

CHAPTER IV
SELECTION OF POEMS AND TRY OUT

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I. Selection of Poems

Introduction

Let us now attempt a selection of some poems applying the criteria we have proposed in Chapter II, keeping in mind at the same time the level of the students i.e., undergraduate, and the aspects of poetry that we have agreed which are important for teaching poetry. It is agreed that poems prescribed/selected should have simplicity of language, i.e., they should have simple vocabulary and structures that would be comprehensible to the undergraduate students.

This is not to say that the poems should not have deviations from ordinary language, or creative uses of language. Without these deviations and devices there cannot be a poem. Hence deviations and creative uses of language should be accepted within certain limits at this stage. This ultimately leads us to select, as far as possible, poems with concrete ideas and themes as against the abstract ones. As a matter of fact, a poem highly abstract in its content is beyond the comprehension of the undergraduate students. Hence abstract poems should be avoided.

The next point in the selection that is to be kept in mind is to avoid mood poems. It is preferable to have descriptive and narrative poems. The narrative poems have a story element which is within

the range of students' comprehension. The descriptive poems become interesting as they give a concrete picture of something. Hence narrative and descriptive poems should be given preference over mood poems.

As regards the themes and cultures in the poems selected care should be taken to select such poems which have universal themes and cultures. For example, themes such as love, nature, war, marriage, youth, old age, friendship, truth, etc. These are universal themes though the treatment may vary geographically and culturally. In spite of such variations the appeal is universal in nature.

In making selection of poems care should be taken to introduce literary and poetic devices step by step. In the beginning a very common poetic devices such as figures of speech should be introduced. The next step should include other literary devices like imagery, symbolism etc. The most complex kind of poetic devices like musicality, rhythm, rhyme etc. may be introduced at later stage.

Keeping all the factors in the mind and under the supervision of my research guide I selected a few poems to try them out in the classroom. A broad classification of the poems was agreed upon. A few love poems and a few nature poems were selected for the purpose. Under nature poems further classification was made on the basis of natural phenomena and birds and animals.

The Poems selected on the basis mentioned above are as follows:

A) Poems Containing Love Theme

- | | | |
|---------------------------|---|------------------|
| 1 The Young Man in April |] | by Rupert Brooke |
| 2 The Way That Lovers Use | | |
| 3 At Tea |] | by Thomas Hardy |
| 4 When Oats Were Reaped | | |

B) Nature

(a) Birds

- | | |
|------------------|------------------|
| 1 The Cuckoo | by Edward Thomas |
| 2 The Kingfisher | by W.H. Davies |

(b) Flowers

- | | |
|---------------------|-------------------|
| 1 Sonnet: The Lotus | by Toru Dutt |
| 2 Champak Blossoms | by Sarojini Naidu |

(c) Natural Phenomena

- | | | |
|---------------|---|----------------------|
| 1 Daybreak |] | by Walter De La Mare |
| 2 The Rainbow | | |

C) War

- | | |
|-----------------------|-----------------|
| (1) The Man He Killed | by Thomas Hardy |
|-----------------------|-----------------|

This group of poems, of course, cannot cover all the features of language of poetry to be taught, as well as it does not include all types of

poems; but it assuredly serves as a specimen unit of poems to be presented for introducing features of poetic language at the undergraduate level in India.

The poems (1) Sonnet: The Lotus and Champak Blossoms are selected from the anthology entitled A Choice of Indian English Poetry 1988 ed. by V.V. Badve and R.S. Kimbahune, Phadake Prakashan and all the other are selected from the anthology entitled as Introducing Current English Poetry 1988 ed. by P.B. Patil and C.T. Patil-Kulkarni, Phadake Prakashan, Kolhapur.

The Young Man in April

Rupert Brooke

*In the queer light, in twilight,
 In April of the year,
 I meet a thousand women,
 But I never meet my dear,
 Yet each of them has something
 A turn of neck or knee,
 A line of breast or shoulder,
 That brings my Dear to me.
 One has a way of swaying,
 I'd swear to anywhere,
 One has a laugh, and one a hat
 And one a trick of hair,
 - Oh, glints and hints and gestures,
 When shall I find complete
 The Dear that's walking somewhere,
 The Dear I've yet to meet?*

*The Way that Lovers Use***Rupert Brooke**

The way that lovers use is this;

*They bow, catch hands, with never a word,
And their lips meet, and they do kiss,
- So I have heard.*

They queerly find some healing so,

*And strange attainment in the touch;
is There is a secret lovers know,
- I have read as much.*

And theirs no longer joy nor smart,

*Changing or ending, night or day;
But, mouth to mouth, and heart, on heart,
- So lovers say.*

*At Tea***Thomas Hardy**

*The kettle descants in a cosy drone,
And the young wife looks in her husband's face,
And then at her guest's, and shows in her own
Her sense that she fills an envied place;
And the visiting lady is all abloom,
And says there was never so sweet a room.
And the happy young housewife does not know
That the woman beside her was first his choice,
Till the fates ordained it could not be so ...
Betraying nothing in look or voice
The guest sits smiling and sips her tea,
And he throws her a stray glance yearningly.*

When Oats Were Reaped
Thomas Hardy

*THAT day when oats were reaped, and wheat
was ripe, and barley ripening,
The road dust hot, and the bleaching grasses dry,
I walked along and said,
While looking just ahead to where some silent
people lie.
I wounded one who's there, and now know
well I wounded her;
But, ah, she does not know that she wounded me!
And not an air stirred,
Nor a bill of any bird, and no response accorded she.*

The Cuckoo
Edward Thomas

*That's the cuckoo, you say, I cannot hear it
When last I heard it I cannot recall; but I know
Too well the year when first I failed to hear it -
It was drowned by my man groaning out
to his sheep 'Ho! Ho!'
Ten times with an angry voice he shouted
'Ho! Ho!' but not in anger for that was his way.
He dies that summer, and that is how I remember
The cuckoo calling, the children listening, and
me saying, 'Nay'
And now, as you said, 'There it is' I was hearing
Not the cuckoo at all, but my man's 'Ho! Ho! instead
And I think that even if I could lose my deafness
The cuckoo's note would be drowned by the
voice of my dead.*

*The Kingfisher***W.H. Davies**

*It was the Rainbow gave thee birth
And left thee all her lovely hues;
And, as her mother's name was Tears,
So runs it in my blood to choose
For haunts the lonely pools, and keep
In company with trees that weep
Go you and, with such glorious hues,
Live with proud peacocks in green parks;
On lawns as smooth as shining glass,
Let every feather show its marks;
Get thee on boughs and clap thy wings
Before the windows of proud kings.
Nay, lovely Bird, thou art not vain;
Thou hast no proud, ambitious mind;
I also love a quiet place
That's green, away from all mankind;
A lonely pool, and let a tree
Sigh with her bosom over me.*

*Sonnet - The Lotus***Toru Dutt**

*Love came to Flora asking for a flower
That would of flowers be undisputed queen,
The lily and the rose, long, long had been
Rivals for that high honour. Bards of power
Had sung their claims, "The rose can never tower
Like the pale lily with her Juno mien" -
"But is the lily lovelier?" Thus between
Flower-factions rang the strife in psyche's bower
"Give me a flower delicious as the rose
And stately as the lily in her pride" -
"But of what colour?" - "Rose-red", Love first chose,
Then prayed, - "No, lily-white, - or, both provide"
And Flora gave the lotus, "rose red" dyed,
And "lily-white", queenliest flower that blows.*

*Champak Blossoms***Sarojini Naidu**

*Amber petals, ivory petals,
Petals of carven jade,
Charming with your ambrosial sweetness
Forest and field and glade,
Foredoomed in your hour of transient glory.
To shrivel and shrink and fade!
Tho' mango blossoms have long since vanished,
And orange blossoms be shed,
They live anew in the luscious harvests
Of ripening yellow and red;
But you, when your delicate bloom is over,
Will reckon amongst the dead.
Only to girdle a girls's dark tresses
Your fragrant hearts are uncurled:
Only to garland the vernal breezes
Your fragile stars are unfurled.
You make no boast in your purposeless beauty
To serve or profit the world.
Yet, 'tis of you thro' the moonlit ages
That maidens and minstrels sing,
And lay your buds on the great god' s altar,
O radiant blossoms that fling
Your rich, voluptuous, magical perfume
To ravish the winds of spring.*

Daybreak

Walter de La Mare

*After the dark of night
Spreads slowly up the glow
Into the starry height
Of daybreak piercing through
Now give the cocks to crow;
Runs lapwing, claw and crest;
From her green haunt the hare
Lopes wet with dew. The east
Gathers its cloudy host
Into its soundless pen,
Stirring in their warm sleep
Beasts rise and graze again,
Now, with his face on fire,
And drenched with sunbeams through,
Sam, with his dappled team,
Drags cut the iron plough,
Glisters with drops the grass;
Sighing, with joy, the trees
Stoop their green leafiness
Into the breeze.
Earth's wake now: every heart,
Wing, foot, and eye
Reveals in light and heat:
The Sun's in the sky!*

The Rainbow
Walter De La Mare

*I saw the lovely arch
 Of Rainbow span the sky,
 The gold sun burning
 As the rain swept by
 In bright-ringed solitude
 The showery foliage shone
 One lovely moment,
 And the Bow was gone*

The Man He Killed
Thomas Hardy

*HAD he and I but met
 By some old ancient inn,
 We should have sat us down to wet
 Right many a nipperkin!
 'But ranged as infantry.
 And staring face to face,
 I shot him dead because -
 Because he was my foe,
 Just So: My foe of course he was;
 That's clear enough; although
 'He thought he'd list, perhaps,
 Off-hand like - just as I -
 Was out of work - had sold his traps -
 No other reason why.
 'Yes; quaint and curious war is!
 You shcote a fellow down
 You'd treat if met where any bar is,
 Or help to half-a-crown.*

II) Try Out

It was decided that some of the above mentioned poems should be actually tried out in classroom to see their suitability and to see whether the strategies suggested in III chapter can achieve the objectives suggested in II chapter. My Research Guide Dr. S.V. Shastri tried out the following poems in the classroom:

1 The Young Man In April

By Rupert Brooke

2 The Cuckoo

By Edward Thomas

3 The Kingfisher

By W.H. Davies

4 When Oats were Reaped

By Thomas Hardy

5 The Way That Lovers Use

By Rupert Brooke

6 The Peacock's Eye

By G.M. Hopkins

As an example whatever was tried out in the classroom has been given below.

Out of these six poems 'The Young Man In April' under the classification of love theme and 'The Cuckoo' and 'The Kingfisher' under the classification of Nature theme are discussed below as they were

tried cut.

The Young Man in April
Rupert Brooke

*In the queer light, in twilight,
In April of the year,
I meet a thousand women,
But I never meet my dear.
Yet each of them has something,
A turn of neck or knee,
A line of breast or shoulder,
That brings my Dear to me.
One has a way of swaying,
I' d swear to anywhere;
One has a laugh, and one a hat
And one a trick of hair;
-Oh, glints and hints and gestures,
When shall I find complete
The Dear that's walking somewhere,
The Dear I 've yet to meet?*

(1) Introduction

Teacher - In which month are the men made fools?

Students - In April.

Teacher - What are they called?

Students - April fools.

(2) Teacher's Reading aloud of the poem

(3) Are there any words that you don't understand?

1) queer - strange, 2) swaying - moving, 3) glints - gleams

(4) Teacher's reading aloud of the Poem

(5) Discussion stage

- Teacher - How many persons can you meet in a day?
- Students - five, ten, twenty.
- T - Thousand?
- S - Not possible.
- T - Does the poet exaggerate here?
- S - Yes.
- T - When did the narrator meet a thousand women?
- S - In a twilight.
- T - Whom did he not meet?
- S - His dear.
- T - What are the characteristics he is looking for?
- S - 1) turn of neck or knee
2) a line of breast or shoulder
3) way of swaying
4) laugh and trick of hair
- T - Do these characteristics suggest beauty?
- S - Yes.
- T - Had he met his beloved?
- S - No.

- T - What kind of beloved did he want?
- S - Perfect or complete.
- T - Do perfect women exist?
- S - No.
- T - What did he expect?
- S - He expected his dear to possess all features of beauty and wondered when he would meet such a woman.
- T - Are there any figures of speech?
- S - Yes.
- T - What are they?
- S - alliteration like -
- 1) glints - gestures, meet my neck - knee
 - 2) assonance
light - twilight, way - swaying,
glints - hints.

The Cuckoo

Edward Thomas

*That's the cuckoo, you say, I cannot hear it
When last I heard it I cannot recall; but I know
Too well the year when first I failed to hear it -
It was drowned by my man groaning out
 to his sheep 'Ho! Ho!'
Ten times with an angry voice he shouted
'Ho! Ho! but not in anger for that was his way.
He died that summer, and that is now I remember
The cuckoo calling, the children listening, and
 me saying, 'Nay'.
And now, as you said, 'There it is' I was hearing
Not the cuckoo at all, but my man's 'Ho! Ho!
 instead
And I think that even if I could lose my deafness
The cuckoo's note would be drowned by the
 voice of my dead.*

(1) Introduction

Teacher: - Which bird do you like?

Students - Parrot, peacock, cuckoo, etc.

T - O.K. I will read a poem.

(2) Teacher's reading aloud of the poem(3) Are there any words that you don't understand?

drowned - die in water because unable to breathe;

groaning - make a deep sound forced out by pain;

deafness - unable to hear.

(4) Teacher's reading aloud of the poem(5) Discussion Stage

Teacher - Who are the persons taking in the poem?

Students - Poet/narrator and shephard.

T - Who is 'my man'?

S - The shephard.

T - To whom is he telling the story?

S - To audience/reader or listners.

T - Is something narrated?

S - No answer.

T - Is a story narrated?

S - Yes.



- T - What is the story about?
- S - About the cuckoo.
- T - Has he heard/or seen the cuckoo?
- S - No answer.
- T - Does he remember it?
- S - No.
- T - Has he failed to hear?
- S - Yes.
- T - Can he not hear?
- S - Yes, but at the last time heard.
- T - What is the last time?
- S - When it was drowned by his man's saying Ho - Ho.
- T - Why could the narrator not hear the cuckoo?
- S - Because the voice of the cuckoo was drowned.
- T - By what?
- S - By his man's Ho - Ho.
- T - Does sound drown?
- S - No.
- T - This is how poets use language figuratively. In ordinary language generally it is not used as 'the voice is drowned'. O.K.
- T - Which of these two is louder?
- S - Shephard's 'Ho - Ho'.
- T - What had happened to the shephard?
- S - He had died.

- T - What does the narrator remember there?
- S - Cuckoo's calling, children's listening and me saying 'nay'.
- T - What did the narrator hear instead?
- S - His man's 'Ho - Ho'.
- T - Why?
- S - Because the cuckoo's note was drowned by the voice of the dead.
- T - Do you find any figures of speech?
- S - Yes
- (1) alliteration - cuckoo - cannot
first - failed
my - man
- T - Is there any syntactic parallelism?
- S - No answer.
- T - O.K. Are there any sentences having the similar structures?
- S - Yes.
- T - What are they?
- S - The cuckoo calling, the children listening and me saying.
- T - This is how the poets use syntactic parallelism. O.K.
What is its effect?
- S - Music in the poem.

The Kingfisher

W.H. Davies

*It was the Rainbow gave thee birth,
 And left thee all her lovely hues;
 And, as her mother's name was Tears,
 So runs it in my blood to choose
 For haunts the lonely pools and keep
 In company with trees that weep
 Go you and, with such glorious hues,
 Live with proud Peacocks in green parks,
 On lawns as smooth as shining glass,
 Let every feather show its marks;
 Get thee on boughs and clap thy wings
 Before the windows of proud kings.
 Nay, lovely Bird, thou art not vain;
 Thou hast no proud, ambitious mind;
 I also love a quiet place
 That's green, away from all mankind;
 A lonely pool, and let a tree
 Sigh with her bosom over me.*

(1) Introduction

Teacher - Have you seen a Kingfisher?

... if not, see the Geographical magazine.

[The Photograph of Kingfisher was shown to the students]

(2) Reading aloud of the poem by the teacher(3) Are there any words that you don't understand?

hues - colours;

haunts - visits or appear repeatedly in (associated with
ghosts)

boughs - branches.

(4) Reading aloud of the poem by the teacher.

(5) Discussion stage

- Teacher - Who gave birth to Kingfisher?
- Student - Rainbow.
- T - Did rainbow actually give birth to Kingfisher?
- S - No.
- T - Then, why does the narrator say 'it was rainbow gave thee birth'?
- S - No answer. Confusion in the class.
- T - O.K. Is n't it strange?
- S - Yes.
- T - The poet creates strangeness of beauty by using such devices . In ordinary language nobody can say 'rainbow gave it birth'. In this way poetic language violates or deviates the generally observed rules of the language. O.K. Is there any similarity between parents and children?
- S - Yes.
- T - What is the similarity between Kingfisher and rainbow?
- S - There is similarity in the colours of both the objects.
- T - Who is the mother of Kingfisher?

- S - Tears.
- T - What does she give to Kingfisher?
- S - Colours.
- T - Do we call our mothers with such names as 'Tears'?
- S - No.
- T - O. It's again strange. What is meant by Tears?
- S - rain, drops of water.
- T - Why does the narrator call 'Tears' as the mother of Kingfisher?
- S - Because rainbow is created out of sunrays and rain.
- T - What is it that haunts the narrator?
- S - Lonely pools and trees.
- T - What does the narrator want the Kingfisher to live with?
- S - With proud peacocks in green parks.
- T - How does the narrator describe the bird?
- S - (1) lovely bird, (2) bird without pride and ambitious mind.
- T - What type of place does the narrator want?
- S - quiet, green place with a lonely pool away from mankind.
- T - Why? Is he bored of mankind?
- S - Perhaps he might be.
- T - Are there any figures of speech?
- S - Yes.
- T - What are they?

- S - (1) Personification/ animation
- (a) 'Rainbow' as a child of the mother 'Tears'.
- (b) Weeping trees
- (c) lonely pool.
- (2) alliteration
- Proud Peacocks - Park
- T - Are there any poetic words/diction?
- S - Yes, words like 'bough', 'hues', etc.
- T - Are there any archaic words?
- S - Yes, words like thee, nay, thou, art, hast etc.

Similarly I also tried out the following poems:

- (1) 'The Man he Killed' as an example of a poem which brings out the cruelty of war.
- (2) 'At Tea' under classification of love theme, and
- (3) Sonnet - The Lotus under the classification of nature theme. They are discussed below as they were actually tried out in the class.

The Man He Killed

Thomas Hardy

*'HAD he and I but met
 By some old ancient inn,
 'We should have sat us down to wet
 Right many a nipperkin!
 'But ranged as infantry
 And staring face to face,
 I shot him dead because -
 Because he was my foe,
 Just so, my foe of course he was;
 That's clear enough; although
 'He thought ne'd list, perhaps,
 Off-hand like - just as I -
 Was out of work - had sold his traps -
 No other reason why.
 'Yes; quaint and curious war is!
 You shoot a fellow down
 You'd treat if met where any bar is,
 Or help to half - a - crown.*

(1) Introduction

Teacher - Did any important event take place in 1939?

Students - The second World War.

T - What is a war?

S - Battle, fighting.

T - What happens in the war?

S - Persons are killed.

(2) Teacher's reading aloud of the poem.

(3) Are there any words that you don't understand?

- 1 nipperkin - a vessel holding half-pint.
- 2 ranged - put, placed in.
- 3 infantry - foot soldiers.
- 4 stare - look intently.
- 5 off-hand - without previous thought.
- 6 traps - personal belongings or baggage.
- 7 foe - enemy.
- 8 quaint - whimsical.

(4) Again, teacher's reading aloud.(5) Discussion stage

Teacher - Who are the persons talking in the poem?

Students - Narrator and he.

T - Who is he?

S - The man whom the narrator killed.

T - Where did they range?

S - They were ranged in infantry.

T - What were they doing?

S - Staring face to face.

T - Where did the narrator kill the man?

S - The man was killed in his place on the battlefield.

T - Why did the narrator kill him?

S - Because the man was his enemy.

T - Is there any other reason?

- S - No.
- T - Had the narrator imagined to kill a man?
- S - No.
- T - Did the narrator understand any reason to kill the man?
- S - No.
- T - Did the man imagine that he would be killed?
- S - No.
- T - What did the man think?
- S - He would list in war.
- T - What did the man do for it?
- S - He sold his traps without previous thought because he was out of work.
- T - How did the narrator react to the war?
- S - He said that war is quaint and curious.
- T - How would the narrator have behaved with the man if he met him in any bar?
- S - He would have helped him by giving half a crown.
- T - Then why did he kill him?
- S - He was his enemy.
- T - Had they quarrelled previously?
- S - No.
- T - Then why did he kill?
- S - Perhaps for national policies they fought which they did not understand.
- T - O.K. Are there any figures of speech?

- S - Yes. (1) alliteration
 had-he, quaint - curious etc.
- (2) assonance
 he - me, so - foe etc.

At Tea

Thomas Hardy

*THE kettle descants in a cosy drone,
 And the young wife looks in her husband's face,
 And then at her guest's, and shows in her own
 Her sense that she fills an envied place;
 And the visiting lady is all abloom,
 And says there was never so sweet a room.
 And the happy young housewife does not know
 That the woman beside her was first his choice,
 Till the fates ordained it could not be so ...
 Betraying nothing in look or voice
 The guest sits smiling and sips her tea,
 And he throws her a stray glance yearningly.*

(1) Introduction

- Teacher - What is your favourite drink?
- Students - Tea, coffee, Thums-up etc.
- T - When do you take tea?
- S - In the morning and in the evening.
- T - With whom do you take tea?
- S - With our parents, brothers and sisters.
- T - With any other persons?

- S - Sometimes with guests.
 T - All right. I will read a poem.

(2) Teacher's reading aloud of the poem

(3) Are there any words that you don't understand?

- (1) descants - sings
- (2) cosy - warm and comfortable, covering
- (3) drone - humming sound
- (4) envied - feel envy of, jealous
- (5) abloom - beautiful
- (6) ordained - decided
- (7) betray - give a sign of
- (8) sips - drinks taking a very small quantity at a time
- (9) stray - wandering
- (10) glance - quick look
- (11) yearningly - with a strong desire

(4) Teacher's reading aloud of the poem

(5) Discussion stage

- Teacher - Who are the persons talking in the poem?
 Students - The young housewife, her husband and the narrator.
 Teacher - Why did they come together?
 Students - For tea.
 T - Does kettle sing?

- S - No.
- T - Then what is meant by 'The kettle descants in a cosy drone'?
- S - No answer.
- T - O.K. Does it mean the humming sound in a kettle when tea boils?
- S - Yes.
- T - In ordinary language we cannot say the kettle sings. Here the poet uses these words metaphorically, which violate or deviate from the generally observed rules of language. O.K. where does the young wife look?
- S - At her husband's and guest's face.
- T - What does she show from her own face?
- S - No answer.
- T - Does she show that her position in her house is enviable?
- S - Yes.
- T - Whom did she think jealous of her?
- S - The guest.
- T - How was the guest?
- S - Beautiful.
- T - What does the young housewife not know?
- S - She does not know that the guest was her husband's first choice with whom he was going to marry.
- T - Then why did he not marry?

- S - Because the fate decided not to do so.
- T - What does the guest do?
- S - She smiles and sips tea.
- T - Does she do any other thing?
- S - No.
- T - What does she betray in her look or voice?
- S - Nothing.
- T - What does the husband do?
- S - He throws a quick look expressing a strong desire.
- T - Are there any figures of speech?
- S - Yes.

(1) Metaphor in the first line.

(2) alliteration

descants - drone, kettle - cosy

sits smiling - sips etc.

(3) assonance

young, does etc.

Sonnet - The Lotus

Toru Dutt

Love came to Flora asking for a flower.
 That would of flowers be undisputed queen,
 The lily and the rose, long, long had been
 Rivals for that high honour. Bards of power
 Had sung their claims. "The rose can never tower
 Like the pale lily with her Juno mien" -
 "But is the lily lovelier?" Thus between
 flower-factions range the strife in psyche's bower
 "Give me a flower delicious as the rose
 And stately as the lily in her pride" -
 "But of what colour?" - "Rose-red", Love first chose,
 Then prayed, - "No, lily-white, - or, both provide
 And Flora gave the lotus, "rose red" dyed,
 And "lily-white", queenliest flower that blows.

(1) Introduction

- Teacher - Which flowers do you like?
 Students - Rose, Jasmine etc.
 Teacher - Why do you like them?
 Students - They are beautiful.
 Teacher - Which is our national flower?
 Students - Lotus.
 Teacher - O.K. I will read a poem.

(2) Reading aloud of the poem by a teacher(3) Are there any words that you don't understand?

- (1) Flora - Goddess of flowers
- (2) undisputed - unquestioned
- (3) Bards - minstrel, poets
- (4) claims - rights
- (5) mien - Person's appearance
- (6) Factions - quarrelling among groups
- (7) Psyche - The beloved of Eros with butterfly wings
- (7) bower - shady place under trees or climbing plants
- (8) delicious - giving delight to the senses

(4) Reading aloud of the poem by the teacher

(5) Discussion stage

- T - Who are the persons talking in the poem?
- S - Love and Flora.
- T - Who came to Flora?
- S - Love
- T - For what?
- S - He wanted a flower which would be undisputed queen of flowers.
- T - Who were the rivals for that high honour?
- S - Lily and rose.
- T - How did the poets sing their claims?
- S - They said that lily is like Juno.
- T - Who was Juno?

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- S - Juno was the beautiful wife of Jupiter.
- T - Why do the poets compare lily with Juno?
- S - Lily is a flower of stately beauty like Juno.
- T - What did the poets sing about rose?
- S - Rose is lovelier and delicious.
- T - Did Love demand a rose?
- S - No.
- T - Did he demand lily?
- S - No.
- T - Then what?
- S - He wanted a flower which would be delicious as rose
and stately as lily.
- T - What colour did he want first?
- S - Red.
- T - Then.
- S - White.
- T - What colour did he choose at last?
- S - Both the red and white in one flower.
- T - Why did Flora give lotus?
- S - Because lotus was delicious and red as rose and stately
and white as lily.
- T - Are there any figures of speech?
- S - Yes.

(1) metaphorical use of the words 'pale lily with
her Juno mien'.

(2) alliteration

long long high honour

Flower - factions etc.

- T - Are there any European mythological references?
- S - Yes: Juno, Flora.
- T - O.K. In this way poet can make use of mythology to give allusions. Now tell me what kind of poem it is?
- S - Sonnet.
- T - Can you tell its rhyme-scheme?
- S - abba, abba cdc ddc.

Conclusion

It has been found that if a proper approach and methodology are followed in teaching of English poetry at the undergraduate level, it does not pose difficulty in comprehension. Of course, this needs a specific and specialized teacher-training programme. Unless a teacher knows everything that is to be known of the language of poetry he will not be able to convey the poetic qualities of literary discourse to the students. This is not to say that the teacher shall have to use all his knowledge in teaching of poetry in English as a second language. It only means that if he is specialized in the use of language in poetry he would be able to point out specific uses of language to the students whenever necessary. It is, therefore, necessary to evolve a system of giving specialized training to the teachers of English in teaching English poetry. A well organized teacher's training programme by the ELT centres may be of great help in this direction.