarchan pattern

5

6



The first 8 lines speak of a crisis in the poet, creative life, and the next 6 lines provide an answer.

Activity 4

The following is a jumbled up version of a sonnet. Try to put it in order. work in small groups.

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Rough winds do shake the darling buds of May, And summer's lease hath all too short a date:

> Shall I compare thee to a summer's day? Thou art more lovely and more temperate:

Sometime too hot the eye of heaven shines, And often is his gold complexion dimm'd;

> Nor shall Death brag thou wanderest in his shade, When in eternal lines to time thou growest:

But thy eternal summer shall not fade Nor lose possession of that fair thou owest;

> So long as men can breathe, or eyes can see So long lives this, and this gives life to thee

And every fair from fair sometime declines, By chance, or nature's changing course, untrimm'd. いいしょう ちょうしょう しょうしょう しょう しょう しょう しょう

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Compare your poems with other groups and then with the original. Discuss how the meaning changes / does not change.

The other form of *sonnet*, known as the *Shakespearean sonnet* comes from the great poet's extensive use of it. It has 3 sections of 4 lines each followed by a *rhymed couplet*. The following is a sonnet by Shakespeare.

Shall I Compare thee to a summer's day?

Thou art more lovely and more temperate: Rough winds do shake the darling buds of May, And summer's lease hath all too short a date:

Sometime too hot the eye of heaven shines, And often is his gold complexion dimm'd: And every fair from fair sometime declines, By chance, or nature's changing course, untrimm'd;

But thy eternal summer shall not fade Nor lose possession of that fair thou owest; Nor shall death brag thou wander'st in his shade, When in eternal lines to time thou growest:

So long as men can breathe, or eyes can see, So long lives this, and this gives life to thee.

W. Shakespeare

In the first three quatrains, four line stanzas, the poet establishes a proposition (here, he seeks to make a *perfect goddess* of the woman he loves, and put her on a pedestal, like other poets were likely to do) while in the couplet he both re-affirms and over turns the idea.

The *sonnet* has remained a popular form over the centuries. The following poem is a modern day version of the *sonnet*. Its sparkling clarity does not in any way, take away from its poetic merit, and its take on the *conventions* for a woman would make an interesting comparison with the previous poem.

They say I should not wait about your street, Nor call upon your friends to hear of you, Or go to places where by chance we'll meet Or hold your hand unless you ask me to. They tell me I should emphasize my waist And cultivate the arts that make men thirst: Should learn to waken lust and yet stay chaste And I should never say 'I love you' first

But I would come to you clear-eyed and plain, My treasures in a kerchief wrapped. To you I'd give the first primrose, a daisy chain, A lucky stone, my heart for your tattoo. And when, in time, they say 'we told you so', my truth I'll have and they their status quo.



Diana Hendry

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End of the Lesson Review Questions

1. Comprehension

- a) What do you understand by *form* of a literary piece? Explain with the help of examples.
- b) What is the basic difference between a *Petrachan* and a *Shakespearean sonnet*?

Explain with the help of examples.

2. Vocabulary

Define the following with the help of suitable examples.

- a) Ballad
- b) Lyric
- c) Ode
- d) Sonnet

Application 3.

(1,2,3,4,5,6) Childhood

4. Writing - For the Portfolio

Collect three poems each which can be clubbed under these forms:

- a) Ballad
- b) Lyric
- c) Ode
- d) Sonnet

Critically comment on how far do these include the features of their chosen form.

5. Find out about poets who have adopted specific forms for their poetic expression.

Write their names and the form they are associated with

1. Application

1) In a diary or journal people often write down important personal moments, crises, landmark moments etc. However what is most important about these incidents is the mental transformation that comes about as a result of these. Now, how would it be if you tried to write parts of your journal in verse? Distil the happenings, trim them down to their bone and capture the essence in poetry. Remember, that the interior world of the mind, the thoughts and turbulence is as important in journal writing, as the interior world of sights, sounds and smells.

Write your journal entries for three days (consecutive or completely random, but preferably connected by some common thread) in verse. Once again, form and rhyme are entirely up to you, and there are no compulsions at all. Add this to your Portfolio.

2. We are giving you some lines. Write the rest of the poem completely on your own.

a) I know what the caged bird feels, alas!...

b) To what purpose, April, do you return again...

c)	My heart leaps up when I behold		
d)	How do I love thee? Let me count the ways		

3. An attempt at something funny

What is it that you love to eat the most?

Think about your favourite food, mentally go over its wonderful virtues and write an ode to it, say, *An Ode to a Chocolate Bar* ! Write it in your notebooks. Improve upon the first draft and add it to your Portfolio.

4. The following poem is perhaps, about love and its anxiety.

Mother, I cannot mind my wheel; My fingers ache, my lips are dry; Oh! if you felt the pain I feel! But oh, who ever felt as I.

-Sappho (translated by Walter Savage Landon)

5 Read the following poem:

Sympathy

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I know what the caged bird feels, alas! When the sun is bright on the upland slopes; When the wind stirs soft through the springing grass, And the river flows like a stream of glass; When the first bird sings and the first bud opes. And the faint perfume from its chalice steals— I know what the caged bird feels!

I know why the caged bird beats his wing Till its blood is red on the cruel bars;



For he must fly back to his perch and cling
When he fain would be on the bough a-swing;
And a pain still throbs in the old, old scars
And they pulse again with a keener sting—
I know why he beats his wing!
I know why the caged bird sings, ah me,
When his wing is bruised and his bosom sore—

When he beats his bars and be would he free; It is not a carol of joy or glee, But a prayer that he sends from his heart's deep core; But a plea, that upward to Heaven he flings— I know why the caged bird sings!

Paul Laurence Dunbar

Paul Laurence Dunbar (1872-1906) was one of the finest of the early American poets.

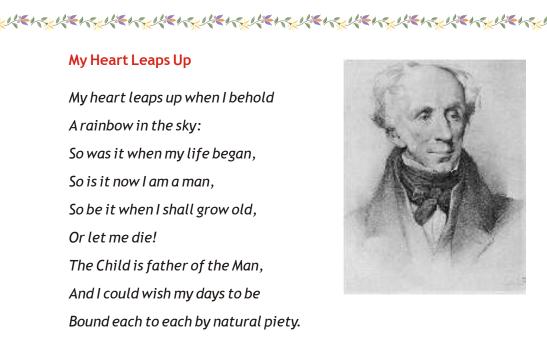
Answer the following on the basis of your reading of the poem.

a) Now, what do you think are the multiple connotations of the word *cage*? What is *cage* a symbol of ?

b) Pick out the stricking images which bring out the agony of the bird.

It is interesting that the poet and writer Maya Angelou has taken the protoundly moving last line of the poem *I Know Why the Caged Bird Sings* as the title of her autobiography.

6. Read the poem and answer the questions that follow.



William Wordsworth

a) What is *Child* the symbol of?

b) What transports the poet back to his childhood?



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End of the Unit - Review Questions

Comprehension and Vocabulary

- 1. Define the following. Give an example for each. Your example should not be from the text.
 - Ode a.
 - b. Lyric
 - c. Ballad
 - d. Metaphor
 - Simile e.
 - f. Oxymoron
 - Alliteration g.
 - h. Transferred Epithet
 - Sonnet i.
- 2. Dishinguish between the *Petrarchan* and *Shakespearean sonnets*. Find an example for each, other than those included in the text.
- 3. Write down three example of metaphors
 - -- Now change these into *similes*,
 - -- How are similes and 'metaphors' different?
- 4. In pairs read the poems and the extracts given below and do the following
 - a) Surf the net and find out related information about each poem and the poet.
 - b) Critically analyse the poem based on what you have learnt.
 - c) Make a presentation to your class based on your analysis and search. Focus on the unique features of the poem.

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Where all imperial glory shines, Of selfsame colour is her hair Whether unfolded, or in twines: Heigh ho, fair Rosalynde! Her eyes are sapphires set in snow, Resembling heaven by every wink; The Gods do fear whenas they glow, And I do tremble when I think Heigh - ho, would she were mine! Her cheeks are like the blushing cloud That beautifies Aurora's face, Or like the silver crimson shroud That Phoebus' smiling looks doth grace; Heigh ho, fair Rosalynde! Her lips are like two budded roses Whom ranks of lilies neighbour nigh, With which bounds she balm encloses Apt to entice a deity: Heigh - ho, would she were mine!

Her neck is like a stately tower Where love himself imprison'd lies, To watch for glances every hour From her divine and sacred eyes: Heigh ho, fair Rosalynde! Her paps are centres of delight, Her breasts are orbs of heavenly frame, Where Nature moulds the dew of light To feed perfection with the same: Heigh - ho, would she were mine!

With orient pearl, with ruby red, With marble white, with sapphire blue Her body every way is fed, Yet soft in touch and sweet in view: Heigh - ho, fair Rosalynde! Nature herself her shape admires; The Gods are wounded in her sight; And Love forsakes his heavenly fires And at her eyes his brand doth light: Heigh - ho, would she were mine!

Then muse not, Nymphs, though I bemoan The absence of fair Rosalynde, Since for a fair there's fairer none, Nor for her virtues so divine: Heigh - ho, fair Rosalynde; Heigh - ho, my heart! would God that she were mine!

T. Lodge



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(B) А МАТСН

If love were what the Rose is, And I were like the leaf, Our lives would grow together In sad or singing weather, Blown fields or flowerful closes, Green pleasure or grey grief; If love were what the rose is, And I were like the leaf.

If I were what the words are, And love were like the tune,

Algernon Charles Swinburne

(C) TO HIS LOVE

When in the chronicle of wasted time I see descriptions of the fairest wights, And beauty making beautiful old rhyme In praise of ladies dead, and lovely knights,

Then in the blazon of sweet beauty's best Of hand, of foot, of lip, of eye, of brow, I see their antique pen would have exprest Ev'n such a beauty as you master now.

So all their praises are but prophecies Of this our time, all you prefiguring; And, for they look'd but with divining eyes, They had not skill enough your worth to sing:

For we, which now behold these present days, Have eyes to wonder but lack tongues to praise.

William Shakespeare

(D) A SUPPLICATION

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Forget not yet the tried intent Of such a truth as I have meant ; My great travail so gladly spent, Forget not yet !

Forget not yet when first began The weary life ye know, since when The suit, the service none tell can ; Forget not yet !

Forget not yet the great assays The cruel wrong, the scornful ways, The painful patience in delays Forget not yet!

Forget not ! O, forget not this, How long ago hath been, and is The mind that never meant amiss-Forget not yet !

Forget not then thine own approv'd The which so long hath thee so loved, Whose steadfast faith yet never moved ---Forget not this!

Sir Thomas Wyatt

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(E) PROTHALAMION Calm was the day, and through the trembling air Sweet-breathing Zephyrus did softly play-A gentle spirit, that lightly did delay Hot Titan's beams, which then did glister fair; When I (whom sullen care, Through discontent of my long fruitless stay In princes' court, and expectation vain Of idle hopes, which still do fly away Like empty shadows, did afflict my brain) Walk' d forth to ease my pain Along the shore of silver-streaming Thames; Whose rutty bank, the which his river hems, Was painted all with variable flowers, And all the meads adorn'd with dainty gems Fit to deck maidens' bowers, And crown their paramours Against the bridal day, which in not long : Sweet Thames! run softly, till I end my song. There in a meadow by the river side A flock of nymphs I chanced to espy, All lovely daughters of the flood thereby, With goodly greenish locks all loose untied As each had been a bride; As each one had a little wicker basket Made of fine twigs, entrailled curiously, In which they gather, flowers to fill their basket And with fine fingers cropt full feateously The tender stalks on high. Of every sort, which in that meadow grew They gather'd some; the violet, pallid blue, The little daisy that at evening closes, The virgin lily and the primrose true, With store of vermeil roses, To deck their bridegrooms' posies Against the bridal day, which was not long : Sweet Thames! Run softly, till I end my Song.....

Edmund Spensor (1552-1599)

(F) **ODE ON THE SPRING**

Lo! Where the rosy-bosom'd Hours, Fair Venus' train, appear, Disclose the long-expecting flowers, And wake the purple year ! The Attic warbler pours her throat : Responsive to the cuckoo's note The untaught harmony of Spring : While, whispering pleasure as they fly, Cool Zephyrs through the clear blue sky Their gather'd fragrance fling.

Where'er the oak's thick branches stretch A broader, browner shade, Where, er the rude and moss-grown beech O' er-canopies the glade, Beside some water's rushy brink With me the Muse shall sit, and think (At ease reclined in rustic state) How vain the ardour of the Crowd, How low, how little are the Proud, How indigent the Great !

Still is the toiling hand of Care; The panting herds repose : Yet hark, how through the peopled air The busy murmur glows ! The insect youth are in the wing, Eager to taste the honied spring And float amid the liquid noon : Some lightly o'er the current skim, Some show their gaily-gilded trim Quick-glancing to the sun.

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To Contemplation's sober eye Such is the race of Man : And they that creep, and they that fly, Shall end where they began. Alike the busy and the gay But fluter thro' life's little day, In Fortune's varying colours drest : Brush'd by the hand of rough Mischance. Or chill'd by Age, their airy dance They leave, in dust to rest.

Methinks I hear in accents low The sportive kind reply : Poor moralist! And what art thou? A solitary fly ! Thy joys no glittering female meets, No hive hast thou of hoarded sweets, No painted plumage to display : On hasty wings thy youth is flown; Thy sun is set, thy spring is gone-We frolic, while 'tis May.

Thomas Gray (1716-1771)

(G)

The Poplar Field

The poplars are fell'd; farewell to the shade And the whispering sound of the cool colonnade; The winds play no longer and sing in the leaves, Nor Ouse on his bosom their image receives.

Twelve years have elapsed since I first took a view Of my favourite field, and the bank where the grew : and now in the grass behold they are laid, And now the tree is my seat that once lent me a shade. The blackbird has fled to another retreat, Where the hazels afford him a screen from the heat ; And the scene where his melody charm'd me before Resounds with his sweet-flowing ditty no more.

My fugitive years are all hasting away, And I must ere long lie as lowly as they, With a turf on my breast and a stone at my head, Ere another such grove shall arise in its stead.

'Tis a sight to engage me, if anything can, To muse on the perishing pleasures of man; Though his life be a dream, his enjoyments, I see, Have a being less durable even than he.

> William COWPER (1731-1800)

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(H) The Self-unsefeing

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Here is the ancient floor, Footworn and hollowed and thin, Here was the former door Where the dead feet walked in.

She sat here in her chair, Smiling into the fire ; He who played stood there, Bowing it higher and higher.

Childlike, I danced in a dream; Blessings emblazoned that day; Everything glowed with a gleam; Yet we were looking away !

> Thomas Hardy (1840-1928)



5. Identify the figures of speech in the following :

- a) Can honours voice provide the silent dust or flattery soothe the dull cold ear of death.
- b) Five miles meandering with a mazy motion.
- c) The moan of doves in immemorial elms. And murmuring of imumerable bees.
- d) Your face is as a book where man may read strange matters.
- e) He is the vulture of the province.
- f) So like a shattered column lay the king.
- g) A strong man struggling with the storms of fate.
- h) The flowers watched silently in the vase, hearing the rain tapping on the attic.

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- i) An omnibus across the bridge crawls like a yellow butterfly.
- j) In wild white jubilant spray.

6. Comment upon the poetic devices employed in the verse below:

Deep in the ghostly shadows of the trees I hear the owl calling for me...

I must go down to the seas again, to the vagrant gypsy life.

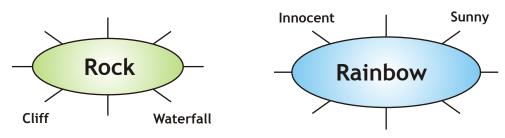
To the gull's way and the whales' way Where the wind is like a whetted knife,

And all I ask is a merry yarn from A laughing fellow-rover,

And the quiet sleep and a sweet dream, When the long tracks over.

Writing - For the Portfolio

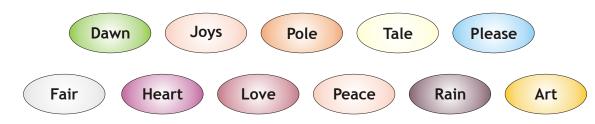
1. Given below are two web diagrams. Complete them



Now, write short poems using these sets of words.

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2. Given below are a few words write down sets of words rhyming with these.



Now attempt writing a poem using these sets of words. You need not use all the words,

3. Workingroups of 3-4

Write a poem using the word given in the box.

beak,	claw,	grant,	scoop,	hands,
rock,	menace,	hook,	wreck	

4. Project work

Work in groups of 4-5

Create your own anthology of poems.

Your anthology should have at least two sections.

- a) Collection of poems from famous poets, magazines, newspapers and the net.
- b) Poems, written by you as a group or by individuals.
- c) Note if you have in the process of creating poetry created any expression, coined any words (remember there is poetic licence) that are original.
- d) Add this to your Portfolio
- 5. (i) You have explored different kinds of verse. Now attempt writing on any one of these. You may choose any suitable theme.

You may work in pairs if you wish to.

- a) Ballad
- b) Ode
- c) Sonnet
- (ii) First List the characteristic of each verse-form, then model your poem on it.
- (iii) a) Make a presentation in the class by reading your poem aloud with expression.
 - b) Also say why you thought a particular verse form to be appropriate for your creations.
 - c) Exchange your experience about the whole process of creating your poem.