# Applying New Historicist Approach to Teaching English Poetry at Postgraduate Level

T07415

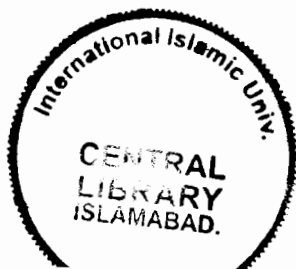**Sardar Muhammad**
**Researcher**

**Dr. Ayaz Afsar**
**Research Supervisor**

Reg. No. 19-FLL/MPhil-Eng/S05

A thesis submitted to International Islamic University Islamabad, in part fulfillment
of the requirement for the degree of M.Phil in English

# Department of English (FLL&H)
# International Islamic University Islamabad

# Declaration

I, Sardar Muhammad, do hereby solemnly declare that this thesis was composed by myself, that the work contained herein is my own except where explicitly stated otherwise in the text, and that this work has not been submitted for any other degree or professional qualification.

Sardar Muhammad

The Researcher

# Acknowledgement

I am greatly indebted to Dr. Ayaz Afsar, my Research Supervisor, for his regular support, guidance and encouragement. He generously provided sources of required information and everything necessary for the composition and completion of this work. Through this acknowledgement I would like to express my gratitude for his help and kindness.

I would also like to acknowledge the kindness and help of Prof. Munawar Iqbal Ahmed, whose constant support in the matters related to HEC and other authorities of the University, provided me relief and encouragement to continue the struggle for this work.

I would like to thank my friends and colleagues for their help and suggestions. Without their help I could hardly complete this work.

# Hypothesis

The existing practice of teaching English Poetry at postgraduate level through translation in to first language of students is not sufficiently helpful to improve their competence to interpret and appreciate the poetry and needs to be reformed. There is a need to maintain the required standard of education through replacing it with a new teaching approach. To achieve the desired results, New Historicism, a modern literary theory can be practically applied in analyzing and successfully teaching English Poetry.

# Abstract

The present thesis examines effectiveness of New Historicist Approach to introduce it as an innovation to existing practice of teaching English Poetry at Postgraduate Level in Pakistan. Through this case study conducted at four different institutions in Abbottabad, I tried to evaluate New Historicism as a pedagogical approach to encourage the learners to acquire the required competencies and achieve the desired results.

To achieve these objectives I espoused the classroom research. Data was attained through correlating pre and post- teaching tests and attitudinal assessments through using questionnaires. This data was analyzed keeping in view Craig A. Mertler's three steps formula i.e. organization, description and interpretation.

From the analysis of available data it was revealed that students' interest in poetry was increased, they improved their skill as a student of literature and increased their marks up to twenty-five percent. Their response to New Historicist Approach was overwhelmingly positive. They began to analyze poetry from a different point of view and their interest in history and the study of culture was also heightened.

I came to the conclusion from the evaluation of these findings that New Historicist Approach could successfully replace the existing practice in teaching English Poetry at postgraduate level. It could also enhance the standard of learning and increase students' interest in poetry comparatively more than existing practice in postgraduate institutions.

# CONTENTS

# CHAPTER ONE

# INTRODUCTION

Teaching English Literature has always been a challenge to the teachers of those countries where English as a second or foreign language has been a part of their syllabus. Pakistan is one of the countries where most of the English departments are teaching literature at graduate and postgraduate levels. The teachers for postgraduate institutions are selected from the graduates of their own institutions. The Grammar Translation Method is repeatedly used in most of the institutions in Pakistan in order to enable the students to qualify the examination for a degree. It is perhaps due to lack of research and innovation in teaching practice that according to Daily *The Frontier Post* (March 22, 2001) the performance of our graduates in competitive examinations (CSS, PCS) has not been better than the graduates of Western universities.

To improve the standard of education and making English Literature more appealing and understandable we should introduce instructional innovation along with other reinforcements. New approaches are to be introduced for better understanding of respective literary genres. In the field of teaching English Poetry, teachers espouse various approaches to materialize the objectives of their teaching practice. Some of these objectives are, to improve the language, to create poetry (literature), to understand poet's philosophy and culture, but in few cases, to understand poetry itself.

Keeping in view the prevalent situation of teaching practice, I derived an inference that if poetry is taught through providing historical and cultural background, the teaching would be more interesting and effective as students of literature are interested in usually more society and history than other fields of study. I searched for various theories of

literary criticism and found New Historicism nearer to my objective of evaluating and

teaching poetry. Consequently, I decided to adopt the principles of New Historicism as an

approach to teaching English Poetry at postgraduate level.

## Significance of New Historicist Approach

New Historicist Approach promotes the students' basic literary competencies, their

relation to society and literature, and promotes better understanding of symbolism and

literary allusions. It has also been helpful to answer most of the questions related to

learning poetry. The abilities and skills to be developed through teaching by this method

are stated by Elaine Showalter (26) which can be summarized as under:

1.  Among the required competencies it is most desirable to enable the learner to

    interpret the given text through searching for further information through various

    sources of his own about the work and the background of its author.

2.  To develop the required skill of learners to trace the specific cultural ideologies in

    the given text at the time(of learner) which is different from the time of its

    composition and enable them to relate the cultural ideas of the text to their own

    culture for better understanding of it.

3.  To promote their level of competence to relate different works by various poets

    through combination of their ideas into a complex whole in order to connect them

    to a period generally known as literary tradition.

4.  To teach the learners the way of presenting literary texts as references to the

    particular culture. Through these references one tries to let other person

    understand the culture reflected in the text in order to let him understand the

    poet's background.

5. To enhance the learners' creativity. To promote their ability to understand literary texts and develop a relationship of literary text to his own life. In such a situation the learner feels himself a part of literature as it was created to reflect his life.

If these are the skills we want our students to acquire, application of New Historicism may ensure their attainment through making the whole teaching process easier, interesting and goal-oriented.

New historicist approach to poetry helps to study simultaneously the creator (society) and the creation (literature). The study of culture and society to understand literature produced in it indirectly provides an opportunity to study the people's way of thinking and the way to solve certain problems. A modern reader can never experience a text as its contemporaries experienced it. A New Historicist approach to literature can help to reconstruct the meaning of ideas in a literary text.

New Historicist Approach is also suitable for interpreting symbolism. As most of the symbols are derived from poet's local society, it becomes almost impossible to understand symbols without information about historical and cultural background of the poet. Yeats's symbolism derived from Irish folk-tales and his interest in mysticism can be logically interpreted through New Historicism.

Another important point of New Historicism is the study of literary allusions. The poet refers some ideas to another work of literature. To establish a relationship between the poet and the allusion, we have to search for the allusion's historical and cultural background. Eliot's "April" (first word) in "The Waste Land" is perhaps a reference to Chaucer's "April" (first word) in Prologue to the Canterbury Tales. New Historicism relates the religious and cultural conditions of Chaucer's time to those of Eliot's time.

New Historicist Approach to poetry is a guide to academic researchers and the teachers of English Literature at postgraduate institutions. Its principles can be followed by students to explore new ways of analyzing English Poetry. It also gives inspiration and new direction to general readers interested in Poetry. As a whole the use of New Historicist Approach is a good strategy to teach English Poetry.

# Review of Literature

The present thesis is based on our study of New Historicism we selected from the four major literary theories which include Historicism, Cultural Model, Cultural Materialism and New Historicism. These theoretical approaches analyze literary texts differently from each other. Historicism discusses the way to understand the nature of particular historical events through reading poetry of that period or poetry about those incidents, Cultural Model helps to understand the culture of poet through poetry, Cultural Materialism helps to analyze poetry to understand the socio-cultural systems within a materialist infrastructure-structure-superstructure framework and the New Historicism analyzes historical and cultural background to understand poetry. We can introduce these approaches in detail as under:

## 1. Historicism

The German word 'historismus' was first translated into English as 'historism' later as 'historicism', which has prevailed. Historicism discusses all aspects of human life (Harrison 189). It creates a historical framework in which to place the text.

Historicism, in the context of literary study has attempted to interpret the literature of a past period by discovering the kinds of meanings that a writer could possibly have

intended (Hirsch 1), given the cultural presuppositions that govern his or her thought, as distinct from those which the author could not have intended, which were only available to writers of another period, including that of the literary historian himself. In this we can consider literary historicism as a fundamental branch of literary criticism.

The peculiarities of Historicism have been described by a number of concerns and features. Most fundamentally, there is an insistence that all systems of thought, all phenomena, all institutions, all works of art and all literary texts must be situated within a historical perspective. In other words, texts or phenomena can not be somehow torn from history and analyzed in isolation, outside the historical process. (Habib 760)

Historicism leads us to understand how a text may have functioned in the specific historical conditions from which it has derived or through which it has passed, and how, clearly, it may add to our understanding of those circumstances. Simultaneously it explores how such contextual information may affect our critical reading of the text. Rather than being pursued in a naively trusting way, a keen historicist reading will seek to understand who claims to be speaking for whom in a given text, and how they may represent their situation.

At the heart of what has called itself historicism, lies a concept of the textuality of the past. This is based upon the assumption that the past is only knowable to us through texts, and that therefore the theories and methods of textual analysis and all one needs (as well as being what one essentially needs) to study and write history. (Hines 33)
It is perhaps for this reason that the practical application of historicism to analyze a literary text, particularly a poem resulted in desirable understanding of historical events of that period.

## 2. The cultural model

It is a traditional approach to analyze and teach poetry. The text is not used for doing language work on it. A literary text is treated as a source of information about the target culture. According to Carter and Long Teaching literature within a cultural model enables students to understand and appreciate cultures and ideologies different from their own in time and space, and to come to perceive traditions of thought, feeling and artistic form within the heritage the literature of such cultures endows (2).

Literature at one hand reflects culture but on the other hand it promotes culture of the poet. Those who study poetry seriously can hardly escape the influence of the poet's culture. One can trace many examples of such a poetry composed during the colonial period when the poets like Rudyard Kipling used their poetry to let the subjects of British Crown in the colonies understand the culture of their masters. It helped them to popularize the norms of their own culture among the learners and general readers.

Although the Cultural Model reflects relation between culture and literature and the impact of culture on literature can not be refused to acknowledge yet it ignores other objectives of literary study including improvement of language and creative ability. When the study is designed to understand only the cultural meaning of poetry, it is enjoyed and appreciated by only those learners whose cultural norms are compatible to those of a poet.

It is also a fact that the Cultural Model focuses on the value of literature as a window to culture, helping students to appreciate and understand other cultures. But such

a partial approach to literature can hardly be successful in achieving the basic objectives of literary study.

## 3. Cultural Materialism and New Historicism

When the New Historicism was introduced in America, Cultural Materialism with almost the same objectives was promoted in England. In practice, both literary approaches have apparently some similarities which create difficulties for the students of literature and the exponents of New Historicism. To provide an opportunity for a better understanding of both approaches of literary study we have to differentiate New Historicism from Cultural Materialism.

According to Peter Barry (186), both are two different approaches with different intellectual frameworks. New Historicism is perhaps under the influence of Foucault's method of reinforcing dominant ideology again and again. On the other hand we can see the impact of Raymond Williams's philosophy of resistance to the dominant ideology on Cultural Materialism. It is not difficult to guess that the followers of New Historicism do not believe in resistance while those of Cultural Materialism believe only in resistance.

To determine the basic differences between these two approaches, we have to identify the methods or techniques used by the exponents of Cultural Materialism and the New Historicism. As far as Cultural Materialists' approach is concerned, we can follow the guidelines provided by Peter Barry (187) to highlight some of the salient features of this approach:

1. According to Cultural Materialism the literary text is read in such a way that the circumstances which helped to compose the text can be easily understood. It can

help to understand the text; however one can not use it in teaching practice because its focus is on understanding the context instead of the text.

2.   The present meaning of the text is fore-grounded and the meaning at the time of composition is ignored. In this way it can not give the universal meaning of the text and is not suitable for teaching purpose.

3.   In analyzing the text the cultural materialists use combination of Marxist and Feminist approaches. It has no methodology of its own. It can help to find out the contextual meaning of the text, but it can not be appropriately applied to teaching literary texts especially the text of poetry.

4.   Cultural materialists use the technique of close textual analysis. The textual analysis is always within the framework of conservative cultural and social assumptions. This is the only aspect of this approach that can be used for pedagogical purpose, however the progress of learners would be same as one can expect through applying New Criticism.

5.   It follows the principle of working on the simple texts with clear message and interpretable theme. It is on the grounds that writing about more obscure texts does not produce the most desired results. This principle can be followed in teaching literature at intermediate level but at postgraduate level it can not be successfully applied as the texts used at that level are usually obscure and complicated.

Most of the principles of Cultural Materialism are not suitable for their practical application to teaching poetry. Its ideology is based on theoretical assumptions and not for using it in university classroom. It has no method of its own to interpret literary texts.

Its primary objective has no similarity with that of a pedagogical theory. That is the reason one can suggest only partial application of this approach.

New Historicism On the other hand, has its own techniques and methods of interpreting the texts. Following the guidelines provided by Peter Barry (179) we can evaluate the possibility of applying this critical theory to teaching poetry at postgraduate level. It has the following salient features which make it more applicable in teaching process than other theories including Historicism, Cultural Model and Cultural Materialism.

1. There is a principle of juxtaposing literary and non-literary texts, reading the former in the light of the latter. The purpose of teaching literature can be achieved more successfully if the texts are interpreted through comparative analysis. This aspect of New Historicism makes it more teaching-friendly theory of literature.

2. New Historicists detach a literary text from the previous literary scholarship and observe it as if new. One has to see every literary text as a unique item in order to search for its underlying theme. It enables the teacher to derive the meaning of literary text from its historical context. It helps to improve the learners' level of literary understanding.

3. New Historicists focus attention on both text and co-text to find out its true meaning. This practice is mostly related to teaching and learning process. The study of text is the first step to teaching however; there may be some difference of opinion about the method of reading a text. It reflects that the New Historicism can be applied in teaching practice.

4. New Historicism is ideologically similar to that of a pedagogical theory. An educational theory discusses the possibility of effectiveness of a teaching technique. New Historicist approach has similar character as it encompasses the teaching of literature through analyzing the contextual meaning of the text. It can help to study almost all genres of literature including poetry.

Although there are some points that show similar nature of both literary theories of modern times, however their individual status is maintained. Cultural Materialists' reading of text to recover its context is in contrast with New Historicists' reading of literary texts in the light of non-literary texts. Another contrasting point among these approaches is former's combination of Marxist and Feminist approaches to text and latter's dependence on text and co-text. Even on the question of teaching literature there is least agreement between Cultural Materialism and New Historicism.

Historicism suggested the study of historical events and the lives of people in past through analysis of poetry composed in or about that particular period. Cultural Model was designed to let the students understand the culture of a poet through study of his poetry. Cultural Materialists study poetry to understand material considerations of the poet's culture and the New Historicists use historical and cultural background to understand poetry. In such a situation New Historicist approach seems to be more practical and poetry-centered approach as its destination is poetry itself.

Although all literary theories (including Historicism, Cultural Materialism and New Historicism) have some aspects related to teaching literature (poetry) but New Historicism can answer the questions about teaching poetry more convincingly. How to collect information? How to analyze a text and derive its contextual meaning? How to

develop the learners' interest in poetry? If these questions are positively answered through New Historicist approach, there is no reason to avoid its application in teaching poetry at postgraduate level.

# Method of Study

To figure out a particular method of teaching poetry and to prove its effectiveness a classroom-based research was undertaken. The students were engaged for their own cause and some of my colleagues also assisted in this pursuit. To make the students a continuous learner, through assigning them a role absolutely different from what had been their usual practice in the classroom was an interesting and rewarding practice. They were simultaneously performing the role of learner and teacher.

### Participants

The students participating in this study included twenty-four students of M.A.English class at four different institutions, Army Burn Hall Postgraduate College for Girls Abbottabad, Government Postgraduate College No.1 Abbottabad, Government Postgraduate College No.2 Abbottabad, and Salman Postgraduate College of Chemical & Social Sciences Abbottabad. There were students of diverse educational backgrounds. As a student of English Literature, everyone was well-informed about the basic literary terms. I interacted with students six days a week for approximately an hour a day in the classroom.

All students were informed and their willingness was sought before the whole research process began. All the students of M.A.English (Final) agreed to participate in the proposed study. The initial questionnaire (Appendix 1) was distributed before any teaching took place. The questionnaire was used to access the prior knowledge of students about poetry along with their poetic experiences, attitudes towards poetry, and their individual preference for particular teaching method.

**Measures**

The questionnaire titled "Pre-Teaching Survey" (Appendix-1) was employed for data collection in this study. This instrument consisted of five sections. Section 1 sought data about the students' background; Section 2 sought information regarding whether the specific method was effective? Section 3 was designed to elicit information about the effectiveness of a particular method. Section 4 focused on the details of students' personal interest in the study of poetry and Section 5 examined the students' level of understanding poetic technique.

Some of the information gathered from these initial questions included: the past methods used to teach the participants poetry and how each approach aided students' understanding and appreciation, the degree to which they enjoy reading poetry. Students rated and explained their responses which allowed me to aggregate their responses (Chapter Four). Through the pre-teaching test (Appendix 2) existing knowledge of learners was judged.

During the assessment of students' performance and attainment we tried our best to ensure the maximum level of objectivity. However, within the limits of human ability and knowledge it is most difficult to maintain absolute objectivity. It is also a fact that our criteria to evaluate the performance of students in literature(Appendix 3) was based on human observation yet we tried to focus our attention to students' level of literary competence and ability to express their views convincingly. The response of a poor and a brilliant student to Pre-teaching test (Appendix 4) and Post-teaching test (Appendix 10) was evaluated appropriately.

The criteria to judge the pre-teaching ability of the poor and the brilliant student was that the brilliant student conceptually interpreted the underlying ideas of the poem although the background knowledge of the poem was not included and I awarded 60, 55, 50 and 50 marks at four different institutions. On the other hand the poor students were awarded 35, 30, 25 and 35 marks as they could only summarize the poem.

In post-teaching evaluation the brilliant students were awarded 70, 60, 60, and 60 at four different institutions selected for this purpose. The marks were awarded on the basis of marking criteria (appendix 3) for critical appreciation of the poem with relevant background of the poem. On the other hand the poor students were awarded 40, 39, 35 and 38 marks as they could provide only some information about the poet's background but the presentation of ideas was not so convincing.

To introduce a teaching innovation I designed a lesson plan (Appendix 6) according to the principles of New Historicist Approach. Four different poems were selected from the poetry of four different poets (Appendix 5). In order to work according to lesson plan,

required teaching material was collected (Appendix 7). It was interesting for the teacher as it was a teaching practice different from existing approaches to teaching poetry at postgraduate level.

To judge the response of learners about this approach a post-teaching survey (Appendix 8) was also carried out. The learners' response was comparatively more encouraging than pre-teaching survey. Then a post-teaching test (Appendix 9) was given to students in order to evaluate the level of their improvement. The overall performance of participants after teaching through New Historicist Approach remained satisfactory.

All data collected in a four weeks period from September 1, 2008 through the last days of September, 2008 and used for proposing a new pedagogical practice. The students were properly informed that the basic objective of this study is to determine the most effective and enjoyable way for them to learn the concepts of poetry. I analyzed the data to determine the effectiveness of New Historicist Approach (Chapter Four) and came to a conclusion (Chapter Five) that this approach can be successfully applied in teaching poetry at postgraduate level.

# CHAPTER TWO

# NEW HISTORICISM

The application of New Historicism to literary texts particularly the poetry may help to develop the learners' ability to interpret and appreciate any poem composed in English language. In this way, a literary theory which is always promoted in order to interpret and appreciate literature can also be used for the purpose of teaching poetry.

## What is New Historicism?

New Historicism, according to *The Concise Oxford Companion to English Literature* is a term applied to a trend in American academic literary studies in the 1980s that emphasized the historical nature of literary texts and at the same time (in contrast with older historicism) the 'textual' nature of history. From this concept one can derive two meanings. First, .a literary work is a product of the time, place, and the circumstances of its composition and secondly, it helps to understand the cultural and intellectual history of the time in which it was composed.

New Historicism was also defined and given a new direction by M.H.Abrams who claimed that New Historicism is "an approach to literature that emphasizes the interaction between the historical context of the work and a modern reader's understanding and interpretation of the work." It highlights a significant connection between a modern reader and the particular period of history through the study of a text created in that particular period.

M.H.Abrams elaborates further the concept of New Historicism with an assumption that, the culture of a period can be understood in a better way by reading many different kinds of texts and paying close attention to many different dimensions of a culture, including political, economic, social, and aesthetic concerns. A modern reader interprets the context of a text on the basis of his own information derived from history; however his interpretation is always different from that of another reader of the same text.

In this way the reader can understand the function of New Historicism as to regard the texts not simply as a reflection of the culture that produced them but also as a product of that culture which plays an active role in the social and political conflicts of an age. From the ideology of New Historicism one can also realize the fact that history when reconstructed in our time and present circumstances becomes coloured and more appealing to the reader of modern times.

As far as the structure of text is concerned New Historicism does not give any preference to literary text over non-literary text. Peter Barry also supports this claim by saying that:

> It is a method based on the parallel reading of literary and
>
> non-literary texts; usually of the same historical period. That is
>
> to say, New Historicism refuses to 'privilege' the literary texts;
>
> instead of a literary 'foreground' and a historical 'background'
>
> it envisages and practices a mode of study in which literary and
>
> non-literary texts are given equal weight and constantly inform
>
> or interrogate each other. (172)

M.H.Abrams' interpretation of New Historicism that "the study of many literary works is essential for better understanding of the context of a text" can be reformed if we consult Peter Barry's opinion on the subject who claims that New Historicist reading of a text is a parallel reading of literary and non-literary texts which helps the reader to understand its contextual meaning. In this way an equal level of importance is achieved by both types of texts. New Historicists have a strong desire to make a comparison of both as one may be helpful to analyze the other.

The real meaning of New Historicism can be understood only through analyzing its function in the study of literature. According to Vincent Pecora (243), New Historicism performs several functions. It performs unifying role by developing relationship between different components of the method of literary study. The New Historicism also tries to lessen or diminish, or in certain cases to eradicate, distinctions between the `aesthetic object' and something called a `historical background,' between one kind of `text' and another.

It also plays formative role by replacing and reforming some of the critical theories related to New Historicist school of thought. It tries to replace what it sees as a simpler `reflection' (New historicist critics believe not only in reflecting the culture but dynamic culture that performs active role in society) in different ways, both in older formalist and in Marxian criticism, with a method which emphasizes the degree to which a `cultural poetics,' itself plays a formative or determining social role.

One can derive a definite conclusion from the opinion of different writers about the nature and function of New Historicism. M.H.Abrams' interaction between the historical

context of the work and its interpretation by the modern reader, Peter Barry's parallel reading of literary and non-literary texts, and Vincent Pecora's point of view as to eradicate distinctions between aesthetic object' and 'historical background, that there may be a difference of opinion on methodology but the destination is same.

Consequently, New Historicism emerges as a literary discipline with an assumption that the best framework for interpreting literature is to place it in its historical context. The text can be successfully studied through an objective analysis of the events or circumstances that motivated the writer to compose the text. These stimulating elements include social and political issues, problems, anxieties, and struggles that have direct impact upon the literature of a time.

## Development of New Historicism

New Historicism began its journey in 1980 with a new method of interpreting literary texts. There had been a great need for a new literary theory to interpret literature for two basic purposes. At first it was the provision of enlightenment and secondly, to meet the pedagogical needs of the students of literature at postgraduate level. Keeping these objectives in view the early representatives of New Historicism promoted their own ideology different from the existing critical practices in literature.

It was a time appropriate for getting rid of narrow-mindedness in interpreting literary texts. It was said that the historical nature of literary works had been badly neglected over the past half century of Anglo-American criticism. The time had come to move beyond the narrowly "formalistic" or "text-centred" approach to literature. As it was the need of the time a new movement arose to meet the challenges and demands of that period.

It was primarily the outcome of struggle made by many people attached to Renaissance Literature; that is why it has become almost impossible to declare the name of real pioneer of this school of thought. However, Harold Aram Veeser's introductory chapter in his well-known work on New Historicism provides better information for understanding the origin of this discipline. Expressing his opinion about the beginning of New Historicism H.A.Veeser says that the arrival of New Historicism in the field of literary criticism was not ideologically a new discipline.

There were many works existing in the world of literature. The writers were following the same principles which were developed later on in the form of New Historicism. According to Veeser (1989), Stephen Orgel, Roy Strong, and D.J.Gordon's study of Renaissance literature was mostly based on the principles of New Historicism many years before this school of thought in literary criticism was given a name.

It was perhaps Greenblatt's essay "Improvisation and Power" that provided necessary material to define this tendency as an approach to literary study. Greenblatt's well-known work *Renaissance Self-Fashioning* (1980) is perhaps the second great step to promote this tendency in to a complete literary theory. In this direction some other poets and critics also added their own share including Montrose, and Gallagher whose *Representations,* a well-known journal contributed a lot in the development of New Historicism.

Among other contributors is included the name of Walter Benn Michaels, who worked a lot to develop this doctrine further to make it more practical approach in the study of not only Renaissance literature but also applied it to other literature of modern

time. In this way the doctrine could be recognized as a comprehensive literary theory with its equal focus on text and context. (Veeser 1989)

George Watson (1986) also contributed a lot in this field. He traced the origin and development of critical theories including New Historicism and searched for finding out different techniques to apply literary theories to interpret works of great writers and critics including Dryden, Pope, Johnson, Coleridge, Lamb, Arnold, James, Eliot, and Leavis. He made categories of different poets and their works to differentiate one type of text from another and paved the way for using literary theories for pedagogical purpose.

Those who were teaching literature in universities had to follow the existing principles of analyzing text to interpret the meaning for their students. They had to follow usually the methodology of New Criticism which encourages confining the study only to text ignoring all other elements. Jean E. Howard rightly observes: "By the early eighties professors had grown weary of teaching literary texts as "ethereal entities" floating above the strife of history." (13)

New Historicism offered a distinctive approach, a rigorous and practical method, flexibility of ideas to provide an equal opportunity to reader and writer to protect their social and political commitments. With the passage of time it could also be more helpful in the social and political interpretation of literature. It could also fulfill the desire of professors teaching literature to figure out how understanding literature might help in understanding social problems.

In recent past the function of New Historicism has been restricted to the interpretation of literary texts. It has also been developed in the form of an approach to

interpret literature for the purpose of teaching. It has also been applied to verify the authenticity of historical information through an objective analysis of written texts of that period. As our study of New Historicism is primarily focused on its pedagogical function it is too important to note that New Historicist approach can be successfully applied to teaching poetry at postgraduate level.
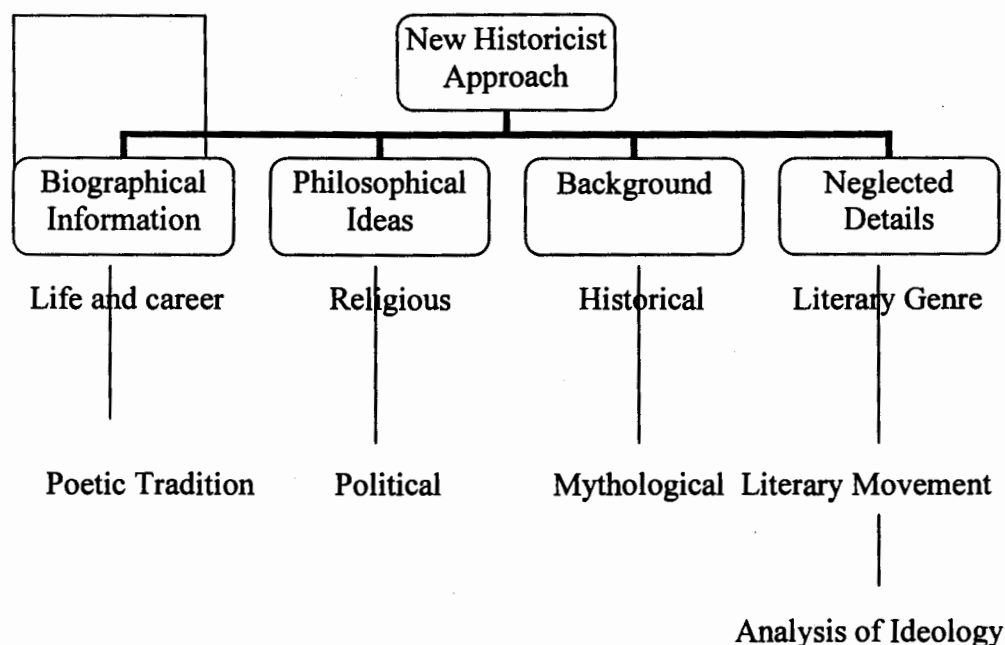
## How to Apply New Historicism

The method of New Historicist scholars to analyze a literary text is radically distinctive. Their practice begins with an attempt to look at the text accessible to literate public at the time of writing, and the sources of information and background of the writer of original text. The primary objective of New Historicism in literary study is not only to derive sources of a text, but to understand the relationship between a text and the political, social and economic circumstances in which it originated.

In *Practicing the New Historicism*, (2001) two of its most distinguished practitioners Catherine Gallagher and Stephen Greenblatt focus on biographical information, philosophical ideas, historical or mythological background and some neglected details. These points discuss various aspects of literature and the name given to such an analysis or interpretation is the New Historicist Approach.

Keeping in view the guidelines suggested by Gillian Lazar (38) one can apply New Historicism in teaching literature. However the teacher will have to collect teaching material according to the need of New Historicist Approach. This material will consist of biographical information about the author, historical or mythological events or characters to which a text refers, philosophical, religious or political ideas debated or discussed in a

text, places, objects or other texts referred to in text, either directly or indirectly, genre of the text and relationship of the text to the literary movements of its time. These points can be elaborated as under:

```
                          ┌──────────────┐
                          │New Historicist│
                          │   Approach    │
                          └──────┬───────┘
        ┌────────────┬───────────┼───────────┬────────────┐
  ┌──────────┐ ┌────────────┐ ┌──────────┐ ┌──────────┐
  │Biographical│ │Philosophical│ │Background│ │Neglected │
  │Information │ │   Ideas    │ │          │ │ Details  │
  └──────────┘ └────────────┘ └──────────┘ └──────────┘

  Life and career    Religious      Historical    Literary Genre



  Poetic Tradition    Political    Mythological  Literary Movement


                                              Analysis of Ideology
```

### (1) Biographical information about the poet

It involves detailed information about the life and career of a poet. What were the major incidents of his life that had great impact on his poetic career? How did he develop his poetic philosophy? Who or what inspired him to compose poetry? And what is the poetic tradition he follows in selecting the major themes of his poetry and poetic technique to compose them?

### (2) Philosophical, religious or political ideas

Philosophical, religious or political ideas discussed in the text of poetry. These ideas reflect the mental condition of a poet. How does he respond to the basic questions about human life? What are the political or religious conditions that have impact on his poetry? Whether his poetry is created in reaction to some political event or it represents highest degree of

seriousness and mental maturity. As no poet can keep himself away from the social, political and religious activities, his poetry always reflects them.

### (3) Historical or Mythological events or characters

The state of being intensely interested in the history of the text refers to the interest of learners in historical or mythological events or characters that constitute the major part of the poem. These include the names of cities, various symbols from Greek mythology, and the ideal characters of the history of mankind, including kings, warriors, politicians and some characters in the work of art etc.

### (4) Sharp focus on neglected details,

These details include primary source of inspiration for the composition of a poem, undiscovered symbols, minor characters, genre of the given text and the text's relationship to the literary movements of the time. These are some of the areas in a poem which are usually ignored during the process of teaching and learning literature. Every aspect needs research work to trace the origin or real meaning of symbolism, literary genres and relevant movement. As these areas need special attention, the teachers in traditional classrooms can hardly manage it.

### (5) Analysis of ideology.

No ideology in literature can be scientifically analyzed. The use of figurative language makes the poem structurally complicated and difficult to understand it. The allegorical statements give two equally important meaning of the text. It makes the reader confused about the theme discussed in the poem. Some times there is a mixture of philosophical, religious or political ideas and the teacher can not definitely declare the dominant idea in the poem. The historical context of the poem can however, help to resolve this problem.

Keeping in view the principles of New Historicist Approach a Lesson Plan
(Appendix 6) will be followed to teach four different poems at four different institutions
and stated in Chapter Three. To meet the requirements of lesson plan necessary
information will be collected (Appendix 7) and used for a model teaching practice.

# CHAPTER THREE

# APPLICATION OF NEW HISTORICISM

For the practical application of New Historicism in teaching English Poetry, selection of a suitable poem is very important. To teach the poetry through New Historicist approach we selected W.B.Yeats's poem "Sailing to Byzantium", Eliot's poem" The Hollow Men" , John Keats's poem " Ode on a Grecian Urn" and Robert Browning's poem" My Last Duchess" (Appendix 4) for this study. The teaching practice was made at four different institutions.

Keeping in view the principles of New Historicist Approach, a lesson plan (Appendix 6) was designed to teach the poem in the classroom. To collect the required material for teaching through New Historicist Approach the guidelines suggested by Gillian Lazar (38) were followed. Different aspects of New Historicist Approach to analyzing poetry were divided in to six topics (Appendix 7) and the information collected through consulting various works was used to meet the requirements of different activities.

## (a) Army Burn Hall College for Girls Abbottabad

### Activity 1. Biographical Information about the Poet

William Butler Yeats, Ireland's greatest poet and one of the major poets of twentieth century, was born at Sandy Mount, near Dublin on June 13, 1865. His career as a writer began when for the first time his two lyrics appeared in the print in the March 1885 issue of *The Dublin University Review* . His interest in the eastern religion resulted in the

creation of mystical poetry inspired by the ideologies of eastern religions. Therefore, his poetry reflects the Hindu and Buddhist mystical doctrines with Christianity.

Yeats was so much inspired by the personality and ideas of Maud Gonne (Ward 1990) that he compared her to Helen of Troy, (George 2006) whose effectiveness and power of convincing the public through arousing their feelings led to the destruction of a civilization through Trojan Wars (Strauss 2006). To Yeats Gonne represented an ideal, and throughout his life she remained a good source of inspiration for poetic creation. That is why in several poems by W.B.Yeats we see the reference of Maud Gonne.

In 1922, the Irish Civil War broke out, inspiring Yeats to write 'Meditations in Time of Civil War' (Yeats 169). After the peace was restored in Ireland, Yeats was elected as a member of Irish Senate and was honoured with a D.Litt. by Trinity College Dublin. In 1923, Nobel Prize for Literature was awarded to him. The following year he published *The Cat and the Moon and Certain Poems* (Yeats 2003)

The following year he visited Milan and published the first version of *A Vision* (Yeats 1966). He was losing health day by day. He planned to visit Rapallo and Switzerland in 1928, to change the climate in order to improve his health. It was the time he began to write *A Packet for Ezra Pound* (Yeats 2003) and published *The Tower* (Yeats 2004).

In 1933 he received an honorary degree from Cambridge University and published *The Winding Stair and Other Poems* (Yeats 1933). In 1937 Yeats published a revised version of *A Vision* (Yeats 1966) and *Essays, 1931-1936* (Yeats 1937). Yeats died on January 28, 1939 in France. He was a great literary figure of the century globally recognized as a poet, revolutionary politician, a mystic and a great human being.

## Activity 2. The Poet's Source of Inspiration

The poem, "Sailing to Byzantium" was the outcome of Yeats's inspiration of historical events and some of his personal experiences. In "Rosa Alchemica" (Yeats 2003) an essay written in 1897, Yeats describes that he kept many portraits and statues of gods and goddesses in his house. Once he was pondering over the antique bronze gods and goddesses and felt some delight without any passion. He kept them there to experience the pleasure without any belief in them.

He looked in imagination at the birds of Hera, glittering in the light of the fire as though of Byzantine mosaic. Yeats (2003) explains his reaction in these words:

> All those ghostly faces under the morning light, those bronze divinities
>
> with their passionless dignity, those wild shapes rushing from despair
>
> to despair, belonged to divine world wherein I had no part. I had
>
> heaped about me the gold born in the crucibles of others; but the
>
> supreme dream of the alchemist, the transmutation of the weary heart
>
> in to a weariless spirit, was as far from me as, I doubted not, it had
>
> been from him also. (269)

These lines reflect perhaps the genuine source of inspiration i.e. the poet's quest for the transmutation of the weary heart in to a weariless spirit. This quest can be observed in the fourth stanza of the poem "Sailing to Byzantium".

Most of the critics of Yeats's poetry believe that he composed this poem after he was inspired by some events in his life. His personal observation contributed a lot in this direction. Harold Bloom is one of those critics who derive a connotation that "Sailing to

Byzantium recalls Yeats's early story, Rosa Alchemica, and so there is no reason to doubt that the poem is a finished version of Yeats's kind of alchemical quest" (344).

The poem refers to Yeats's desire for permanence and love for active life. This is perhaps the idea that inspired and guided the poet to write this poem. Although the idea is discussed in the last stanza, yet the events in the whole poem are related directly or indirectly to it, and one can trace the reason behind the composition of this poem.

## Activity 3. Historical or Mythological Events

In Stanza three one can find the narrator in Byzantium, gazing at a mosaic of "sages standing in God's holy fire." According to *The American Heritage Dictionary of the English Language*, Mosaic is an art of decoration through creating images with small pieces of coloured glass, stone or other material. Ormonde Maddock Dalton (1911) believes that, this art was introduced perhaps in sixth century and with the passage of time it flourished in the Byzantine Empire. Fifteenth century was perhaps the golden period for this art.

On the basis of available information about the mosaics of sages, the function of mosaics in the development of the poem "Sailing to Byzantium" can be stated as highly important. The poet developed his ideas from what he saw in the mosaics i.e. the sages standing in God's holy fire. The scene was appealing to Yeats who used it as a blueprint for composing a poem. The central idea of the poem (Yeats's quest for eternal life) is perhaps based on Yeats's inspiration from it.

In the poem "Sailing to Byzantium", the term 'golden bough' appears in the last stanza (L-30) "Or set upon a golden bough to sing". It is a branch of tree upon which the

poet as a bird (after death and transformation in to a golden bird in the form of art) wants to sing songs of permanent joy. He is looking for such a world that is free from all threats of decay and death which symbolizes eternal life and immortality. The permanent life of art is in contrast with the human life in this world.

In 'Sailing to Byzantium', Yeats's search for "the form as Grecian goldsmiths make" (IV.27) is a bird imagery. It seems to be a reference to the Byzantine Emperor Theophilos, who had made for himself mechanical golden birds that sang upon the branches of a golden tree. According to Norwich (1991), Theophilos was the son of the Byzantine Emperor Michael II who was crowned as co-emperor in 822 and became the sole emperor in 829.

Whatever was the status and position of Theophilos is not the concern of a student of literature but the reference to his mechanical birds singing upon the branches of a golden tree is highly important. It denotes that Yeats's philosophy of life was based on his knowledge of history, especially that of Roman Empire. Therefore, it can be concluded that the 'golden bough' represents Yeats's quest for immortality which is one of the central themes in the poem "Sailing to Byzantium".

## Activity 4. To Search Religious and Philosophical Ideas

The Philosophical, religious or political ideas discussed or referred to in the text of the poem "Sailing to Byzantium" are mostly related to the poet's rejection of the material world, fear of aging and the pursuit of immortality.

### 1. Rejection of the Material World

In the opening lines of the poem "Sailing to Byzantium" the narrator is being described as an old man who expresses his desire to leave the country where everybody is engaged in materialistic pleasures. By being caught in "that sensual music" they forget the things of the mind ("monuments of unageing intellect" that never grow old, unlike the physical body that does). The narrator who is an old man does not deem to be fit for living in a material world and rejects it by intending to leave it.

## 2. Fear of aging

It is human nature to desire for youth as long as possible. But when he gradually loses it and tries to prepare himself for the anxieties of old age he suffers from the fear of aging. Yeats's "Sailing to Byzantium is one of the poems that reflect this concept. The poem was written in 1926 when W.B. Yeats was growing older and beginning to realize the meaning and consequences of old age. Perhaps this is one of the reasons that the poem is reflecting the speaker's desire to return to an age far from the youthful excesses and their inability to recognize age and wisdom.

## 3. Pursuit of Immortality

Man is by nature interested in permanent life. His longing for immortality is perhaps everlasting and will not come to an end. As one grows older his desire for life is intensified. That is why; Yeats's longing for it is naturally deepened at the last stage of his life. The poem 'Sailing to Byzantium' was written in the old age and so reflects the poet's search for immortality. Yeats believed that through composing such a poem he would be able to immortalize his thoughts as well as himself even after the decay and death of mortal body.

## Activity 5. Genre of the Text

W.B.Yeats's "Sailing to Byzantium" is in the form of lyrical poetry. It is a short poem with one speaker (not necessarily the poet) who expresses his own thought and feelings. A lyric poem expresses the complex evolution of thoughts and feeling. Defining the nature of lyrical poetry, Edward Bliss Reed claims that:

> Lyrical Poetry is a form of poetry that does not attempt to tell a
> story, as do epic poetry and dramatic poetry, but is of a more
> personal nature instead. Rather than portraying characters and
> actions, the lyric poet addresses the reader directly, portraying
> his or her own feelings, states of mind, and perceptions (1).

Keeping in view the defining statements of Edward Bliss Reed, one can analyze the structure and function of Sailing to Byzantium. It shows the complexity of thought, direct expression of the speaker's feelings and future plans. It does not provide information in the form of story about the social, political, and religious condition of society in which it was composed.

## Activity 6. Influence of Literary Movement

W.B.Yeats made excessive use of symbolism (the practice of representing things by means of symbols) in his poem 'Sailing to Byzantium'. These symbols include, Byzantium (an ideal and perfect world), Dying generations (transience of life), Scarecrow (something valueless), The Golden Bird (timelessness and permanence) and Monuments of Unageing Intellect (Immortal products of the intellect and spirit i.e. art). It indicates that the poem was composed keeping in view the standard of Symbolist Movement.

**Symbolist Movement**

Like any other poet Yeats wanted to grasp the reader's attention. For this purpose he followed the tradition of Symbolist Movement. According to Robert A Hall Jr. most of the symbolist poets (for the most part unconsciously) symbolized one aspect or another of the underlying patterns and problems of their respective cultures (161).As Yeats's symbols in "Sailing to Byzantium" reflect his own cultural background the poem as well as the poet represent the true spirit of the Symbolist Movement. It can be clearly understood and believed that he maintained his relationship to this movement in word and spirit till the last moments of his life.

## (b) Government Postgraduate College No. 1 Abbottabad

### Activity 1. Biographical Information about the Poet

Thomas Stearns Eliot was an English poet and dramatist. According to F. O Matthiessen (xv, xvi), he was born in St. Louis, Missouri, on September, 1888. He was one of the seven children of Henry Ware Eliot and Charlotte Chauncy Stearns. The poet's direct ancestors were for several generations mainly merchants of Boston. He then prepared for college at the Smith Academy in St. Louis. In 1906 he entered Harvard where some of his friends were already admitted. The names of these friends were John Reed, Bronson Cutting, Stuart Chase, and Walter Lippmann.

He became the editor of the undergraduate literary magazine, *The Harvard Advocate*, to which he contributed a few poems. He associated himself to various literary and social clubs. Among the members of the Harvard faculty those who most clearly left their influence upon him were Irving Babbitt and George Santayana. After completing his college course in three years Eliot continued his study of philosophy in the Harvard

Graduate School. The year 1910-11 was spent in Paris, reading French literature and philosophy at the Sorbonne.

He returned to America in the autumn of 1911, and passed the next three years again at Harvard, extending his study of metaphysics, logic, and psychology to include also Indian philology and Sanskrit. In 1913, he was appointed as an assistant in Philosophy at Harvard. At the end of that year he was awarded a traveling fellowship, and was in Germany during the summer before the outbreak of the World War. In the following winter he was at Merton College, Oxford, where he studied Greek philosophy.

In 1923 he became editor of a quarterly review, *The Criterion*, F. O Matthiessen (xviii) describes that he continued to conduct till the outbreak of the Second World War. In 1927, as a result of his growing interest in the English Church, he became a British subject. In 1932 he returned to America for the first time in eighteen years, having accepted the appointment of Charles Eliot Norton Professor of Poetry at Harvard for 1932-33. Since that time he lived for the most part again in London, though he made two or three other trips back to this country.

Eliot's poetry has been published in volume form as follows: *Prufrock and Other Observations*, 1917; *Poems*, 1919; The *Waste Land*, which won the *Dial* award, 1922; *Poems*, 1909-25, which included all his previous work and added *'The Hollow Men,'* 1925; *Ash Wednesday*, 1930, *'Burnt Norton,'* 1934, and the choruses from *The Rock*, 1934; *Murder in the Cathedral*, 1935; *The Family Reunion*, 1939; *Four Quartets*, 1943. Eliot's career as a poet has been promising in all respects.

**Activity 2. The Poet's Source of Inspiration**

The poets and scholars have tried to trace through their own sources of information the inspiring elements behind the composition of the poem "The Hollow Men" by T.S.Eliot. B. C. Southam traces the sources of inspiration with the help of various lines in the poem. He believes that the "hollow . . . stuffed men" in the poem show that Eliot was inspired of "straw-stuffed effigies associated with harvest rituals celebrating the death of the fertility god or Fisher King."(154)

Whereas Eliot may well have had any or all of these ideas in mind, it is also important to note that Eliot composed "The Hollow Men" under the influence of Roman religion. It was perhaps due to his study of the book composed about Roman religious experience by W. Warde Fowler, that he studied a short time before the composition of this poem. The similarity of concepts of Fowler's book, Roman Religious Experience (55) and the opening lines of the poem "The Hollow Men" shows Eliot's inspiration from that book.

Martin Scofield (159) provides another source of T.S. Eliot's inspiration to write the poem "The Hollow Men". He holds an opinion that there is a thematic link between "hollow . . . stuffed men," who are "gathered on this beach of the tumid river / sightless" (lines 60-61), and that of blind and featureless Romans standing on the bank of Rome's greatest river. Whatever was the real source of inspiration was known to nobody but Eliot himself. However, the critics have to develop their concepts on the basis of information available to them.

**Activity 3. Historical or Mythological Events**

Lines 57-60 of the poem give a reference to some of the most important events of history and some mythological references. There are four major references which include Julius Caesar, Gunpowder Plot, The Divine Comedy and Heart of Darkness. The story of Julius Caesar centers on a violent conspiracy of men who are blinded by their cause. In it, Brutus, a leading Roman citizen, is approached by Cassius, who is recruiting people to conspire to assassinate Caesar. Cassius plays on Brutus's excessive pride of his fame as champion for the public good, blinding Brutus to the evil nature of the conspiracy.

The Gunpowder Plot is another historical reference. English Catholics were responsible for the conspiracy against the reign of King James I. A group of extremists led by Rober Catesby planed to seize power by killing King James I and his ministers at the State Opening of Parliament (November 5, 1605), leaving England without a government. However they were not successful in their plan. Now the people of England celebrate November 5 by burning effigies of traitors. Theoretically, they are celebrating the execution of a traitor, though some have been known to see it as a celebration of the near death of the monarchy.

The Divine Comedy is another reference. Dante's allegorical story in which, Dante himself becomes a pilgrim traveling through the three kingdoms of the afterlife: hell (*The Inferno*), purgatory (*Purgatorio*), and heaven (*Paradiso*). The journey is an example for the people to follow the path of spiritual purgation. He tries to pave the way for his new life after physical death. In Line 60 of the poem Dante's River Acheron flowing around hell or the river Marlow flows with full power into the African 'heart of darkness'.

Joseph Conrad's Heart of Darkness is also a story of hollow men. They lack all human qualities including kindness. They are at heart more corrupted than animals. Their life is empty from within. He meets Kurtz one of the most corrupted person. But on the death bed he feels that what ever he did and his fellow men are doing is not good for them in life after death.

**Activity 4. Religious and Philosophical Ideas**

T.S. Eliot's poem, "The Hollow Men" is based on the religious and philosophical themes. These themes are of debasement through the rejection of good, and of despair through consequent guilt. In Part II of the poem the speaker confesses the impossibility of facing "the eyes," even in dreams, in the dream kingdom of his world; and in his imagination he encounters only their symbolic counterparts--sunlight, a tree, voices in the wind. The sunlight, however, shines only on "a broken column" among the broken desert images.

According to Grover Smith (99-104), the speaker takes refuge in emotional emptiness and desires to think of himself only as a scarecrow. He shrinks from everything but not from his fellow men. He conceals himself among the other hollow men and wears, with them, as in lines (32-34) of the poem:

> Such deliberate disguises
>
> Rat's coat, crowskin, crossed staves
>
> In a field.

And the disappointment can be clearly observed, that he cannot think to tolerate the reproach on the basis of his inability to face the challenge of life. The spiritual barrenness and hollowness are the causes of weakness and inability to participate in (lines 37-38):

> ... that final meeting
>
> In the twilight kingdom,

According to J.H.Miller (160-180)"The Hollow Men" shows the way to come out of the state of emptiness. The men are told as wretched souls "gathered on this beach of the tumid river," who lived without blame or praise, and, like the neutral angels, were neither rebellious nor faithful to God, but lived for themselves. They understand that if they endure the death they will have some hope of salvation. Though Eliot's language is deliberately ambiguous, it implies that the sightless eyes of the hollow men may see again, and confront the divine eyes which are "The hope only/Of empty men" and will reappear as "the perpetual star/Multifoliate rose" of heaven itself (Lines-62-64).

David Spur (51-55) believes that "The Hollow Men" has a thematic structure comprising different states of being. The poem's speaker anticipates with frightened mind "that final meeting"; for what the men are searching together. It is in fact a new world which comes after the end of one world. It is therefore a natural way of existence physically and spiritually as well, "This is the way the world ends." There is an image of lost souls "Gathered on this beach of the tumid river" which reflects the hope for revival of life. There is also a possibility of restoration of the lost soul as soon as the sense of responsibility is revived in the minds of the hollow men.

**Activity 5.Genre of the Text**

The Hollow Men is an episodic free verse poem. Its theme or central idea seems to be of a religious poem. One of the things about this poem that makes it interesting is the fact that despite the ever-present theme of death, Eliot throws in a few images of creation to counteract it. In stanza four, the following lines are important to understand the nature of the poem:

Sightless, unless

The eyes reappear

As the perpetual star

Multifoliate rose

Of death's twilight kingdom

The hope only

Of empty men.

The lines create the image of re-creation as a possibility of the hollow men. This is their only hope, and in a way, is like the creation of the world for them. The reappearing eyes almost serve as their saviour. Although the concept of death is repeatedly discussed yet the hope for revival makes the poem more interesting. According to Gordon Norton Ray and Leon Edel (787-90), the poem represents the human search for spiritual power and stands in the category of religious poems.

**Activity 6. Influence of Literary Movement**

The poem seems to be influenced by the Modernism. Modernistic art and literature normally revolved around the idea of individualism, mistrust of institutions (government,

religion), and the disbelief of any absolute truth. As a literary movement Modernism reached its height in Europe in early twentieth century. The giants of modernism are James Joyce, Gertrude Stein, Virginia Woolf, T.S. Eliot, Ezra Pound, Wallace Stevens, Marianne Moore, and Samuel Beckett. These writers seem to work under the influence of mind instead of heart.

According to Lawrence S Rainey, (xix) Modernism as a literary movement is a reaction to the emergence of city life as a central force in society. Where Romanticism stressed the subjectivity of experience, Modernist writers were more acutely conscious of the objectivity of their surroundings.This is central to Modernism. Lawrence S Rainey's point of view is to some extent acceptable as most of the modernist poets or writers hardly involve themselves in their own works.

According to Astradur Eysteinsson, (74-75) the major characteristics of modernism are the breakdown of social norms, realistic embodiment of social meanings, despairing individual behaviours in the face of an unmanageable future, spiritual loneliness, alienation, frustration,disillusionment, objection to traditional thoughts and traditional moralities, objection to religious thoughts, and two world wars' effects on humanity. These characteristics can be traced in the poetry of T.S.Eliot, including The Hollow Men.

## (c)     Government Postgraduate College No.2 Abbottabad.

### Activity 1. Biographical Information about the Poet

John Keats, according to Hewlett (15-25) was born on October 31, 1795. From the early childhood he was well-known for his common sense and energetic expression. John Keats was fortunate in his school. At a tender age he came under the influence of John Clarke, a man of refined taste in literature. It was perhaps the first influence on the

personality of John Keats which contributed a lot in the development of poetic sense and imagination and Keats became poet of his time. Hewlett's claim that his two brothers inspired him to be the poet seems to be pertinent.

Although as a student of medical sciences he could be successful but he preferred poetry over medical sciences. According to Sidney Colvin (27), in the spring of 1817, on the eve of publishing his first volume of poetry, he determined to abandon the pursuit of medicine for that of poetry, and declared his intention to his guardian. He left the hospital without receiving any certificate. Sidney Colvin observes:

> Poetry was to his mind the zenith of all his aspirations: the
> only thing worthy the attention of superior minds: so he
> thought: all other pursuits were mean and tame. He had no
> idea of fame or greatness but as it was connected with the
> pursuits of poetry, or the attainment of poetical excellence.
> The greatest men in the world were the poets and to rank
> among them was the chief object of his ambition. (31)

His poetry represents his ambition to compose such a work in poetry that may be the poetry of its own type. His odes of 1819 gave him a special place in the community of English poets. In the next year (1820) the same year the second volume of Keats poems also appeared. Keats was suffering at that time from tuberculosis and his poems of this period can called as sad poems. When his condition gradually worsened, he sailed for Italy in September with the painter Joseph Severn, to escape England's cold weather.

His voyage to Italy in 1820 had great impact on his life. Keats shows excited interest in that journey. Hewlett quotes him saying that the idea of that journey "wakes me at daylight every morning and haunts me horribly. I shall endeavour to go through it with the sensation of marching up against a Battery" (340). He died in Rome at the age of 25, on February 23, 1821, and was buried in the Protestant Cemetery. It can be said that in spite of harsh criticism by some of the critics, Keats's reputation grew after his death.

**Activity 2. The Poet's Source of Inspiration**

There are many sources of inspiration traced by critics behind the composition of John Keats's poem Ode on a Grecian Urn. According to Robert Gittings (305-319), Keats wanted to discuss the relationship between the soul, eternity and art.He remained busy for a long time in contemplating about it in the year 1819.He studied some articles about Greek sacrifice and the artistic styles of Raphael and Michelangelo. He had sufficient knowledge of classical Greek art which reinforced his belief that classical Greek art was idealistic.It provided perhaps the basis of the poem,Ode on a Grecian Urn.

Andrew Motion (390-391), is of the opinion that Keats was exposed to the Holland House vases and the contemporary essays and articles about Greek classical art developed Keats's view that classical Greek art was idealistic and captured Greek virtues.Andrew Motion believes that although he was influenced by these ideas on classical art, his poem is unique; the urn that he describes as the subject of the poem is not based on any known urn but the creation of his own imagination. The poem is a creation instead of imitation.

**Activity 3. Historical or Mythologivcal Events**

The poem is replete with various examples of Greek places or events. In first stanza (Line-7) of the poem, "Tempe or the dales of Arcady" are referred. According to Harold E. Toliver (83), Tempe is a valley in Thessaly, Greece–between Mount Olympus and Mount Ossa, which is favoured by Apollo, the god of poetry and music. Arcady is actually Arcadia, a beautiful region in the southern part of Greece. The people of this region lived the simplest and carefree life. Keats seems to be highly impressed of their way of life, which is most appealing to his imagination.

Another reference to Greek society can also be traced. Keats begins by addressing the urn as an "attic shape." According to S.D. Lambert, "attic" refers to Attica, a region of ancient Greece in which Athens was regarded as the main city. The poet believes that the shape of Urn is similar to that of Attica and that it represents the craft of ancient Attica. The urn is a beautiful and the poet says that it is adorned with "brede" (braiding, embroidery) depicting marble men and women. They are acting in a forest where one can see the trees with branches and weeds can also be seen.

**Activity 4. Religious and Philosophical Ideas**

As human life is transitory, there is always a strong desire to achieve permanence or immortality in human being. The poem represents this theme through highlighting the permanence of love in a piece of art which is directly in contrast with human love in real life. According to Harold Bloom (417), there is a stasis that prohibits the characters on the urn from ever being fulfilled. The same concept is discussed by Keats (lines 17–20):

Bold Lover, never, never canst thou kiss,

Though winning near the goal – yet, do not grieve;

She cannot fade, though thou hast not thy bliss,

For ever wilt thou love, and she be fair!

The man has many limitations regarding his ability to understand the nature of eternity. On the other hand the art has capacity to show eternal scenes which canhardly be comprehended by human mind. In the poem, the silent urn is speaking to audience who are unable to respond to it.Harold Bloom (419) is of the opinion that "the story it tells is both cold and passionate, and it is able to help mankind". Keats concludes the poem with the message by Urn(lines 46–50):

When old age shall this generation waste,

Thou shalt remain, in midst of other woe

Than ours, a friend to man, to whom thou sayst,

"Beauty is truth, truth beauty," – that is all

Ye know on earth, and all ye need to know.

It can be said that the poet envies the immortality of the lute players and trees inscribed on the ancient vessel because they shall never cease playing their songs, nor will they ever shed their leaves. The people on the urn, unlike the speaker, shall never stop having experiences. They shall remain permanently depicted while the speaker changes, grows old, and eventually dies.

**Activity 5. Genre of the Text**

John Keats's poem, "Ode on a Grecian Urn" is a romantic ode. According to Angela Esterhammer (143), a romantic ode is a dignified and highly lyrical (emotional) poem in which the author speaks to a person or thing absent or present. As far as "Ode on a Grecian Urn" is concerned, it seems to be the model poem. It possesses almost all the qualities of romantic odes. It shows the result of an author's deep meditation on the person or an object. Keats addresses the urn and the images on it. In this way "Ode on a Grecian Urn" is proved to be the typical romantic ode.

The romantic ode evolved from the ancient Greek ode, written in a serious tone to celebrate an event or to praise an individual. The romantic ode was the most popular form of poetry in the 19th Century. Angela Esterhammer (144), believes that the 19th Century, English romantic poets wrote odes that retained the serious tone of the Greek ode. However, like the Roman poets, they did not write odes to be sung. The author of a typical romantic ode has to focus on a scene, and present a highly personal reaction to it that included at the end of the poem as in the closing lines of "Ode on a Grecian Urn".

**Activity 6. Influence of Literary Movement**

John Keats's poetry seems to be the product of romanticism, a literary and artistic movement that reacted against the restraint and universalism of the Enlightenment. Keats is one of the poets (Wordsworth, Coleridge, Blake, Byron and Shelley) who followed the principles of romanticism. From the study of poetry composed by romantic poets one can understand that they celebrated spontaneity, imagination, subjectivity, and the purity of nature.

According to G.A Rosso and Daniel P.Watkins (86), the major characteristics of romantic poetry are love of nature, emotions instead of rationality, artist as a creator, nationalism, and supernaturalism. They emphasized on the importance of nature and its beauty in the country life, human emotions above everything else, the superior role of the poet, and focused on developing the culture, customs and traditions of their own country. They also developed the love of supernaturalism.

Almost all the characteristics of romanticism can be traced in the poetry of John Keats. His poetry is subjective and his personal feelings can be observed in it. His imagination is the major power of his poetry and love for nature can be found everywhere in his poetry including "Ode on a Grecian Urn". He focused on emotions and supernaturalism is also a prominent part of his poetry. These facts prove that Keats's poetry is influenced by romanticism.

## (d) Salman Postgraduate College of Chemical & Social Sciences Abbottabad.

### Activity 1. Biographical Information about the Poet

Robert Browning according to G.K Chesterton (3) was born in 1812 in Camberwell, a suburb of London, to middle-class parents. His father was a clerk for the Bank of England, who possessed very good artistic and literary tastes; his mother was a devout Christian who was interested in music and nature. Browning was an intellectually more advanced than his age. He read many books from his father's book collection. In 1828 he entered the University of London but left it within a year. He determined to pursue a career as a poet.

According to G.K.Chesterton (34), Browning's literary career began in 1833 with the anonymous publication of the long poem "Pauline: A Fragment of a Confession". This poem was followed by two other poems but none of these poems was accepted positively by most of his contemporaries. From 1841 to 1845, he published a series of eight pamphlets collectively titled *Bells and Pomegranates* (1841-45). From literary point of view it was a rich time in his life. He lived with his parents until 1846 and so was able to devote his entire energies to his art.

Adam Roberts (xiii) believes that after his marriage in 1846 in Italy, his works were more popular among the critics. In 1868-69 he published "The Ring and the Book" a series of dramatic monologues in which various speakers are related to actual seventeenth-century Italian society. It established his reputation as a great poet of his time. In 1881 the Browning Society was established in London for the purpose of studying his poems. Near the end of his life he received a degree from Oxford University. Following his death in 1889 during a stay in Venice; he was buried in Poet's Corner of Westminster Abbey.

**Activity 2. The Poet's Source of Inspiration**

The critics of Browning's poetry tried to trace the source of inspiration behind the composition of "My Last Duchess". Their judgement is based on their own knowledge and information derived from the works of Robert Browning. According to Douglas Hunt (573), Browning's inspiration for "My Last Duchess" was the history of a renaissance duke, Alfonso II of Ferrara, whose young wife Lucrezia died in suspicious circumstances in 1561. The poem seems to be influenced by the incidents of this period.

According to Charles L Stinger (xiv) some of the characteristics of renaissance can be discussed as Humanism, realism in all forms of art, science and art intermingled, change in religious ideology, self awareness, spread of knowledge, lust for power and wealth. Some of these characteristics can be traced in the poem "My Last Duchess". One can understand the renaissance spirit as a source of inspiration for the composition of Browning's well-known dramatic monologue "My Last Duchess".

## Activity 3. Historical or Mythologivcal Events

Robert Browning's poem "My Last Duchess," seems to be based on the historical events in the history of Europe. According to Dominic Head (786), the poem represents the events of the palace of the Duke of Ferrara on a day in October 1564.Ferrara is in northern Italy, between Bologna and Padua, near the Po River. The city was ruled by the Este family from 1208 to 1598. In Browning's poem, the Duke of Ferrara is modeled after Alfonso II, the fifth and last duke of Ferrara from 1559 to 1598. He got married with three ladies and the deceased duchess in the poem was his first wife, Lucrezia.

According to Oscar James Campbell and James Francis Augustine Pyre (770), Lucrezia was not well educated and socially of equal status with the Duke. His remark regarding his gift of a "nine-hundred-years-old name" clearly indicates that he considered his bride to be the lady of lower status in society. The couple married in 1558. He abandoned her for two years before she died in 1561.The Duke then sought the hand of Barbara,the daughter of Roman Emperor Ferdinand I. Nikolaus Madruz, one of his couriers is perhaps the silent listener in the poem.

## Activity 4. Religious and Philosophical Ideas

Most of the poetry composed by Browning seems to be religious or rich for philosophical interpretation. Henry Festing Jones gives a description of his poetry:

> He has given us indirectly, and as a poet gives, a
>
> philosophy of life; he has interpreted the world anew in the
>
> light of a dominant idea; and it will be no little gain if we
>
> can make clear to ourselves those constitutive principles on
>
> which his view of the world rests(23).

Keeping in view Jone's interpretation of Browning's poetry one can assume that Browning's poetry is based on religious themes. He gives a description of various matters of human life through observing maximum objectivity. According to Christian way of life, "Pride" is an important sin. Browning interprets this sin through describing it a prominent part of the character of the poem's speaker. He makes a comparison of Duke's corrupt pride and the Duchess' pureness.

Another important point in the poem is lack of repentence. The Dude whose character is the central point of discussion in the poem does not feel repentant over the murder of his own wife. According to James Fotheringham (156), for the Duke, the death of lady is the death of arrogance and disloyalty ,but in reality it is the death of human passion. Neptune, taming a sea-horse,in the last couplet of the poem,  is in fact symbolic of the Duke himself, "taming" a creature of natural beauty and freedom.

**Activity 5. Genre of the Text**

"My Last Duchess" is a poem in the form of a dramatic monologue. A dramatic monologue according to Glennis Byron (8), includes, speaker, audience, occasion, revelation of character, interplay between speaker and audience, and dramatic action. It presents a moment in which the main character of the poem discusses a topic and, in so doing, also reveals his personal feelings to a listener. Only the main character, called the speaker, usually speaks and there is no one to participate in discussion with him.

The term monologue, meaning single (mono) speaker who presents spoken or written discourse (logue). During his discourse, the speaker makes comments that reveal information about his personality and psyche, knowingly or unknowingly. The main focus of a dramatic monologue is the personal information about the psychological development of the speaker and the out come or impact of those special circumstances on his life and career. The poem "My Last Duchess" seems to be the true form of dramatic monologue.

**Activity 6. Influence of Literary Movement**

Literary background of Robert Browning is usually called Victorianism, or Victorian poetry. According to Frederic Harrison (4), Victorian poetry is well-known for the humanism, moral lesson, doubt and depression and materialism. Poetry of this age tends to come closer to daily life which reflects its practical problems and interests. It works as an instrument for human progress. Victorian poetry seems to deviate from the principle of "art for art's sake" and asserts its moral purpose. Tennyson and Browning were the teachers of England with the faith in their moral message to instruct the world.

It is often considered as an age of doubt and pessimism. The influence of science is felt here. The whole age seems to be caught in the conception of man in relation to the

universe with the idea of evolution. Though, the age is described as practical and

materialistic, most of the writers support a purely ideal life. It is an idealistic age where

the great ideals like truth, justice, love, brotherhood are emphasized by poets of the age.

# CHAPTER FOUR

# ANALYSIS

The data collected through pre-teaching survey and test at four different institutions with different educational background was compared to data collected through post-teaching test and survey. However, the difference between both types of data could be obviously noticed. It provided us guidelines to examine the New Historicist approach to teaching English Poetry in order to evaluate or judge the degree of its effectiveness.

## Pre-Teaching Data

The survey (Appendix 1) helped to assess the students' interest in the existing approaches to teaching English Poetry at Postgraduate Level at four different institutions (a) Army Burn Hall College for Girls Abbottabad, (b) Government Postgraduate College No.1 Abbottabad, (c) Government Postgraduate College No.2 Abbottabad, and (d) Salman Postgraduate College of Chemical and Social Sciences Abbottabad successively.

It provided necessary information about the existing teaching practice, the effectiveness of a particular teaching method, to what extent they enjoyed reading poetry. Furthermore it probed whether they read poetry which is not a part of their academic assignment and to what extent they could improve their skill of composing poetry. Their responses can be summarized as under:

### 1. How have you been taught poetry in the past?

The survey (Appendix 1) revealed that (a) 22/24 students , (b) 23/24 students, (c) 23/24 students, and (d) 23/24 students were of the opinion that they had been taught English

Poetry through Grammar Translation Method. The couplets of English Poems were translated from English to their first language and the teachers explained various themes through searching alternative meanings in the first language. In this way they could understand the meanings of English Words but not the meanings of poetry.

The remaining students, (a) 02/24 students, (b) 01/24 students, (c) 01/24 students and (d) 01/24 students stated that their teachers discussed various themes in simple English and they were asked to participate in the teaching process. They raised questions and the teachers responded to those questions according to their own knowledge of the subject and practical experience. Their performance as a student remained satisfactory but they remained far from achieving distinction in the field of poetry.

**2. Please rate how your understanding/appreciation of poetry was influenced by each approach.**

Responding to the question about the effectiveness of a particular teaching method, (a) 22/24 students, (b) 23/24 students, (c) 23/24 students, and (d) 23/24 students admitted that, through Translation Method they could qualify the examination but their understanding of English Poetry was not more than average. However (a) 02/24 students, (b) 01/24 students, (c) 01/24 students, and (d) 01/24 students opined that through Question & Answer Discussions they could discuss several items in poetry. They also enjoyed the whole process of teaching /learning poetry. However, they could not show good results in the examinations.

As a whole, most of the students expressed their sense of disappointment over the teaching practice prevalent at postgraduate level. Although nothing was appreciated as

the best, yet, no method or technique was absolutely rejected. They strongly supported innovation in education and new techniques in teaching/learning process.

**3. Rate the degree to which you enjoy reading poetry.**

In response to the question about the degree of enjoyment from the reading of poetry, (a) 10/24  students, (b) 12/24 students, (c) 12/24 students, (d) 12/24 students ruled out any possibility of enjoyment from the study of English Poetry. However, (a) 14/24 students, (b) 12/24 students, (c) 12/24 students and (d) 12/24 students expressed their opinion in the favour of poetry.

**4.  How often do you read poetry that is not a part of an assignment?**

To a question about the reading of poetry which is not a part of their syllabus, (a) 20/24 students, (b) 21/24 students, (c) 22/24 students, and (d) 23/24 students stated that they are interested to read only those poems which are included in their syllabus and other poems are not appealing to them. However, (a) 04/24 students,(b) 03/24 students, (c) 02/24 students, and (d) 01/24 students described that they read poetry of their own choice when they have nothing to do.

**5. How often do you write your own poetry?**

The students could show hardly any interest in writing poetry of their own. In response to such a question (a) 23/24 students, (b) 23/24 students, (c) 23/24 students, and (d) 24/24 students opined that they never try to write any poetry. However there were (a) 01/24 students, (b) 01/24 students, (c) 01/24 students and (d) 00/24 students professed that

sometimes they try to write poetry of their own. Nobody tried to show any desire to be a professional poet.

## Pre-Teaching Test (Poetry)

Before teaching, a poem a Pre-teaching test (Appendix 2) was designed to assess the students' existing knowledge of poetry and their ability to explicate the meaning of a poem. To evaluate the students' existing level of competence we followed the marking criteria (Appendix 3) devised for the evaluation of pre-teaching and post-teaching tests. It was an effort in the direction of ensuring the maximum level of objectivity in marking in order to make the evaluation process more rational and acceptable.

The progress shown by the students was not so encouraging. No student could secure more than seventy percent marks, one student more than seventy, two students obtained more than sixty percent, two could obtain more than fifty and eighteen students could qualify the test with minimum passing marks. Even one student could not achieve the minimum standard of progress. The progress can be statistically shown as in the following table:

Table 1

Progress Report of the class M.A. English (Poetry)

| S. No. | Percentage of marks (%) | No. of Students | | | |
|---|---|---|---|---|---|
| | | (a) | (b) | (c) | (d) |
| 1 | 30-- 39 | 01 | 02 | 03 | 02 |
| 2. | 40 – 49 | 20 | 18 | 19 | 18 |
| 3. | 50 – 59 | 02 | 04 | 02 | 04 |

| | | | | | |
|---|---|---|---|---|---|
| 4. | 60-- 69 | 01 | 00 | 00 | 00 |
| 5. | 70—79 | 00 | 00 | 00 | 00 |
| 6. | 80—89 | 00 | 00 | 00 | 00 |
| 7. | 90—99 | 00 | 00 | 00 | 00 |
| | Total Number of Students | 24 | 24 | 24 | 24 |

## Post-Teaching Data

I circulated among 24 students of M.A.English class, a data collection format titled "Post-Teaching Survey" (Appendix 8) for receiving responses of the participants about the practical application of New Historicism at (a) Army Burn Hall Postgraduate College for Girls Abbottabad, (b) Government Postgraduate College No.1 Abbottabad,(c) Government Postgraduate College No.2 Abbottabad, and (d) Salman Postgraduate College of Chemical & Social Sciences Abbottabad. Their responses can be described as under:

In the class of 24 students, (a) 14 participants, (b) 12 participants, (c) 12 participants, and (d) 10 participants expressed their opinion that they realized enhancement in their understanding of the poem through background information provided by the teacher. Without knowing the context to which the poem relates, it is difficult to understand what it is about. However in (a) 02/24 students, (b) 04/24, (c) 04/24, and (d) 06/24 were not so happy with such a practice in teaching poetry. They said that it is of no use to provide background information. If a poem or piece of literature is good, then it should speak for itself.

There were also some students who felt that the whole exercise of providing background information is a burden. They could only realize it as they were bearing the

heavy weight of centuries of English Literature. There was only one student out of twenty-four at each institution, who opined that this practice has changed his response to the poem. Now his opinion would be certainly different from the opinion of other students.

Some of them declared that they hold this practice to be convincing and helpful. Among these participants (a) 02/24, (b) 01/24, (c) 01/24, and (d) 01/24 expressed their opinion that the background information made them feel they had learnt something new which they could apply to analyze other poems. The number of participants who found it partially helpful in the interpretation of poems was (a) 01/24, (b) 02/24 , (c) 02/24, and (d) 02/24.

Among the students (a) 04/24, (b) 04/24, (c) 04/24, and (d) 04/24 fully recognized New Historicist approach as a successful teaching practice. Their point of view was that, without background information, particularly of a cultural or historical kind, they fail to understand the way in which texts are often a unique expression of the historical or political period in which they are written. This response can be shown in the statistical form as under:

Table 2
Students' Response to New Historicist Approach

| Point of Response | Total No. of Students | No. of Students Responded | | | |
| --- | --- | --- | --- | --- | --- |
| | | (a) | (b) | (c) | (d) |
| 1 | 24 | 14 | 12 | 12 | 10 |
| 2 | 24 | 02 | 04 | 04 | 06 |
| 3 | 24 | 01 | 01 | 01 | 01 |
| 4 | 24 | 02 | 01 | 01 | 01 |

| 5 | 24 | 01 | 02 | 02 | 02 |
|---|---|---|---|---|---|
| 6 | 24 | 04 | 04 | 04 | 04 |
| | Total No. of Students= | 24 | 24 | 24 | 24 |

A similar post-teaching test (Appendix 9) was given to judge the progress of the participants after teaching a poem at each of the four different institutions through applying the principles of New Historicism. The progress however shown by the participants was more satisfactory and encouraging. In the institution (a), all students could achieve the minimum standard of progress, while there was only one student below the minimum standard of progress (below 40%) in the institutions (b), (c), and (d).

In the second category of students (40-49%) the number of students remained (a) 04, (b) 10, (c) 10, and (d) 12. In the third category (50-59), there were 13, 11, 11 and 10 successively. In the category (60-69%) the number of students was (a) 06, (b) 02, (c) 02, and (d) 01. There was however, only one student to be placed in category (70-79%), and the student belonged to institution (a) i.e. Army Burn Hall College for Girls Abbottabad.

It has been however encouraging to note that the progress of the participants remained comparatively more satisfactory as compared to their performance in the pre-teaching test. The application of New Historicist approach could prove to be more informatory and successful which is reflected through the difference of marks in the results of pre-teaching and post-teaching tests. The progress of post-teaching test can be shown through a table as under:

Table 3

Progress Report of the class M.A. English (Poetry)

| S. No. | Percentage of marks (%) | No. of Students | | | |
|--------|-------------------------|:---:|:---:|:---:|:---:|
| | | (a) | (b) | (c) | (d) |
| 1 | 30-- 40 | 00 | 01 | 01 | 01 |
| 2. | 40 – 49 | 04 | 10 | 10 | 12 |
| 3. | 50 – 59 | 13 | 11 | 11 | 10 |
| 4. | 60-- 69 | 06 | 02 | 02 | 01 |
| 5. | 70—79 | 01 | 00 | 00 | 00 |
| 6. | 80—89 | 00 | 00 | 00 | 00 |
| 7. | 90—99 | 00 | 00 | 00 | 00 |
| | Total Number of Students | 24 | 24 | 24 | 24 |

# Data Analysis

To analyze the data we followed the formula designed by Craig A. Mertler (141). According to this formula data is analyzed through three steps i.e. Organization, description and interpretation.

## 1. Organization

It involves the reduction of potentially massive amounts of data. The students' responses to the pre-teaching and post-teaching survey questions were interpreted in relationship to their pre- and post-test scores, and the participants' overall progress. The data shows how the students' progress was affected by the New Historicist approach to analyzing and teaching poetry. A great change in the learners' attitude could also be noticed.

As we expected, the students' scores increased from the pre-test to the post-test due to instruction and review. No student was failed in the institution (a) and the number of failed students in the remaining three institutions was also decreased up to fifty percent. The number of students increased in the higher categories after teaching through New

Historicist approach. The difference between pre-teaching and post-teaching interest in the subject could prove to be highly considerable.

From the calculation of information based on our pre-teaching and post-teaching assessment of students' performance it can be generalized that the overall improvement was more than ten percent. The two-third majority of students secured better position and marks in the post-teaching test and the difference of their overall progress in the both test is not less than ten percent in any respect. At every institution the including (a), (b), (c), and (d) one can see the progress is noteworthy.

As per pre-designed criteria of marking the grades and marks in the tests were awarded on the basis of their background information of the poet, their knowledge of critical terms (including allusions and symbolism), creativity and their ability to summarize the ideas in the poem. The most common mistake that students made was in identifying the symbols and their interpretation to reach a definite meaning or conclusion.

The results of the tests and the enhancement of students' interest in poetry provided necessary justification for us to think and conclude that New Historicist Approach is more helpful in improving the students' ability to interpret various themes of poetry. It also helped us to judge their mastery of poetic terms and overall progress in the process of learning through such a research-oriented approach to teaching English poetry at postgraduate level in Pakistan.

We could also interpret the results to mean that New Historicist approach increases students' understanding of poetry through the information about the society and culture in

which it was composed. The application of historical and cultural information certainly improved the level of students' interest in poetry and this interest led them to understand all aspects of poetry to enable them to interpret it and critically appreciate its themes, language and poetic style popular in a particular time of human history.

Most of the students reacted positively to the questions in survey process. Almost eighty percent participants found this approach meaningful. Their responses were highly encouraging. Three students, or about twelve percent, felt that the experience was not much meaningful because either they were already learning poetry successfully through other methods or they felt the whole practice a boring one. One of the positive outcomes of this research project was that while all students did not like this practice, still enjoyed the assignment because many of them were interested in history.

While most of the responses were positive, some of the students rejected the proposed approach saying that if a poem or piece of literature is good, then it should speak for itself and be universally acknowledged. The overall consensus was that without background information, particularly of a cultural or historical kind, they fail to understand the way in which texts are often a unique expression of the historical or political period in which they are written.

These results seem to reflect the behaviour of students in a class of M.A.English at four different institutions including Army Burn Hall College for Girls Abbottabad, Government Postgraduate College No.1 Abbottabad, Government Postgraduate College No.2 Abbottabad, and Salman Postgraduate College of Chemical & Social Sciences

Abbottabad. A vast majority of students responding positively to this approach declared it to be more reliable in the study of poetry.

## 2. Description

It relates data to hypothesis. We had data of two types. One collected through survey and the other from pre-teaching and post-teaching tests. It answers two main points of our hypothesis.

**1. Teaching poetry through Translation Method is not successful.**

All the students participated in this study without any compulsion. As all participants were the students of a postgraduate class (M.A. English), all items in the questionnaire for survey were designed to analyze their attitude towards poetry and the level of their satisfaction over the existing methods of teaching poetry at postgraduate level. It was revealed that a majority of students who studied poetry through translation method were not satisfied with their progress as a student of literature. More than two-third majority of students admitted that, they could hardly qualify the examination and that they could not improve their level of understanding poetry.

More than half of the number of students describing their position said that they are interested in poetry if they could understand the meaning of it. Another point was also noted from the data derived from the survey that those who disliked reading poetry in the classroom were also disinterested in reading and writing poetry outside the institution. They were hardly interested in poetry which was not a part of their syllabus and the interest was confined to qualifying the required paper only.

Through a pre-teaching test based on four different poems, W.B.Yeats's poem "Easter, 1916", (b) T.S.Eliot's "Ash Wednesday", John Keats's "On First Looking in to Chapman's Homer", and Robert Browning's "Andrea Del Sarto" (Appendix 2),we tried to evaluate the students' knowledge of poetry and skill of critical appreciation. Most of the students did poorly on this test. Most of the students could only transform the poem in to a prosaic form.

They interpreted various ideas in the poem but their thematic understanding of poetry did not arouse our feelings for appreciation. They were unable to discuss symbolism and allusions. That was the reason, no student could secure higher marks and only one participant obtained more than seventy percent marks. The minimum qualifying marks were 40 out of 100 marks. Some students could not achieve even the minimum standard (40 marks), which indicated that prior knowledge was lacking.

This information also supports the hypothesis that either the participants had not been taught certain terms, or that they forgot them. Performance on the pre-teaching test showed that either they liked or disliked reading poetry; they did not possess even the entry-level knowledge of poetry. The student who did the best (more than seventy percent marks) in pre-teaching test was extremely interested in all aspects of poetry, while the other four students who did better in the same test (more than sixty percent marks) were also hardworking.

## 2. New Historicist Approach is successful

In post-teaching survey our experience was more encouraging. More than fifty percent of the total number of students expressed their opinion that they realized enhancement in their understanding of the poem through the background information provided by the teacher. It made them feel what they have learnt is some thing new to them. It would certainly help them to analyze any poem in future.

They also expressed their opinion that it would not be possible for them to understand the real message of the poem if necessary historical and cultural background of the poem is not provided. Although some of the participants (5 to 8 percent) disliked the whole practice, it is also encouraging that they disliked my own style of presenting ideas instead of disliking ideas. However, of the students who participated in this study, two-thirds rated this approach as the most optimal for understanding poetry.

The post-teaching test was based on W.B.Yeats's poem "Byzantium", T.S.Eliot's "The Love Song of J.Alfred Prufrock", John Keats's "La Belle Dame Sans Merci", and Robert Browning's "Prospice" (Appendix 8) to analyze the progress of the participants after teaching another poem by the same poet through applying New Historicist Approach. They were expected to interpret the poem through discussing main ideas, literary terms and summarizing the whole poem.

The results shown by the participants in Post-teaching test were encouraging. The student who could show best result (more than sixty percent marks) in the pre-teaching test, improved the position and secured more than seventy percent marks. Similarly some students entered the higher category after post-teaching test and remained successful in

achieving the better position through securing higher marks than the marks they could secure in pre-teaching test.

## 3. Interpretation

The overall success or failure of an instructional innovation depends mostly on the attitude of participants and the students' collective level of performance ((Mertler 141).

### The attitude of participants

From the analysis of information collected through different surveys and tests I derived an inference that the application of New Historicism in analyzing poetry brought about a positive change in the attitude of students as well as that of their teacher. On students' level the change was related to their way of learning while on the teacher's level it was related to his way of lecture preparation.

We could also observe another positive change in the attitude of learners. There was no precedence of challenging the teacher's interpretation of a poem but now the students began to search independently for background information of poems sometimes different from that provided by their teacher. It was perhaps due to this change that the learners' performance remained satisfactory and we could observe the improvement in their level of understanding poetry.

It also determined a new direction for the teacher of poetry at postgraduate level. One who studied and depended upon the teaching material collected by senior teachers and authors in that particular field, began study of texts not only about the contents of a

poem but also the writer's life and time and the cultural and historical background which provided material for the composition of that particular poem.

We could also see the impact of this approach on the learners' behaviour. It increased their interest in the culture of English Poets and the history of mankind. It presented historical facts not as a burden on the mind of learner but as a source of information and inspiration for the interpretation of philosophical, religious or political ideas, identification of places, objects and other texts referred to in the text of the poem. It also promoted relationship of a poem to literary movement of the time.

**Students' Collective Level of Performance**

On the basis of pre-teaching and post-teaching tests we could evaluate and report that the learners' overall performance remained satisfactory. The New Historicist approach enhanced the students' level of understanding poetry. There was a difference of about ten to fifteen percent in the progress shown by the students during the teaching practice at four different institutions with different educational background. The student with one type of background could show performance different from the student with another type of educational background.

The difference shows the level of improvement in the overall competence of learners and enhancement of their interest in poetry through the application of New Historicist approach. From the pedagogical point of view it was an extraordinary improvement within a short time of one month. It developed the learners' performance and interest in the subject simultaneously. The following graph most appropriately shows the progress in both aspects of education simultaneously.

100% 80% 60% 40% 20% 0%

1st Month    2nd Month

Interest
Performance
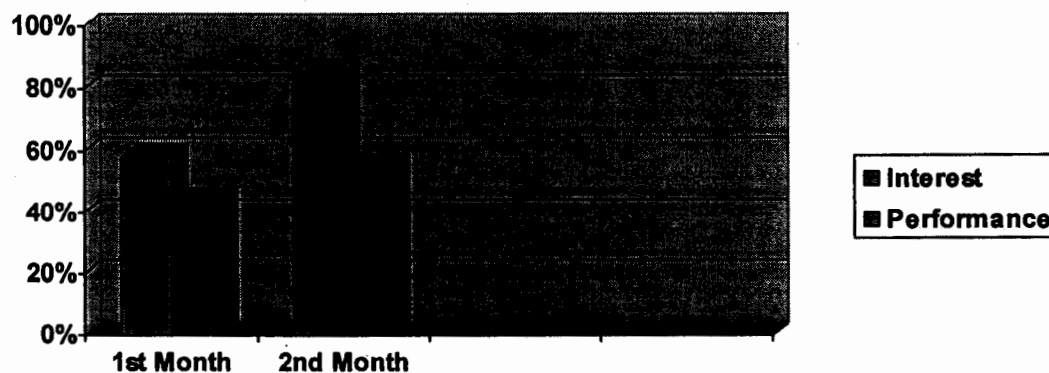
(Relationship of attitude and performance)

Before teaching through New Historicist approach the number of students interested in poetry was approximately 58% of the total number of students in the four different institutions and their collective performance was 44%. After teaching through New Historicist approach the number of students interested in poetry was increased up to 83% of the total number of students and with the development of their interest their level of performance was also improved from 44% to 55%.

It can be concluded that the students' performance is directly related to their interest in the subject or attitudinal response to the study of poetry. It is also important to note that instructional innovation played vital role in changing the attitude and the progress of students. Keeping in view the above mentioned facts and figures, the proposed teaching practice can be regarded as a successful approach to teaching poetry.

# CHAPTER FIVE

# FINDINGS

Most of the students had shown their interest in the study of poetry, but their little knowledge and incompetence to interpret it made them indifferent to poetry. However their initial response to poetry along with their pre-teaching assessment show that performance needs to exert much effort or energy and mere taking interest is not sufficient. While most students enjoyed poetry at some level, few had enough prior knowledge to get through the test for pre-teaching assessment. It is also important to note that many students like poetry if it represents their own feelings, sentiments and cultural ideology.

From the available information it can be safely said that the participants benefited from learning through New Historicist approach. Their performance can be evaluated from the difference of marks they secured in pre-teaching and post-teaching test. It can also be said that the application of this innovative technique significantly contributed to develop their understanding of poetry. The reason behind this success was perhaps the learners' interest in history and culture.

Although the poems selected for the assessment of students' knowledge and skills were not an appropriate selection as finding a poem that all students like is an impossible feat and it affected their progress to some extent. Their performance however remained satisfactory. Even those who were not interested in the study of poetry also did better probably because of competition among the participants.

New Historicist Approach received an overwhelmingly positive response from the students, because it enabled them to interpret the poems from a different point of view. While many students were forced to step out of their comfort zones (none of them had ever taken part in research based learning activities), they enjoyed being able to give meaning to symbols and images and interpret various themes in the poem in question. Even those who did not appreciate this practice were able to find New Historicist study of poetry meaningful in some way.

Another fact finding shows that even those whop had good language skills also learnt new ways of looking at the text and this process enhanced their performance in the examination. However, by taking an extra step in learning and teaching, more students were able to secure more than fifty, sixty, seventy and eighty percent marks. Adding such an instructional innovation could help without any harm to students' existing knowledge of poetry.

The students learnt to seek out further knowledge of the poem, its various interpretations and the social, political and religious conditions reflected in the text and the circumstances which convinced the poet to compose that poem. They could also be able to trace or recognize the impact of writer's personal life and important incidents of his life which provided necessary material and motivation for the composition of a poem on the particular topic.

The learners could also be able to detect the difference between the prominent features of a poet's culture at the time of a poem's composition and the time of its study in the classroom. In this way they could realize the cultural change in a particular society

through the study of poetry written in it. They could also develop a better understanding of the target culture through relating it to that of the poet. They could also make a comparative analysis of poetry written in different societies with different religious and cultural backgrounds.

They achieved sufficient level of competence to understand and establish a link between the text and the context and rationally conclude that, to what extent the relation between the text and the circumstances and conditions of its composition can be justified. They could also begin to provide necessary evidence from the accepted sources to justify their claim about the text and context relationship. An overall improvement in their understanding of poetry was also clearly noticed and that the learners could also relate it to their own life to maintain their interest in it.

The learners could sufficiently improve their ability and skill to understand various themes of modern poetry. The facts collected from the available data also indicate their satisfactory performance in appreciating critically the meaning or central ideas of those poems which were presented before them for the purpose of teaching or evaluation of their progress. They could also show necessary grasp over the poetry of romantic and modern times including that of W.B.Yeats, and T.S.Eliot, especially its thematic aspect.

As the true meaning of a word can be traced through establishing its relation to the circumstances in which it was used, the background information provided necessary help and motivation for the participants to derive the meaning of various poetic terms including 'symbols'. It enabled them to interpret correctly and logically the lexical and contextual meaning of most of the terms they were supposed to interpret. From the post-

teaching assessment it was also revealed that they developed their poetic concepts sufficiently.

As most of the romantic and modern poetry has been composed under the influence of the poet's religious and philosophical thinking. The best interpretation of poetry can be possible only through analyzing the poet's own attitude regarding worldview. The New Historicist approach provided the learners with all information that they needed and the result of post-teaching test shows that the learners improved their performance as much as possible within a short period of not more than two months.

The learners also developed the required level of sensitivity to judge the influence or impact of any literary movement on the text. New Historicist approach provided necessary information to enable the learners to trace and understand the influence of particular literary movement on the life and work of a poet. It helped the learners to classify the poetry of different poets according to their affiliation to particular literary movement. Through our testing and evaluation it could be said that regular practice resulted in gradual improvement.

This study highlighted the need for background-based learning. As far as the teaching and learning of poetry is concerned it is more suitable for applying New Historicist approach than other forms of literature. Biographical information enhanced the learners' interest not only in the life of a poet but also in the poetry he composed under the influence of specific circumstances. It was perhaps one of the most important reasons behind the success of this innovation that it allowed the learners not only to enjoy the beauty of poetry but also the history of motivating elements behind it.

# Conclusion

The analysis of information based on pre-teaching and post-teaching assessment of learners' attitude and progress provides sufficient ground for accepting New Historicist Approach as a successful technique to be applied in analyzing and teaching poetry. Keeping in view the results of the study it can be safely concluded that, as a teaching practice it can be more helpful to find out appropriate answers to those questions (Chapter One) which essentially highlighted the need for this study which provided a new direction for the teachers of English literature.

It may replace the existing practice in teaching English Poetry at postgraduate level. The progress shown by the students reflects the enhanced competence of their knowledge of poetic terms, their ability to read figurative language and their ability to distinguish between literal and metaphorical meaning. The students' cognitive development also shows that their level of creativity was promoted by this innovation. The application of New Historicist Approach also helped to broaden their poetic skills.

Poetic concepts could be successfully learnt without historical and cultural background but to change the attitudinal response of learners to poetry, to motivate them to study independently and to establish a relationship between the culture of readers and that of poets New Historicist Approach remained an effective method of teaching poetry at postgraduate level. Keeping in view these points it can be safely concluded that the application of New Historicist Approach is a successful innovation in teaching poetry in the context of Pakistan.

# Suggestions for Further Research

The present thesis could discuss only one aspect of background-based learning i.e. historical and cultural analysis of poetry. To enhance the students' interest in poetry there is a great need to research in some of the fields related to this study. There are some other literary theories which can be practically applied in teaching English Poetry. These theories or approaches include Historicism, Cultural Model of teaching poetry introduced by Ronald Carter and Michael N. Long, and Cultural Materialism.

Textual analysis is also a practical approach to analyzing and teaching poetry. For this purpose the research can also be carried out in the application of New Criticism. It is in contrast with the New Historicism but its application for teaching purpose is possible and positive response from the learners and desirable progress can be expected. The following suggestions can provide necessary guidelines for further research and development in the field of teaching poetry at postgraduate level.

1. It is suggested to carry out further research in New Historicism in order to find out a method to apply its principles in teaching other forms of literature including novel and drama. The background information of a novel or drama can be collected through biographical information about the novelist or dramatist and the circumstances which motivated the novelist or dramatist to compose the particular work of art. In order to collect teaching material, online libraries can be used as the best source of information.

2. It is also suggested that the principles of Historicism may be analyzed to evaluate its applicability to teaching poetry and other forms of literature. As the meaning of a text can hardly be understood by separating it from its origin and historical events represented through it. It helps the learner to understand the events of history through poetry of that time. In this way the true meaning of poetry can be understood. Historicism can be applied to teach poetry in general and epic poetry, historical novels and dramas in particular. It will also need further research to design a lesson plan in accordance with Historicism.

3. Further research is also proposed in to Cultural Model of teaching poetry suggested by Carter and Long. It is possible to apply this approach in teaching poetry to achieve specific objectives. It intends to discuss and teach poetry in order to understand culture in which the poetry was composed. Although its scope is confined to understanding the poet and his culture instead of his poetry, however it can help to interpret various poetic themes by using the information derived from the culture of the poet. It can also be researched to evaluate the possibility of applying it to teach poetry of all types.

4. It is also important to carry out research in to Cultural Materialism in order to find out possibilities to use its objective approach and comparative method to analyze literary texts especially the text of poetry for designing a lesson plan for the purpose of teaching poetry at postgraduate level. The Cultural Materialism is basically focused on theoretical analysis of such texts which are mainly relating or belonging to a canon of artistic works established as genuine and complete but its

methodology can be applied to study literary texts of all types including ancient and modern poetry.

5. New Criticism is another literary theory which can also be applied in teaching English Literature. It needs another thesis to justify its application; however its principles seem to be suitable for teaching purpose. It stresses close attention to the internal characteristics of the text itself. It discourages the use of external evidence to explain the work. The method of New Criticism is a close reading, concentrating on such formal aspects as rhythm, meter, theme, imagery, metaphor, etc. These aspects give their meaning within the text.

6. From the study of literary criticism one can conclude that the primary objective of every literary theory is to provide necessary techniques to interpret the meaning of a literary text. It is also suggested that the teacher should decide whether a textual or contextual study of literature would be more helpful for developing conceptual understanding of students at postgraduate level. For the purpose of effective teaching of poetry a combination of two literary theories (textual and contextual) is also possible and research in this direction is highly desirable.

# Works Cited

Abrams, M. H. *A Glossary of Literary Terms*, seventh ed. Fort Worth and London: Harcourt Brace College Publishers, 1999.

Allison, Jonathan. *Yeats's Political Identities: Selected Essays*. Ann Arbor, MI: University of Michigan Press, 1996.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 2002.

Beasley, Chris. *What is Feminism ?: an Introduction to Feminist Theory*. London: SAGE Publications, 1999.

Beckson, Karl. *Arthur Symons: A Life*. Gloucestershire: Clarendon Press, 1987.

Belsey, Catherine. *Culture and the Real: Theorizing Cultural Criticism*. London: Routledge, 2005

Bennett, Tony. *Formalism and Marxism*. New York: Routledge, 1979.

Bloom, Harold. *Yeats*. New York: Oxford University Press, 1972.

-----. *The Visionary Company*. Ithaca: Cornell University Press, 1993.

-----. *Dante's Divine Comedy*. New York: Chelsea House, 1987.

-----. *Joseph Conrad's Heart of Darkness*. New York: Chelsea House, 1987.

Bourke, Marcus. *John O'Leary: A Study in Irish Separatism*. Athens, GA: University of Georgia Press, 1968.

Bressler, Charles. E. *Literary Criticism: An Introduction to Theory and Practice*. New Jersey: Printece Hall, 1994.

Burgum, Edwin Berry. *The New Criticism: An Anthology of Modern Aesthetics and Literary Criticism*. New York: Prentice-Hall, Inc., 1930.

Bushrui, Suheil and Tim Prentki. *An International Companion to the Poetry of W.B. Yeats*. Lanham MD: Rowman & Littlefield, 1990.

Byron, Glennis. *Dramatic Monologue*. London: Routledge, 2003.

Campbell, Oscar James, James Francis Augustine Pyre. *English Poetry of the Nineteenth*

*Century*. New York: F. S. Crofts & co., 1929.

Carter, Ronald and Michael N. Long. *Teaching Literature*. London: Longman, 1991.

Chesterton, G.K. *Robert Browning*. Whitefish, MT: Kessinger Publishing, 2003.

Collie, Joanne and Stephen Slater. *Literature in the Language Classroom: A Resource Book of Ideas and Activities*. Cambridge: Cambridge University Press, 1987.

Colvin, Sidney. *John Keats: His Life and Poetry, His Friends, Critics and after-Fame*. New York: Charles Scribner's Sons, 1917.

Crews, Frederick. *Out of My System: Psychoanalysis, Ideology, and Critical Method*. New York: Oxford University Press, 1975.

Dakyns, Janine Rosalind. *The Middle Ages in French Literature 1851-1900*. London: Oxford University Press, 1973.

Dalton, Ormonde Maddock. *Byzantine Art and Archaeology*. Gloucestershire: Clarendon Press, 1911.

Denham, Robert D. *Northrop Frye: Religious Visionary and Architect of the Spiritual World*. Charlottesville, VA: University of Virginia Press, 2004.

Dollimore, Jonathan. *Radical Tragedy: Religion, Ideology, and Power in the Drama of Shakespeare and His Contemporaries*. Durham: Duke University Press, 2004

Dowson, Ernest Christopher and Arthur Symons. *The Poems of Ernest Dowson*. London: John Lane, 1915.

Drabble, Margaret, Jenny Stringer and Daniel Hahn. *The Concise Oxford Companion to English Literature,* Third Edition. Oxford: Oxford University Press, 2007.

Duff, Alan and Alan Maley. *Literature*. Oxford: Oxford University Press, 1990.

Dune, T.L. "Yeats's Golden Tree and birds in the Byzantine Poems," *Modern Language Notes* LXVII, (December, 1952): 404-7

Eagleton, Terry. *How to Read a Poem*. Oxford: Blackwell Publishing, 2007.

Eliot, T.S. *Collective Poems 1909-1962*. London: Faber & Faber, 1963.

Ellis, Edwin J. *The Real Blake: A Portrait Biography*. Whitefish, MT: Kessinger Publishing, 2006.

Ellmann, Richard. *The Identity of Yeats*. New York: Oxford University Press, 1954.

----- *Yeats: The Man and the Masks*. New York: Norton, 1979.

Erlich, Victor. *Russian Formalism: History, Doctrine*. New York: Mouton Publishers, 1980.

Esterhammer, Angela. *Romantic Poetry, Volume 7*. Philadelphia: John Benjamins Publishing Company, 2002.

Evans, Mary. *Feminism: Critical Concepts in Literary and Cultural Studies*. London: Routledge, 2001.

Eysteinsson, Astradur. *The concept of modernism*. Ithaca, New York: Cornell University Press, 1992.

Foster, Richard & Richard Jackson Foster. *The new romantics: A Reappraisal of the New Criticism*. Bloomington: Indiana University Press, 1962

Fotheringham, James. *Studies in the Poetry of Robert Browning*. Charleston,   SC:

*BiblioBazaar, LLC, 2008.*

Fowler, W. Warde. *Roman Religious Experience*. London: Macmillan, 1922.

Frye, Northrop. *The Stubborn Structure: Essays on Criticism* and Society. London: Routledge, 1980.

Fyfe, Alec and Peter M. E. Figueroa. *Education for Cultural Diversity: The Challenge for a New Era*. London: Routledge, 1993.

Gallagher, Patrick and Sheelah Kirby. *The Yeats Country: A Guide to Places in the West of Ireland Associated with the Life and Writings of William Butler Yeats*. Dublin: Dolmen Press, 1962.

Gallagher, Catherine and Stephen Greenblatt. *Practicing New Historicism*. Chicago: University of Chicago Press, 2001

Gardner, Helen, Fred S. Kleiner, and Christin J. Mamiya. *Gardner's Art Through the Ages: The Western Perspective*. Belmont, CA: Thomson Wadsworth, 2005.

George, Margaret. *Helen of Troy*. New York: Viking Press, 2006.

Gibbon, Edward. *The History of the Decline and Fall of the Roman Empire*. London: Bell & Daldy, 1867.

Gillespie, Raymond and Myrtle Hill. *Doing Irish Local History: Pursuit and Practice*. Belfast: Institute of Irish Studies, Queen's University of Belfast, 1998.

Gittings, Robert. *John Keats*. London: Heinemann, 1968

Greenblatt, Stephen. *Renaissance Self-fashioning: From More to Shakespeare*. Chicago: University of Chicago Press, 1980.

----- "Towards a Poetics of Culture." *Southern Review: Communication, Politics and Culture* 20.1 (1987).

Gwatkin, H. M and J.P. Whitney. *The Cambridge Mediaeval History*. Cambridge: Cambridge University Press, 1911.

Habib, Rafey. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell Publishing, 2005.

Hall, Robert A. Jr. *Cultural Symbolism in Literature*. Ithaca, NY: Linguistica, 1963.

Harrison, S. J. *Texts, Ideas, and the Classics: Scholarship, Theory, and Classical Literature*. London: Oxford University Press, 2001.

Hayden, White. "New Historicism: A Comment." *The New Historicism*. Ed. H. Aram Veeser. New York: Routledge, 1989.

Haynes, Alan. *The Gunpowder Plot: faith in rebellion*. London: Alan Sutton, 1996.

Head, Dominic. *The Cambridge guide to literature in English*. New York: Cambridge University Press, 2006.

Hewlett, Dorothy. *A Life of John Keats*. New York: Barnes & Noble, 1950.

Hines, John. *Voices in the Past: English Literature and Archaeology*. Rochester, NY: Boydell & Brewer, 2004.

Hirsch, Eric Donald. *Validity in Interpretation*. London: Yale Univ: Press, 1967.

---- *Cultural Literacy: What Every American Needs to Know*. Boston:

Houghton Mifflin, 1987.

Holmes, W.G. *The Age of Justinian and Theodora*.( 1905, rev. ed.) Boston: Adamant Media Corporation, 2003.

Hopkins, D. *A teacher's guide to classroom research*. Philadelphia: Open

University Press, 1985.

Howard, Jean E. "The New Historicism in Renaissance Studies." *English Literary*

*Renaissance* 16 (1986).

Hunt, Douglas. *The Riverside anthology of literature*. Boston: Houghton Mifflin Co., 1990.

Jameson, Fredric. *The Ideologies of Theory: Essays 1971-1986*. London: Routledge, 1988.

Jeffares, A. Norman. *A Commentary on the collected poems of W.B.Yeats*. Palo Alto, CA: Stanford University Press, 1968.

----    Alexander Norman. *W. B. Yeats: Man and Poet*. London: Routledge & Kegan Paul, 1962.

Johnson, Lionel Pigot and Ezra Pound. *Poetical Works of Lionel Johnson*. London: E. Matthews, 1915.

Jones, Ann Rosalind and Peter Stallybrass. *Renaissance Clothing and the Materials of Memory*. Cambridge: Cambridge University Press, 2000.

Jones, Henry Festing. *Browning as a Philosophical and Religious Teacher. Charleston,* SC: BiblioBazaar, LLC, 2008

Kain, Richard M, and James Howard O'Brien. *George Russell.* Lewisburg: Bucknell University Press, 1976.

Kemmis, S., & McTaggart, R. *The action research reader*. Victoria: Deakin

University Press, 1990.

Lambert, S.D. *The Phratries of Attica*. Ann Arbor, MI: University of Michigan Press, 1999.

Lazar, Gillian. Literature and Language Teaching: A guide for Teachers and

*Trainers.* Cambridge: Cambridge University Press, 1993.

Lentricchia, Frank. *After the New Criticism*. Chicago: University of Chicago Press, 1980.

Marotti, Arthur F and Michael D. Bristol. *Print, Manuscript & Performance: The Changing Relations of the Media in Early Modern England*. Columbus: Ohio State University Press, 2000.

Mango, Cyril A. *The Oxford History of Byzantium*. Oxford: Oxford University Press, 2002.

Matthiessen, F. O. *The Achievement of T. S. Eliot: An Essay on the Nature of Poetry.* New York: Oxford University Press, 1947.

Mertler, Craig A. *Action Research: Teachers as Researchers in the Classroom.*
London: SAGE Publications, 2008.

Michaels, Walter Benn and Donald E. Pease. *The American Renaissance Reconsidered.*
Baltimore: The Johns Hopkins University Press, 1985.

Miller, J. Hillis. *Poets of Reality: Six Twentieth-Century Writers.* Cambridge,

Massachusetts: Harvard University Press, 1965. :

Morrison, George. *The Irish Civil War.* Dublin: Gill and Macmillan, 1981.

Motion, Andrew. *Keats.* Chicago: University of Chicago Press, 1999.

Norwich, John Julius. *Byzantium: The Apogee.* New York: The Viking Press, 1991.

Patterson, Annabel M. *Early Modern Liberalism.* Cambridge: Cambridge University
Press, 1997.

Pecora, Vincent. "The Limits of Local Knowledge," *The New Historicism,* ed. H. Aram
Veeser. London: Routledge, 1989:243-76.

Pile, John F. *A history of interior design.* London: Laurence King Publishing, 2005.

Purdy, Dwight Hilliard. *Biblical Echo and Allusion in the Poetry of W.B. Yeats: Poetics
and the Art of God.* Lewisburg, PA: Bucknell University Press, 1994.

Quiller-Couch, Arthur. *The Oxford Book of English Verse.* Oxford: Clarendon, 1919.

Raine, Kathleen. *William Blake.* London: Thames & Hudson, 1970.

Rainey, Lawrence S. *Modernism: an anthology.* Oxford: Blackwell Publishing, 2005.

Ray, Gordon Norton, Leon Edel. *Masters of American literature, Volume 2.* Boston:

Houghton Mifflin, 1959

Reason, Peter, and Hilary Bradbury. *Handbook of action research: The Concise
Paperback Edition.* London: SAGE Publications, 2006.

----    Peter and Hilary Bradbury *Handbook of Action Research: Participative Inquiry
and Practice.* London: Sage Publications. 2001.

Reed, Edward Bliss. *English Lyrical Poetry from Its Origins to the Present Time.*
London: Yale university press, 1912.

Roberts, Adam. *Robert Browning*. Oxford: Oxford University Press, 1997.

Rosso, G.A, Daniel P.Watkins. *Spirits of fire: English Romantic Writers and*

    *Contemporary Historical Methods*. Madison, NJ: FDU Press, 1990.

Saunders, Nick. *The Story of Julius Caesar*.Tunbridge Wells, Kent: Tick tock, 2006.

Schanzer, E. "Sailing to Byzantium, Keats and Anderson." *English Studies*, XLI
    (Dec. 1960).

Schon, D. A. *The reflective practitioner: How professionals think in action*. New York:
    Basic Books, 1983.

Scofield, Martin. *T. S. Eliot: The Poems*. Cambridge: Cambridge UP, 1988.

Selden, Raman. *Practicing Theory and Reading Literature: An Introduction*. Lexington,
    KY: University Press of Kentucky, 1989.

Showalter, Elaine. *Teaching Literature*. Oxford: Blackwell Publishing, 2003.

Smith, Grover. *T.S. Eliot's Poetry and Plays: A Study in Sources and Meaning*.

    Chicago:  University of Chicago Press, 1956.

Smith, Stan. W.B. *Yeats: A Critical Introduction*. Lanham, MD: Rowman & Littlefield,
    1990.

Southam, B. C. *A Student's Guide to the Selected Poems of T. S. Eliot*. Boston:

    Faber &  Faber, 1990.

Spur, David. *Conflicts in Consciousness: T.S. Eliot's Poetry and Criticism*

    Urbana: University of Illinois Press, 1984.

Steinman, Michael. "Yeats's Sailing to Byzantium." *The Explicator*. 52 (1994): 93-96.

Stinger, Charles L. *The Renaissance in Rome*. Bloomington, IN: Indiana University

    Press, 1998.

Strauss, Barry S. *The Trojan War: A New History*. New York: Simon & Schuster, 2006.

Strong, Mrs. A. *Apotheosis and the After Life*. London:  Constable & Robinson, 1915.

Symons, Arthur. *The Symbolist Movement in Literature*. New York: E.P.Button, 1919.

Toliver, Harold E. *The past that poets make*. Cambridge, Massachusetts: Harvard University Press, 1981.

Tompkins, Jane P. Sensational *Designs: The Cultural Work of American Fiction, 1790-1860*. New York: Oxford university press, 1986.

Treadgold, Warren T. *A History of the Byzantine State and Society*. Palo Alto, CA: Stanford University Press, 1997.

Unterecker, John Eugene. *Yeats: A Collection of Critical Essays*. Upper Saddle River, New Jersey: Prentice-Hall, 1963.

Veeser, H. Aram. Ed. *The New Historicism*. New York and London: Routledge, 1989.

Ward, Margaret. *Maud Gonne: Ireland's Joan of Arc*. Kitchener, Ontario: Pandora, 1990.

Watson, George. *The Literary Critics: A Study of English Descriptive Criticism*. London: Hogarth Press, 1986.

Wilson, Richard and Dutton Richard. *New Historicism and Renaissance Drama*. New York and London: Longman, 1992.

Yeats, William Butler. *Mythologies*. Whitefish, MT: Kessinger Publishing, 2003.

----, *The Collected Poems of W.B. Yeats*. Ware, Hertfordshire: Wordsworth Editions, 2000.

---- *Cat and the Moon and Certain Poems*. Whitefish, MT: Kessinger Publishing, 2003.

---- George Bornstein, Richard J. Finneran and George Mills Harper. *The Collected Works of W.B. Yeats: Volume IV: Early Essays*. Old Tappan, New Jersey: Scribner, 2007.

---- *A Vision: A Reissue with the Author's Final Revisions*. London: Macmillan, 1966.

---- *A Packet for Ezra Pound*. Whitefish, MT: Kessinger Publishing, 2003.

---- *The Tower*. Whitefish, MT: Kessinger Publishing, 2004.

---- *The winding stair and other poems*. New York: Macmillan, 1933.

----    *Essays by W.B.Yeats, 1931-1936.* Dundrum, Ireland: Cuala press, 1937.

----    *The Celtic Twilight.* Rockville, MD: Wildside Press, 2004.

----    William Butler. *The Wanderings of Oisin: And Other Poems.* London: K. Paul. Trench, Trübner & co, 1889.

# Appendix 1

## Pre-Teaching Survey

A Questionnaire given to students of M.A English at (a) Army Burn Hall Postgraduate College for Girls Abbottabad, (b) Government Postgraduate College No.1 Abbottabad, (c) Government Postgraduate College No.2 Abbottabad, and (d) Salman Postgraduate College of Chemical & Social Sciences Abbottabad to assess the students' interest in the existing approaches to teaching English Poetry at Postgraduate Level

**1. How have you been taught poetry in the past?**

A.  Through Translation in to L1 (Mother tongue)

B.  Question & Answer Discussions

C.  Through historical background

D. Other_____

**2. Please rate how your understanding/appreciation of poetry was influenced by a teaching approach.**

A. Through Translation in to L1 (Mother tongue)

   1. None     2. Average     3. great

B. Question & Answer Discussions

   1. None     2. Average     3. Great

C. Through historical background

   1. None     2. Average     3. Great

D. Other _____

    1. None   2. Average   3. Great

**3. Rate the degree to which you enjoy reading poetry.**

    1. None   2. Average   3. Great

**4. How often do you read poetry that is not a part of an assignment?**

    1. Never  2. Sometimes 3. Frequently

**5. How often do you write your own poetry?**

    1. Never  2. Sometimes 3. Frequently

# Appendix 2

## Pre-Teaching Test (Poetry)

## (a). Army Burn Hall College for Girls Abbottabad

Time Allowed: 60 Minutes                    Max: Marks: 100

**Note:** Read the poem carefully and answer the question which follows.

**Easter, 1916**

W.B.Yeats (September 25, 1916)

I

Lines 01 to 16

I have met them at close of day

Coming with vivid faces

From counter or desk among grey

Eighteenth-century houses.

I have passed with a nod of the head

Or polite meaningless words,

Or have lingered awhile and said

Polite meaningless words,

And thought before I had done

Of a mocking tale or a gibe

To please a companion

Around the fire at the club,

Being certain that they and I

But lived where motley is worn:

All changed, changed utterly:

A terrible beauty is born.

II

<span style="float:left">Lines 17 to 40</span>That woman's days were spent

In ignorant good will,

Her nights in argument

Until her voice grew shrill.

What voice more sweet than hers

When young and beautiful,

She rode to harriers?

This man had kept a school

And rode our winged horse.

This other his helper and friend

Was coming into his force;

He might have won fame in the end,

So daring and sweet his thought.

This other man I had dreamed

A drunken, vain-glorious lout.

He had done most bitter wrong

To some who are near my heart,

Yet I number him in the song;

He, too, has resigned his part

In the casual comedy;

He, too, has been changed in his turn,

Transformed utterly:

A terrible beauty is born.

III

Lines 41 to 56

Hearts with one purpose alone

Through summer and winter, seem

Enchanted to a stone

To trouble the living stream.

The horse that comes from the road,

The rider, the birds that range

From cloud to tumbling cloud,

Minute by minute change.

A shadow of cloud on the stream

Changes minute by minute;

A horse-hoof slides on the brim;

And a horse plashes within it

Where long-legged moor-hens dive

And hens to moor-cocks call.

Minute by minute they live:

The stone's in the midst of all.

IV

Lines 57 to 80

Too long a sacrifice

Can make a stone of the heart.

O when may it suffice?

That is heaven's part, our part

To murmur name upon name,

As a mother names her child

When sleep at last has come

On limbs that had run wild.

What is it but nightfall?

No, no, not night but death.

Was it needless death after all?

For England may keep faith

For all that is done and said.

We know their dream; enough

To know they dreamed and are dead.

And what if excess of love

Bewildered them till they died?

I write it out in a verse --

MacDonagh and MacBride

And Connolly and Pearse

Now and in time to be,

Wherever green is worn,

Are changed, changed utterly:

A terrible beauty is born.

## Question:-

Critically analyse the Poem through highlighting the central theme, religious and political ideas discussed in it, various allusions and the impact of particular literary movement.

## (b) Government Postgraduate College No. 1 Abbottabad

Time Allowed: 60 Minutes                          Max: Marks: 100

**Note:** Read the poem carefully and answer the question which follows.

**Ash Wednesday**
By T.S. Eliot

Lines-01-41                          I

Because I do not hope to turn again

Because I do not hope

Because I do not hope to turn

Desiring this man's gift and that man's scope

I no longer strive to strive towards such things

(Why should the aged eagle stretch its wings?)

Why should I mourn

The vanished power of the usual reign?

Because I do not hope to know

The infirm glory of the positive hour

Because I do not think

Because I know I shall not know

The one veritable transitory power

Because I cannot drink

There, where trees flower, and springs flow, for there is

nothing again

Because I know that time is always time

And place is always and only place

And what is actual is actual only for one time

And only for one place

I rejoice that things are as they are and

I renounce the blessed face

And renounce the voice

Because I cannot hope to turn again

Consequently I rejoice, having to construct something

Upon which to rejoice

And pray to God to have mercy upon us

And pray that I may forget

These matters that with myself I too much discuss

Too much explain

Because I do not hope to turn again

Let these words answer

For what is done, not to be done again

May the judgment not be too heavy upon us

Because these wings are no longer wings to fly

But merely vans to beat the air

The air which is now thoroughly small and dry

Smaller and dryer than the will

Teach us to care and not to care Teach us to sit still.

Pray for us sinners now and at the hour of our death

Pray for us now and at the hour of our death.

II

Lady, three white leopards sat under a juniper-tree

In the cool of the day, having fed to sateity

On my legs my heart my liver and that which had been

contained

In the hollow round of my skull. And God said

Shall these bones live? shall these

Bones live? And that which had been contained

In the bones (which were already dry) said chirping:

Because of the goodness of this Lady

And because of her loveliness, and because

She honours the Virgin in meditation,

We shine with brightness. And I who am here dissembled

Proffer my deeds to oblivion, and my love

To the posterity of the desert and the fruit of the gourd.

It is this which recovers

My guts the strings of my eyes and the indigestible portions

Which the leopards reject. The Lady is withdrawn

In a white gown, to contemplation, in a white gown.

Let the whiteness of bones atone to forgetfulness.

There is no life in them. As I am forgotten

And would be forgotten, so I would forget

Thus devoted, concentrated in purpose. And God said

Prophesy to the wind, to the wind only for only

The wind will listen. And the bones sang chirping

With the burden of the grasshopper, saying

Lady of silences

Calm and distressed

Torn and most whole

Rose of memory

Rose of forgetfulness

Exhausted and life-giving

Worried reposeful

The single Rose

Is now the Garden

Where all loves end

Terminate torment

Of love unsatisfied

The greater torment

Of love satisfied

End of the endless

Journey to no end

Conclusion of all that

Is inconclusible

Speech without word and

Word of no speech

Grace to the Mother

For the Garden

Where all love ends.

Under a juniper-tree the bones sang, scattered and shining

We are glad to be scattered, we did little good to each other,

Under a tree in the cool of day, with the blessing of sand,

Forgetting themselves and each other, united

In the quiet of the desert. This is the land which ye

Shall divide by lot. And neither division nor unity

Matters. This is the land. We have our inheritance.

Lines 97-122                                    III

At the first turning of the second stair

I turned and saw below

The same shape twisted on the banister

Under the vapour in the fetid air

Struggling with the devil of the stairs who wears

The deceitful face of hope and of despair.

At the second turning of the second stair

I left them twisting, turning below;

There were no more faces and the stair was dark,

Damp, jagged, like an old man's mouth drivelling, beyond

repair,

Or the toothed gullet of an aged shark.

At the first turning of the third stair

Was a slotted window bellied like the figs's fruit

And beyond the hawthorn blossom and a pasture scene

The broad backed figure drest in blue and green

Enchanted the maytime with an antique flute.

Blown hair is sweet, brown hair over the mouth blown,

Lilac and brown hair;

Distraction, music of the flute, stops and steps of the mind

over the third stair,

Fading, fading; strength beyond hope and despair

Climbing the third stair.

Lord, I am not worthy

Lord, I am not worthy

but speak the word only

Lines 123-152                           IV

Who walked between the violet and the violet

Whe walked between

The various ranks of varied green

Going in white and blue, in Mary's colour,

Talking of trivial things

In ignorance and knowledge of eternal dolour

Who moved among the others as they walked,

Who then made strong the fountains and made fresh the springs

Made cool the dry rock and made firm the sand

In blue of larkspur, blue of Mary's colour,

Sovegna vos

Here are the years that walk between,. bearing

Away the fiddles and the flutes, restoring

One who moves in the time between sleep and waking, wearing

White light folded, sheathing about her, folded.

The new years walk, restoring

Through a bright cloud of tears, the years, restoring

With a new verse the ancient rhyme. Redeem

The time. Redeem

The unread vision in the higher dream

While jewelled unicorns draw by the gilded hearse.

The silent sister veiled in white and blue

Between the yews, behind the garden god,

Whose flute is breathless, bent her head and signed but spoke

no word

But the fountain sprang up and the bird sang down

Redeem the time, redeem the dream

The token of the word unheard, unspoken

Till the wind shake a thousand whispers from the yew

And after this our exile

Lines 153-190                                    V


If the lost word is lost, if the spent word is spent

If the unheard, unspoken

Word is unspoken, unheard;

Still is the unspoken word, the Word unheard,

The Word without a word, the Word within

The world and for the world;

And the light shone in darkness and

Against the word the unstilled word still whirled

About the centre of the silent word.

O my people, what have I done unto thee.

Where shall the word be found, where will the word

Resound? Not here, there is not enough silence

Not on the sea or on the islands, not

On the mainland, in the desert or the rain land,

For those who walk in darkness

Both in the day time and in the night time

The right time and the right place are not here

No place of grace for those who avoid the face

No time to rejoice for those who walk among noise and deny

the voice

Will the veiled sister pray for

Those who walk in darkness, who chose thee and oppose thee,

Those who are torn on the horn between season and season,

time and time, between

Hour and hour, word and word, power and power, those who wait

In darkness? Will the veiled sister pray

For children at the gate

Who will not go away and cannot pray:

Pray for those who chose and oppose

O my people, what have I done unto thee.

Will the veiled sister between the slender

Yew trees pray for those who offend her

And are terrified and cannot surrender

And affirm before the world and deny between the rocks

In the last desert before the last blue rocks

The desert in the garden the garden in the desert

Of drouth, spitting from the mouth the withered apple-seed.

O my people.

Lines 191- 226                                  VI

Although I do not hope to turn again

Although I do not hope

Although I do not hope to turn

Wavering between the profit and the loss

In this brief transit where the dreams cross

The dream crossed twilight between birth and dying

(Bless me father) though I do not wish to wish these things

From the wide window towards the granite shore

The white sails still fly seaward, seaward flying

Unbroken wings

And the lost heart stiffens and rejoices

In the lost lilac and the lost sea voices

And the weak spirit quickens to rebel

For the bent golden-rod and the lost sea smell

Quickens to recover

The cry of quail and the whirling plover

And the blind eye creates

The empty forms between the ivory gates

And smell renews the salt savour of the sandy earth

This is the time of tension between dying and birth

The place of solitude where three dreams cross

Between blue rocks

But when the voices shaken from the yew-tree drift away

Let the other yew be shaken and reply.

Blessed sister, holy mother, spirit of the fountain, spirit

of the garden,

Suffer us not to mock ourselves with falsehood

Teach us to care and not to care

Teach us to sit still

Even among these rocks,

Our peace in His will

And even among these rocks

Sister, mother

And spirit of the river, spirit of the sea,

Suffer me not to be separated

And let my cry come unto Thee.

**Question:**

Critically analyse the Poem through highlighting the central theme, religious and political ideas discussed in it, various allusions and the impact of particular literary movement.

# (c) Government Postgraduate College No. 2 Abbottabad

Time Allowed: 60 Minutes                    Max: Marks: 100

**Note:** Read the poem carefully and answer the question which follows.

**On First Looking in to Chapman's Homer**

By John Keats

| | |
|---|---|
| Lines 01-08 | Much have I traveled in the realms of gold |
| | And many goodly states and kingdoms seen; |
| | Round many western islands have I been |
| | Which bards in fealty to Apollo hold. |
| | Oft of one wide expanse had I been told |
| | That deep-browed Homer ruled as his demesne; |
| | Yet never did I breathe its pure serene |
| | Till I heard Chapman speak out loud and bold: |
| Lines 09-14 | Then felt I like some watcher of the skies |
| | When a new planet swims into his ken; |
| | Or like stout Cortez when with eagle eyes |
| | He stared at the Pacific—and all his men |
| | Looked at each other with a wild surmise— |
| | Silent, upon a peak in Darien. |

**Question:**

Critically analyse the Poem through highlighting the central theme, religious and political ideas discussed in it, various allusions and the impact of particular literary movement.

## (d). Salman Postgraduate College of Chemical & Social Sciences Abbottabad

Time Allowed: 60 Minutes                    Max: Marks: 100

**Note:** Read the poem carefully and answer the question which follows.

**Andrea Del Sarto**

By Robert Browning

Lines 01-20

But do not let us quarrel any more,

No, my Lucrezia; bear with me for once:

Sit down and all shall happen as you wish.

You turn your face, but does it bring your heart?

I'll work then for your friend's friend, never fear,

Treat his own subject after his own way,

Fix his own time, accept too his own price,

And shut the money into this small hand

When next it takes mine. Will it? tenderly?

Oh, I'll content him,—but to-morrow, Love!

I often am much wearier than you think,

This evening more than usual, and it seems

As if—forgive now—should you let me sit

Here by the window with your hand in mine

And look a half-hour forth on Fiesole,

Both of one mind, as married people use,

Quietly, quietly the evening through,

I might get up to-morrow to my work

Cheerful and fresh as ever. Let us try.

To-morrow, how you shall be glad for this!

Lines 21-40                 Your soft hand is a woman of itself,

And mine the man's bared breast she curls inside.

Don't count the time lost, neither; you must serve

For each of the five pictures we require:

It saves a model. So! keep looking so—

My serpentining beauty, rounds on rounds!

How could you ever prick those perfect ears,

Even to put the pearl there! oh, so sweet—

My face, my moon, my everybody's moon,

Which everybody looks on and calls his,

And, I suppose, is looked on by in turn,

While she looks—no one's: very dear, no less.

You smile? why, there's my picture ready made,

There's what we painters call our harmony!

A common greyness silvers everything,—

All in a twilight, you and I alike

You, at the point of your first pride in me

(That's gone you know),—but I, at every point;

My youth, my hope, my art, being all toned down

To yonder sober pleasant Fiesole.

Lines 41-60

There's the bell clinking from the chapel-top;

That length of convent-wall across the way

Holds the trees safer, huddled more inside;

The last monk leaves the garden; days decrease,

And autumn grows, autumn in everything.

Eh? the whole seems to fall into a shape

As if I saw alike my work and self

And all that I was born to be and do,

A twilight-piece. Love, we are in God's hand.

How strange now, looks the life he makes us lead;

So free we seem, so fettered fast we are!

I feel he laid the fetter: let it lie!

This chamber for example—turn your head

All that's behind us! You don't understand

Nor care to understand about my art,

But you can hear at least when people speak:

And that cartoon, the second from the door

It is the thing, Love! so such things should be

Behold Madonna!—I am bold to say.

I can do with my pencil what I know,

Lines 61-80

What I see, what at bottom of my heart

I wish for, if I ever wish so deep

Do easily, too—when I say, perfectly,

I do not boast, perhaps: yourself are judge,

Who listened to the Legate's talk last week,

And just as much they used to say in France.

At any rate 'tis easy, all of it!

No sketches first, no studies, that's long past:

I do what many dream of, all their lives,

Dream? strive to do, and agonize to do,

And fail in doing. I could count twenty such

On twice your fingers, and not leave this town,

Who strive—you don't know how the others strive

To paint a little thing like that you smeared

Carelessly passing with your robes afloat,

Yet do much less, so much less, Someone says,

(I know his name, no matter)—so much less!

Well, less is more, Lucrezia: I am judged.

There burns a truer light of God in them,

In their vexed beating stuffed and stopped-up brain,

Lines 81-100     Heart, or whate'er else, than goes on to prompt

This low-pulsed forthright craftsman's hand of mine.

Their works drop groundward, but themselves, I know,

Reach many a time a heaven that's shut to me,

Enter and take their place there sure enough,

Though they come back and cannot tell the world.

My works are nearer heaven, but I sit here.

The sudden blood of these men! at a word

Praise them, it boils, or blame them, it boils too.

I, painting from myself and to myself,

Know what I do, am unmoved by men's blame

Or their praise either. Somebody remarks

Morello's outline there is wrongly traced,

His hue mistaken; what of that? or else,

Rightly traced and well ordered; what of that?

Speak as they please, what does the mountain care?

Ah, but a man's reach should exceed his grasp,

Or what's a heaven for? All is silver-grey,

Placid and perfect with my art: the worse!

I know both what I want and what might gain,

Lines 101-120          And yet how profitless to know, to sigh

"Had I been two, another and myself,

"Our head would have o'erlooked the world!" No doubt.

Yonder's a work now, of that famous youth

The Urbinate who died five years ago.

('Tis copied, George Vasari sent it me.)

Well, I can fancy how he did it all,

Pouring his soul, with kings and popes to see,

Reaching, that heaven might so replenish him,

Above and through his art—for it gives way;

That arm is wrongly put—and there again

A fault to pardon in the drawing's lines,

Its body, so to speak: its soul is right,

He means right—that, a child may understand.

Still, what an arm! and I could alter it:

But all the play, the insight and the stretch

(Out of me, out of me! And wherefore out?

Had you enjoined them on me, given me soul,

We might have risen to Rafael, I and you!

Nay, Love, you did give all I asked, I think

Lines 121-140 More than I merit, yes, by many times.

But had you—oh, with the same perfect brow,

And perfect eyes, and more than perfect mouth,

And the low voice my soul hears, as a bird

The fowler's pipe, and follows to the snare

Had you, with these the same, but brought a mind!

Some women do so. Had the mouth there urged

"God and the glory! never care for gain.

"The present by the future, what is that?

"Live for fame, side by side with Agnolo!

"Rafael is waiting: up to God, all three!"

I might have done it for you. So it seems:

Perhaps not. All is as God over-rules.

Beside, incentives come from the soul's self;

The rest avail not. Why do I need you?

What wife had Rafael, or has Agnolo?

In this world, who can do a thing, will not;

And who would do it, cannot, I perceive:

Yet the will's somewhat—somewhat, too, the power

And thus we half-men struggle. At the end,

Lines 141- 160    God, I conclude, compensates, punishes.

'Tis safer for me, if the award be strict,

That I am something underrated here,

Poor this long while, despised, to speak the truth.

I dared not, do you know, leave home all day,

For fear of chancing on the Paris lords.

The best is when they pass and look aside;

But they speak sometimes; I must bear it all.

Well may they speak! That Francis, that first time,

And that long festal year at Fontainebleau!

I surely then could sometimes leave the ground,

Put on the glory, Rafael's daily wear,

In that humane great monarch's golden look,

One finger in his beard or twisted curl

Over his mouth's good mark that made the smile,

One arm about my shoulder, round my neck,

The jingle of his gold chain in my ear,

I painting proudly with his breath on me, ·

All his court round him, seeing with his eyes,

Such frank French eyes, and such a fire of souls

Lines 161-180                    Profuse, my hand kept plying by those hearts,

And, best of all, this, this, this face beyond,

This in the background, waiting on my work,

To crown the issue with a last reward!

A good time, was it not, my kingly days?

And had you not grown restless... but I know

'Tis done and past: 'twas right, my instinct said:

Too live the life grew, golden and not grey,

And I'm the weak-eyed bat no sun should tempt

Out of the grange whose four walls make his world.

How could it end in any other way?

You called me, and I came home to your heart.

The triumph was—to reach and stay there; since

I reached it ere the triumph, what is lost?

Let my hands frame your face in your hair's gold,

You beautiful Lucrezia that are mine!

"Rafael did this, Andrea painted that; ·

"The Roman's is the better when you pray,

"But still the other's Virgin was his wife"

Men will excuse me. I am glad to judge

Lines 181-200      Both pictures in your presence; clearer grows

My better fortune, I resolve to think.

For, do you know, Lucrezia, as God lives,

Said one day Agnolo, his very self,

To Rafael . . . I have known it all these years . . .

(When the young man was flaming out his thoughts

Upon a palace-wall for Rome to see,

Too lifted up in heart because of it)

"Friend, there's a certain sorry little scrub

"Goes up and down our Florence, none cares how,

"Who, were he set to plan and execute

"As you are, pricked on by your popes and kings,

"Would bring the sweat into that brow of yours!"

To Rafael's!—And indeed the arm is wrong.

I hardly dare . . . yet, only you to see,

Give the chalk here—quick, thus, the line should go!

Ay, but the soul! he's Rafael! rub it out!

Still, all I care for, if he spoke the truth,

(What he? why, who but Michel Agnolo?

Do you forget already words like those?)

Lines 201-220      If really there was such a chance, so lost,

Is, whether you're—not grateful—but more pleased.

Well, let me think so. And you smile indeed!

This hour has been an hour! Another smile?

If you would sit thus by me every night

I should work better, do you comprehend?

I mean that I should earn more, give you more.

See, it is settled dusk now; there's a star;

Morello's gone, the watch-lights show the wall,

The cue-owls speak the name we call them by.

Come from the window, love,—come in, at last,

Inside the melancholy little house

We built to be so gay with. God is just.

King Francis may forgive me: oft at nights

When I look up from painting, eyes tired out,

The walls become illumined, brick from brick

Distinct, instead of mortar, fierce bright gold,

That gold of his I did cement them with!

Let us but love each other. Must you go?

That Cousin here again? he waits outside?

Lines 221-240　Must see you—you, and not with me? Those loans?

More gaming debts to pay? you smiled for that?

Well, let smiles buy me! have you more to spend?

While hand and eye and something of a heart

Are left me, work's my ware, and what's it worth?

I'll pay my fancy. Only let me sit

The grey remainder of the evening out,

Idle, you call it, and muse perfectly

How I could paint, were I but back in France,

One picture, just one more—the Virgin's face,

Not yours this time! I want you at my side

To hear them—that is, Michel Agnolo

Judge all I do and tell you of its worth.

Will you? To-morrow, satisfy your friend.

I take the subjects for his corridor,

Finish the portrait out of hand—there, there,

And throw him in another thing or two

If he demurs; the whole should prove enough

To pay for this same Cousin's freak. Beside,

What's better and what's all I care about,

Get you the thirteen scudi for the ruff!

Love, does that please you? Ah, but what does he,

The Cousin! what does he to please you more?

I am grown peaceful as old age to-night.

I regret little, I would change still less.

Since there my past life lies, why alter it?

The very wrong to Francis!—it is true

I took his coin, was tempted and complied,

And built this house and sinned, and all is said.

My father and my mother died of want.

Well, had I riches of my own? you see

How one gets rich! Let each one bear his lot.

They were born poor, lived poor, and poor they died:

And I have laboured somewhat in my time

And not been paid profusely. Some good son

Paint my two hundred pictures—let him try!

No doubt, there's something strikes a balance. Yes,

You loved me quite enough. it seems to-night.

This must suffice me here. What would one have?

In heaven, perhaps, new chances, one more chance

Lines 261-267
Four great walls in the New Jerusalem,

Meted on each side by the angel's reed,

For Leonard, Rafael, Agnolo and me

To cover—the three first without a wife,

While I have mine! So—still they overcome

Because there's still Lucrezia,—as I choose.

Again the Cousin's whistle! Go, my Love.

# Question:

Critically analyse the Poem through highlighting the central theme, religious and political ideas discussed in it, various allusions and the impact of particular literary movement.

# Appendix 3

# Marking Criteria

The Paper will be marked according to the following criteria:

## a. Division of Marks

1. 30% Purpose:  Engagement with set task

2. 30% Coherence: sustaining your response over the entire answer

3. 30% Language:  Appropriate to task – vocabulary, style, punctuation

4. 10% Mechanics:  Spelling, grammar

## b. Features of a good answer

### 1. Organization

Each paragraph contains one main point with supporting evidence.

### 2. Unity

All paragraphs relate to one another and to the topic, beginning with an introductory paragraph and ending with a conclusion.

### 3. Focus

Stick to the terms of the question. Don't summarize or introduce irrelevant material.

### 4. Style

Keep your writing clear. Avoid awkward syntax, long-winded sentences, repetition, self-conscious openings, i.e. 'I think', 'I feel', etc.

### 5. Support

Back up all your points with specific quotes or references to the text.

### 6. Personal Response

Make the answer your own. Don't reuse old ideas.

**c. Knowledge of Poetic Techniques:** Students are expected to show the required competence to discuss and interpret the following poetic techniques:

**1. Themes:** Subject matter or main idea

**2. Tone and Mood:** Refers to feelings, emotions, and how the poem sounds

**3. Imagery:** Visual Imagery (sense of sight, colour, light, dark) Tactile Imagery(sense of touch), Olfactory Imagery (sense of smell), Aural Imagery (sense of hearing), and Gustatory Imagery (sense of taste).

 **4. Sound Effects:** Alliteration (repetition of first letter of words), Assonance (repetition of vowel sounds in words – long and short)

**5. Figurative Language:** Simile (comparison using 'as', 'like'), Metaphor (comparison where we say one thing is something else), Personification (human characteristics are given to non-human things), Symbolism (when one thing stands for something else), and Allusions (references within poems)

# Appendix 4

# Students' Response to Pre-Teaching Test

The students' response to Pre-teaching test at four different institutions was neither best nor poor. The response of a brilliant and a poor student can help to evaluate the overall performance of students.

## (a) Army Burn Hall College for Girls Abbottabad

1. Erum Awan, a brilliant student

Name: Errum
M. A. English (F)
ABHC ( Girls)
ATD.

## EASTER 1916

Critical Appreciation:

Easter 1916 was written on September 25th 1916. It appeared in the volume Michael Roberts and the Daneel The poem was written to commemorate the 1916 uprising against the British occupation of Ireland, Easter 1916 is one of the finest of Yeats's public poems. In fact, the poem is more than illustrating Yeats's achievement of objectivity by means of the dramatic 'Mask'. The poem also

②

Uses the terms of drama in order to stylise and objectify the world of political fact which is its subject. In this great poem 'Life' & 'Art' interact and merge into a single image.

Yeats in this poem, literary problem became analogues for the problem of living.

After the five months of tragic disaster of 1916 in which a group of revolutionaries lost their lives, the poem gave their death their meaning. The marvellous thing about this it is not a meaning in terms of propaganda but according to human life and human history. The movement of poem is from the temporal to the timeless.

The first three parts of the poem look backward to a 'comic'

②

(3)

world that has been left behind. The fourth section points forward to a world of tragic permanence achieved by those killed in rising The opening lines of the poem present the 'comic' Dublin scene before the Easter Rising

The second section sketches the personalities of the nationalists before their destruction in the Easter Rising. Maud Gonne was one of them beautiful when young had spoiled her beauty in the favour of political agitation, another was poet and school teacher, a third had shown sensitivity and intellectual daring, a fourth had seemed only a drunken vain glorious lout The beauty which is born out of these deaths is a terrible beauty in that it is beauty bought only at the expense of the life

(3)

④

The third section is general image of the world subject to time and death & the fourth section talks of the peak achieved by this sacrifice. Our poet, Yeats says, is only that of chorus. On which the heroism has been created, for good or bad, all the people who sacrificed themselves are changed utterly. The personalities of main actors and chorus whose interaction created the interplay are irrelevant to the effect. The world is in the movement in which the event is contemplated "transformed utterly" The born out of this complete transformation is a kind of "terrible beauty". And in the midst of all this is the stone or stillness of the grave.

In term of style also Easter

④

⑤

1916 is one of the best poems of Yeats. The difference of Tone is really outstanding. One of the most striking technical achievments of Yeats in this poem is the use of the rhetorical syntax which plays off and contrasts 'artificial' with 'natural' speech rhythms. The lofty opening rhythms of the poem quickly give way to the loose 'casual' movement of the later lines and this is quite in keeping with the contrast of the 'vivid faces' and the commonplace gossip which the poet refers to about them. On the mid of the poem is carefully worked out antithesis between the "polite meaningless words" which creates the "casual comedy" of the pre-revolution Ireland and the tragic "terrible beauty" that is the outcome of the rebellion. The

⑤

④

metaphors of motion and fixity are also manipulated impressively by Yeats. Another marvellous achievement of poem is the length of sentences is quite in keeping with the mood of poet at a given stage in the poem.

William H. Pritchard in his essay "The Uses of Yeats poetry" says about Easter 1916 " to write a poem cold and passionate as the dawn which is what Yeats did in Easter 1916 , demands a full exploitation of the tone and syntax through which ordinary life. The casual comedy is set forth. On the other hand, springing out from it a realm beyond comedy or bitterness or society where horses .

⑥

(7)

splash and moor-cocks call and where things do not give their meanings to the words that would summarize them. The result is imputed and impersonal poem which remains with us and is not easy to live with "

(7)

2. Sonia Jan, a poor student

①

Name:- "Sonia Jan"
M·A· English (F)-
A·B·H·C (G)-
A·T·D·

# EASTER "1916"

## "Critical Appreciation"

Easter, 1916 was written on
I have met them (the people
I am going to talk of now)
at evening time. The face is
vived. I used to come from
Work a Counter or desk.
I usually them among grey
eighteen century house of
Dublin. the time met
them my response is either
just a nodding the head
or, when I stopped to have
a talk with it was polite
meanlee words that was
exchanged. Befor it had

②

about

if I told them a joke (about)
the Irish people and I both
basically belong to a (land;)
which the ruling English men
to be a land of clowns.
What has comes out of this
utter changes is a kind
of beauty the birth of
this beauty has meant the
death of so many of so
many of these Irish
revolutionaries.

The extent of the change can
be seen from having a look
at these people's daily
routine before their slaying.
For example.
that woman's days were told to
spent in showing? Wen
She was young and beautiful
and used. (Maud Gonne was
John MacBride's wife) All
these people were playing
their roles in this casual
comedy (Irish people being

③

the butt of English jokes and being have ruined their role in this comedy.
i.e.
they are dead now. What has ultimately come out of all this is a kind of beauty which is terrible due to the sacrifices which have gone into its making.

These people's hearts were united by having one purpose alone. All the other living things around the stone changed. The horse came for the road victor of the horse changed the clouds in the sky steam keeping changing minute by minute. Long-legged moor hens diving and giving calls.

to moor-cocks are they which live to mint minute. The
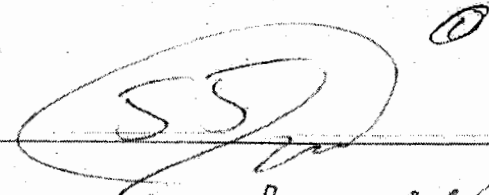
The stone sleeps in the midst
of all this living activities

The heart common help
become stone if it has to
wait or make too long
a sacrifice when will that
What has come out of all
this is tribble beauty
because their attempt
was doomed to failure
from the start..

## (b) Government Postgraduate College No. 1 Abbottabad

1. Sumaira Rahim, a brilliant student

SUMAIRA RAHIM
M.A ENGLISH (FINAL)
GOVT. POST GRADUATE COLLEGE
ABBOTTABAD

ASH WEDNESDAY

Critical appreciation:

The poet desires to turn away from the sins of this world. He is in love with a blessed face and (his girl-friend) whom he renounces. There is no doubt that the decks must be cleared before the super-structure can start. So renunciation of worldly love and attachment must come first. The spiritual edifice can be constructed only subsequently. The poet is not sorry for renouncing the lady he loves because spiritually demands some sacrifice. The price has to paid and with a smile. Consequently I rejoices having to construct something Upon which to rejoice.

The poet has lost faith in the things of the world. He desires to gain something substantial and ever lasting. This turning to God means renunciation of worldly religious

②

comforts and achievements and a commitment to a spiritual discipline of non-attachment. He has to depend on simple and pure faith. Even hope is to be given up because it is a desire and an attachment.

The original title of the second part was Salvation, which refers to Dante's meeting with his lady. It is a kind of vision or a dream which results in the renunciation of his own flesh by devotee. The body carries with it the sin of Adam and it is an obstacle in the progress of the Soul. The destruction of the body, according to the old fertility myth, is necessary before its re-birth. The lady mentioned in this section is an embodiment of the grace of God. The three leopards who eat away the body of the devotee are the agents of purgation, and purification. His scattered bones, thereafter are infused with a new life through the blessings and grace of the lady. The renunciation of the flesh brought about a new life in the remains of his mutilated body. The new body is devoted and resolute in its spiritual

⑥

"Speak the word only and the servant shall be healed". The need of absolute faith in God is reiterated.

In this part the poet has a vision of the divine lady. She is dressed in many colours - the violet of penance, the green of hope, the white of purity and the blue of celestial things. This vision of the lady reminds us of the Divine Pageant in which Dante saw the glorified Beatrice. Like Beatrice, the blessed lady is both a real woman and a heavenly being. When she talks of trivial things, she is a real woman, when she redeems human suffering, she is a divine lady. Under her influence the desert turns into a garden and the fountains throw up sprays of water. The poet forgets the memories of his youthful past and his love now becomes sacred and holy. The movement of the golden coach of the lady is symbolic of the glory of the spiritual past. The poet comes in close contact with the lady. She makes a courtesy to him without speaking a word. She stands between the two Yew trees -

between death and immortality. At her sign,
the fountain sprang up and the bird
sang a prayer. It has reference to the
spirit of God breathing life in dry
bones as mentioned in the Bible. ~~The last
line - and after this our exile~~ is very significant.
It implies that the modern man has lost
his spiritual treasure and he can recover
it through the grace of God.

The fift part refers to christ's birth,
the divine body lying speechless - an embod-
iment of silent word. The poet plays on the
two words - word and world. Unfortunately,
this world is almost a babel of tongues
where the silent word is not respected.
The unspoken word or the word of God
can be heard only in the silence of the
mind. The endless chatter and confusion
of the world cannot offer any chance of
listening to the silent word. It is only
through the grace of Virgin Mary that
people will be able to listen to the
word of God.

"Spitting from the mouth the with-ered
apple seed", will earn the blessings of
figurative
language.

6

Christ. The reputation of the lines "O my people what have I done unto thee" is a stern warning to the people of the world to mend their ways. The section ends with the need of confession and repentance which alone can lead to the final achievement.

## 2. Muhammad Imran, a poor student

Muhammad Imran
M.A English (Final)
G. P. G. C: Abbottabad.

30

1) Poor spelling
2) Lack of sequence
3) Poor grammar
4) Copying material

**Ash Wednesday:**

**Critical Appreciation :→**

The poem gives the feelings and the moods of the poet and the struggle he has to go through to rise highier on the spiritual plane. Ash wednesday is a religious poem. It is not a didectic because it does not to preeche a moral lesson It Communicates what he felt in his own person. Nevertheless the poem can be regarded as holly impersonal and objective. It represent the struggle of any devotee or spiritual seekers on his way to divinity "I" of the poem may will stand for "we" these are not the emotions of a particular indiclual but of the spiritual seeker in general.

Lack of sequence in ideas

②

The feelings, tentions and struggles of the poet are the very things through which any faithfull christian would go in order the rich the goal. Moreover the words of prayer embodied in the poem like "prayer" for us and now at the hour of our death "Speak the word only" "after his our exile" suffer me not to be sapireted" and "let my cry come unto thee" belong to all christians alike. Seems to be copied

The theme is no doubt difficult. The drama is enacted within the soul of an individual. The tug of war is between the destruction of the world and his keen desire for spiritual aseeptane. The poem also contains various christians concepts lik penitence, Communion the passionce (suffering) of christ the lady in white and the prose of

③

*For Speech*

of the garden which he is expressing or extremely complex and the sequence of his thoughts by no means easy to follow. It nevertheless remains true that on its first hearing the poem is capable of making an instantaneous impression purely through the beauty of its sounds. For here Eliot has been able to summon up all the resources of his auditory imagination in such a way that the listener can begin and feel the sare force of what is being communicated and erept the poem as a kind of ritualistic chant long before his mind is able to give any statement of its its meanings."

The different methods of the poet despair and different hopes self examination, self-exploration with imfasise on its sin and penitance and

④

above all the turning away from the meterialistic world to the world of spirit — give the poem kind of "Spiral" movement. Repentince itself is a kind of suffering first towared God and subsequently a turn towards our sins where in we sinned against God. It is like the turning of a wheel form the lowest position to the highest position.

## (c) Government Postgraduate College No. 2 Abbottabad

1. Tanzeela Ayaz, a brilliant student

Tanzeela Ayaz
M.A English (F)
Govet post graduate
collage No. 2
A.T.D

## ON FIRST LOOKING INTO CHAPMAN'S HOMER:-

This is one of the earliest of keat's sonnels inspired by his reading of Homer in the translation of George Chapman. It shows the inborn association that keails had with the Greek people into whose spirit he could enter without knowing their language. This sonnet follows the petrarchan structure but is entirely Elizabethan in the beauty and splendour of its style.

The poem is a short but beautiful piece of keats genius. It is hull of wonder and

②

amazement. It can easily be called a tribute to Homer". Keats is wonder struck at his discovering the great genius of Homer! The similes used by Keats are beautiful and perfect. Towards the end of the poem, he compares his amazement and wonder with that of an astronomer and an explorer. Keats wrote this sonnet in the beginning of his poetic career. It clearly shows the inspiration he got from his reading of Homer in the translation of George Chapman. It also shows the inborn association that Keats had with the Greek people. The sonnet follows the petrarchan structure but is entirely Elizabethan in the beauty and splendour of its style.

2. Sofia Bashir, a poor student

25    ①

Sofia Bashir
1, _____    MA English (F)
2, _____    Post Graduate College
3, _____    No II  A-T·D

On? First Looking Into Chapman's Homer

Critical Appreciation:-

This is one of the earliest sonnets of Keats inspired by his reading of Homer in the translation of George Chapman. It shows us inborn association of Keats by which he enter the spirits of peoples of Greek without knowing language. The Structure of this Sonnet is Petrachan but its style has beauty and splendour of entirely Elizabethan.

The poem is a short but beautiful piece of Keats genius. This is full of wonder and amazement. It can easily called a 'tribute to Homer? The similes used by Keats are beautiful and perfect. At the end of the poem. he compares his amazement and wonder with that of an astronomer and an explorer. Keats speaks of his reading of poetry under the similitude of a journey through rich countries.

②

the knight grieved at his separation from that beauty lady. "La bella dame sans merci" also deals with the same subject.

The first stanza describes the autumnal scene and the woe-begone condition of the knight who is loitering about by the cheerless hill's side. The first three stanzas are an introduction to the stanzas that follow. The knight is forlorn and has a pale complexion A stranger asks him about his troubled state of mind. The knight tells him how he met a lady in the meadows The lady in the medds is ideal beauty he made crown for her with flowers, baclets, fragrant zone, Then she found him heavenly and magic food and sang an amorous song. This climax ended in a horrible dream.

## (d) Salman Postgraduate College of Chemical & Social Sciences

## Abbottabad

1. Sikandar Hussain , an intelleigent student

SIKANDAR HUSSAIN

M.A ENGLISH (F)

Salman Postgraduate college of chemical & social Sciences ATD

1) good vocabulary, good presentation skill
2) good knowledge
3) poetic techniques

### ANDREA DEL SARTO

### CRITICAL APPRECIATION:

This poem is a good example of Browning's ability to compose the idea taken from the real world.

Andrea blames his disappointing career on his inability to match his unparalleled technical skills with appropriate subject matter: all the virgins he paints look like his wife, he has never had the time at court to allow his work to develop. While Rapheal and Michelangelo often err in their representations (while he speaks Andera mentally "fixes" a figure's arm in a sense by Rapheal), the intentions and spirit behind his work shine through so strongly that their work nonetheless surpasses his. This seems to contradict what Browing

asserts in other poems about the unconnectedness of art on the one hand and morality or intention on the other. But perhaps we can explain this seeming contradicting by interpreting the Great Masters' motivations as not so much any specific spiritual or moral purpose, but rather an all-consuming passion for their art. As Andrea notes, Raphael, Michelangelo, and Leonardo did not have wives: they lived for their work. For Andrea, painting is reduced to a mean to make money; he has the avaricious Lucrezia to support. Between trying to pay her debts, buying her the things she wants and keeping her attention, Andrea cannot afford to focus solely on his art. Is the creation of art incompatible with a "normal" life, a life of mundane duties and obligations?

It may be worth considering why Browing chooses to write about painters rather than poets in his discussions on art and the artist-figure. During

(3)

the Renaissance era where Browning sets his verses, poetry would have had a somewhat limited audience. It would have been enjoyed by those who had both the extra money and time to spend on books, not to much mention the necessary literacy ( althrough much poetry would have been read aloud). Painting, on the other hand, was - and still is- a more public art form. Whether a painting hangs in a museum or on the wall of a church; it remains constantly accessible and on display to anyone who passes, regardless of his or her education. Moreover, particularly since most Renaissance art portrayed religious themes, painting had a specific didactic. purpose and thus an explicit connection to moral and spiritual issuess. This connection between art and morals in precisely what most interests Browning in much of his work indeed, it much preoccupied Victorian society in general.

Andrea presents us with a different kind of character than we are

(P)

used to seeing in Browning's work. Unlike the Duke of "My Last Duchess, or Porphyria's Lover, Andrea expresses a resigned, melancholy outlook; his wife keeps him completely under her thumb we should keep in mind that Browning did not enjoy public sucess ontil the late in his carrer.

2. Muhammad Shakeel , a poor student

35

M. SHAKEEL
M.A. English (F)
Salman Post
graduate college
of chemical and
Social Sciences
Abbottabad

1. should opid
2. No personal Comment
3. no introduct No conclusion

# Andrea Del Sarto

Critical Appreciation:-

this Poem is one of Browning's dramatic monologues which is said in the voice of an historical Renaissance Painter Andrea del Sarto who lived and worked in florence. Albeit a little later than lippo and after appointed Court Painted by Francis, the King of France. Under the nagging influence of his wife lucrezia who wrote in this poem that he leave the French court for Italy but Promised to return he took with him Some

money that Francis had given him to purchase Italian artworks for the court and they give him advance money for his own commissioned paintings. However he spent all money for house for himself and his wife in Italy and never return to France. this poem find the money which he bought from Stolen. as he this his past career and laments that his worldly concern have kept him from fulfilling his promise as an artist he and Lucrezia sit at their window and they both Talk about her relative who successes and failures. Although h7 michel angelo and Rapheal enjoy higher inspiration and better patronage and lack nagging wifes.

# Appendix 5

# Selected Poems for Model Teaching Practice

For teaching at four different institutions poems were selected from the poetry of W.B. Yeats, T.S.Eliot, John Keats and Robert Browning.

## (a) Army Burn Hall College for Girls Abbottabad

**Sailing to Byzantium** (W.B.Yeats)

I

Lines 01 to 08

That is no country for old men. The young

In one another's arms, birds in the trees

--Those dying generations -- at their song,

The salmon-falls, the mackerel-crowded seas,

Fish, flesh, or fowl, commend all summer long

Whatever is begotten, born, and dies.

Caught in that sensual music all neglect

Monuments of unageing intellect.

II.

Lines 09 to 16

An aged man is but a paltry thing,

A tattered coat upon a stick, unless

Soul clap its hands and sing, and louder sing

For every tatter in its mortal dress,

Nor is there singing school but studying

Monuments of its own magnificence;

And therefore I have sailed the seas and come

To the holy city of Byzantium.

III

Lines 17 to 24

O sages standing in God's holy fire

As in the gold mosaic of a wall,

Come from the holy fire, perne in a gyre,

And be the singing-masters of my soul.

Consume my heart away; sick with desire

And fastened to a dying animal

It knows not what it is; and gather me

Into the artifice of eternity.

IV

Lines 25 to 32

Once out of nature I shall never take

My bodily form from any natural thing,

But such a form as Grecian goldsmiths make

Of hammered gold and gold enameling

To keep a drowsy Emperor awake;

Or set upon a golden bough to sing

To lords and ladies of Byzantium

Of what is past, or passing, or to come.

## (b)  Government Postgraduate College No. 1 Abbottabad

**The Hollow Men** (T.S.Eliot)

Lines 01-18                                    I

We are the hollow men

We are the stuffed men

Leaning together

Headpiece filled with straw. Alas!

Our dried voices, when

We whisper together

Are quiet and meaningless

As wind in dry grass

Or rats' feet over broken glass

In our dry cellar

Shape without form, shade without colour,

Paralysed force, gesture without motion;

Those who have crossed

With direct eyes, to death's other Kingdom

Remember us -- if at all -- not as lost

Violent souls, but only

As the hollow men

The stuffed men.

Lines 19- 38                              II


Eyes I dare not meet in dreams

In death's dream kingdom

These do not appear:

There, the eyes are

Sunlight on a broken column

There, is a tree swinging

And voices are

In the wind's singing

More distant and more solemn

Than a fading star.

Let me be no nearer

In death's dream kingdom

Let me also wear

Such deliberate disguises

Rat's coat, crowskin, crossed staves

In a field

Behaving as the wind behaves

No nearer --


Not that final meeting

In the twilight kingdom

Lines 39- 51                                    III


This is the dead land

This is cactus land

Here the stone images

Are raised, here they receive

The supplication of a dead man's hand

Under the twinkle of a fading star.

Is it like this

In death's other kingdom

Waking alone

At the hour when we are

Trembling with tenderness

Lips that would kiss

Form prayers to broken stone.


Lines 52 – 67                                    IV


The eyes are not here

There are no eyes here

In this valley of dying stars

In this hollow valley

This broken jaw of our lost kingdoms

In this last of meeting places

We grope together

And avoid speech

Gathered on this beach of the tumid river

Sightless, unless

The eyes reappear

As the perpetual star

Multifoliate rose

Of death's twilight kingdom

The hope only

Of empty men.


Lines 68- 98                                    V


Here we go round the prickly pear

Prickly pear prickly pear

Here we go round the prickly pear

At five o'clock in the morning.

Between the idea

And the reality

Between the motion

And the act

Falls the Shadow

For Thine is the Kingdom

Between the conception

And the creation

Between the emotion

And the response

Falls the Shadow

Life is very long

Between the desire

And the spasm

Between the potency

And the existence

Between the essence

And the descent

Falls the Shadow

For Thine is the Kingdom

For Thine is

Life is

For Thine is the

This is the way the world ends

This is the way the world ends

This is the way the world ends

Not with a bang but a whimper

## (c) Government Postgraduate College No. 2 Abbottabad

**Ode on a Grecian Urn** (By John Keats)

Lines 01-10                                    I

Thou still unravish'd bride of quietness,

Thou foster-child of silence and slow time,

Sylvan historian, who canst thus express

A flowery tale more sweetly than our rhyme:

What leaf-fring'd legend haunt about thy shape

Of deities or mortals, or of both,

In Tempe or the dales of Arcady?

What men or gods are these?  What maidens loth?

What mad pursuit?  What struggle to escape?

What pipes and timbrels?  What wild ecstasy?

Lines 11-20                                    II

Heard melodies are sweet, but those unheard

Are sweeter: therefore, ye soft pipes, play on;

Not to the sensual ear, but, more endear'd,

Pipe to the spirit ditties of no tone:

Fair youth, beneath the trees, thou canst not leave

Thy song, nor ever can those trees be bare;

Bold lover, never, never canst thou kiss,

Though winning near the goal - yet, do not grieve;

She cannot fade, though thou hast not thy bliss,

For ever wilt thou love, and she be fair!

Lines 21-30

III

Ah, happy, happy boughs! that cannot shed

Your leaves, nor ever bid the spring adieu;

And, happy melodist, unwearied,

For ever piping songs for ever new;

More happy love! more happy, happy love!

For ever warm and still to be enjoy'd,

For ever panting, and for ever young;

All breathing human passion far above,

That leaves a heart high-sorrowful and cloy'd,

A burning forehead, and a parching tongue.

Lines 31-40

IV

Who are these coming to the sacrifice?

To what green altar, O mysterious priest,

Lead'st thou that heifer lowing at the skies,

And all her silken flanks with garlands drest?

What little town by river or sea shore,

Or mountain-built with peaceful citadel,

Is emptied of this folk, this pious morn?

And, little town, thy streets for evermore

Will silent be; and not a soul to tell

Why thou art desolate, can e'er return.

Lines 41-50                                    V

O Attic shape!  Fair attitude! with brede

Of marble men and maidens overwrought,

With forest branches and the trodden weed;

Thou, silent form, dost tease us out of thought

As doth eternity: Cold Pastoral!

When old age shall this generation waste,

Thou shalt remain, in midst of other woe

Than ours, a friend to man, to whom thou say'st,

"Beauty is truth, truth beauty," - that is all

Ye know on earth, and all ye need to know.

## (d) Salman Postgraduate College of Chemical & Social Sciences Abbottabad

**My Last Duchess** (Robert Browning)

Lines 01-10

That's my last Duchess painted on the wall,

Looking as if she were alive. I call

That piece a wonder, now: Fra Pandolf's hands

Worked busily a day, and there she stands.

Will't please you sit and look at her? I said

"Fra Pandolf" by design, for never read

Strangers like you that pictured countenance,

The depth and passion of its earnest glance,

But to myself they turned (since none puts by

The curtain I have drawn for you, but I)

Lines 11- 20

And seemed as they would ask me, if they durst,

How such a glance came there; so, not the first

Are you to turn and ask thus. Sir, 'twas not

Her husband's presence only, called that spot

Of joy into the Duchess' cheek: perhaps

Fra Pandolf chanced to say "Her mantle laps

Over my lady's wrist too much," or "Paint

Must never hope to reproduce the faint

Half-flush that dies along her throat": such stuff

Was courtesy, she thought, and cause enough

Lines 21-30

For calling up that spot of joy. She had

A heart—how shall I say?—too soon made glad,

Too easily impressed; she liked whate'er

She looked on, and her looks went everywhere.

Sir, 'twas all one! My favour at her breast,

The dropping of the daylight in the West,

The bough of cherries some officious fool

Broke in the orchard for her, the white mule

She rode with round the terrace—all and each

Would draw from her alike the approving speech,

Lines 31-40

Or blush, at least. She thanked men,—good! but thanked

Somehow—I know not how—as if she ranked

My gift of a nine-hundred-years-old name

With anybody's gift. Who'd stoop to blame

This sort of trifling? Even had you skill

In speech—(which I have not)—to make your will

Quite clear to such an one, and say, "Just this

Or that in you disgusts me; here you miss,

Or there exceed the mark"—and if she let

Herself be lessoned so, nor plainly set

Lines 41-50

Her wits to yours, forsooth, and made excuse,

E'en then would be some stooping; and I choose

Never to stoop. Oh sir, she smiled, no doubt,

Whene'er I passed her; but who passed without

Much the same smile? This grew; I gave commands;

Then all smiles stopped together. There she stands

As if alive. Will't please you rise? We'll meet

The company below, then. I repeat,

The Count your master's known munificence

Is ample warrant that no just pretence

Lines 51-56

Of mine for dowry will be disallowed;

Though his fair daughter's self, as I avowed

At starting, is my object. Nay, we'll go

Together down, sir. Notice Neptune, though,

Taming a sea-horse, thought a rarity,

Which Claus of Innsbruck cast in bronze for me!

# Appendix 6

# Lesson Plans for Teaching Poetry

Keeping in view the principles of New Historicism lesson plans were designed to teach one poem at each of the four different institutions. All lesson plans were structurally similar to each other but the teaching material was different because of conceptual difference between different poems.

## (a)  Army Burn Hall College for Girls Abbottabad

### Lesson Plan

**Name of Class:  M.A (English)**                    **Time:  60 Minutes**

**Subject:  Poetry**                                  Total Number of students: 24

Number of students absent: 00

Number of students present: 24

## Introduction:

In this lesson, the students will closely examine W.B. Yeats's poem "Sailing to Byzantium" in order to understand the underlying ideas in the poem through applying the principles of New Historicism. The students will explore various ideologies that constitute a major part of W.B.Yeats's poetry.  It will also be focused on interpreting most of the themes of modern poetry including the poetry of W.B.Yeats.

## Learning Objectives

After completing this lesson, students will be able to

- Interpret various aspects of a poem to derive accurate meaning of literary terms through analyzing their context (the poet's life and time).

- Understand the poet's political, social and religious ideas and overall philosophy of life through his poetry.

- Analyze the impact of a particular culture on the poem in which it was composed.

- Discuss the influence of a particular literary movement on the text of a poem.

## Preparing to teach the poem

Required material will be collected through participation of students. Following the model suggested by Gillian Lazar, some tasks will be designed to collect biographical information about the author, historical or mythological events or characters to which a text refers, philosophical, religious or political ideas debated or discussed in a text, places, objects or other texts referred to in text, either directly or indirectly, genre of the text and relationship of the text to the literary movements of its time. The information collected through these tasks will be used to teach the poem in the classroom.

## Activities

Keeping in view the principles of New Historicism the following points will be discussed in the form of classroom activities to make the process of teaching/learning effective and result-oriented:

### Activity 1. Biographical Information about the poet

The information collected through the topic-a.1 will be presented by the teacher to discuss the significance of biographical information in understanding the major themes of "Sailing to Byzantium".

## Activity 2. The poet's source of inspiration

It is very important to highlight the poet's source of inspiration behind the composition of "Sailing to Byzantium". To discuss this point in the classroom the information collected through topic a.2 will be used.

## Activity 3. Historical or Mythological events

This is the most important point in the New historicist study of poetry. The information collected through topic a.3 will be used to elaborate this point

## Activity 4..To find religious and philosophical ideas

There are some major points discussed in the poem that represent religious and philosophical ideas including rejection of the Material World, fear of aging and pursuit of Immortality. To provide further details about such points the information collected through topic a.4 will be used.

## Activity 5. Genre of the text

One of the categories that artistic works of all kinds can be divided into on the basis of form, style, or subject matter is called genre. To discuss this point with reference to the text of "Sailing to Byzantium" the information collected through topic a.5 will be used.

**Activity 6. Influence of Literary movement**

To trace the influence of a literary movement on the text of the poem the material collected in response topic a.6 will be used. /+

# Expected Results

1. The learners will be able to understand various themes of modern poetry and critically appreciate the meaning or central ideas of poems composed by most of the modern poets including W.B.Yeats.

2. They will be able to conceptually analyze the poetry through finding out background information about the circumstances in which the poem was written.

3. Religious and philosophical interpretation of poetry will be possible for learners.

4. The learners will develop the required level of sensitivity to judge the influence or impact of any literary movement on the text.

**(b) Government Postgraduate College No. 1 Abbottabad**

**Lesson Plan**

**Name of Class: M.A (English)**                    **Time: 60 Minutes**

**Subject: Poetry**                            Total Number of students: 24

Number of students absent: 00

Number of students present: 24

## Introduction:

In this lesson, the students will closely examine T.S.Eliot's poem "The Hollow Men" in order to understand the underlying ideas in the poem through applying the principles of New Historicism. The students will explore various ideologies that constitute a major part of W.B.Yeats's poetry. It will also be focused on interpreting most of the themes of modern poetry including the poetry of T.S.Eliot.

## Learning Objectives

After completing this lesson, students will be able to

- Interpret various aspects of a poem to derive accurate meaning of literary terms through analyzing their context (the poet's life and time).

- Understand the poet's political, social and religious ideas and overall philosophy of life through his poetry.

- Analyze the impact of a particular culture on the poem in which it was composed.

- Discuss the influence of a particular literary movement on the text of a poem.

## Preparing to teach the poem

Required material will be collected through participation of students. Following the model suggested by Gillian Lazar, some tasks will be designed to collect biographical information about the author, historical or mythological events or characters to which a text refers, philosophical, religious or political ideas debated or discussed in a text, places, objects or other texts referred to in text, either directly or indirectly, genre of the text and relationship of the text to the literary movements of its time. The information collected through these tasks will be used to teach the poem in the classroom.

## Activities

Keeping in view the principles of New Historicism the following points will be discussed in the form of classroom activities to make the process of teaching/learning effective and result-oriented:

### Activity 1. Biographical Information about the poet

The information collected through the topic-b.1 will be presented by the teacher to discuss the significance of biographical information in understanding the major themes of "The Hollow Men".

### Activity 2. The poet's source of inspiration

It is very important to highlight the poet's source of inspiration behind the composition of "The Hollow Men". To discuss this point in the classroom the information collected through topic b.2 will be used.

**Activity 3. Historical or Mythological events**

This is the most important point in the New historicist study of poetry. The information collected through topic b.3 will be used to elaborate this point

**Activity 4..To find religious and philosophical ideas**

There are some major points discussed in the poem that represent religious and philosophical ideas including rejection of the Material World, fear of aging and pursuit of Immortality. To provide further details about such points the information collected through topic b.4 will be used.

**Activity 5. Genre of the text**

One of the categories that artistic works of all kinds can be divided into on the basis of form, style, or subject matter is called genre. To discuss this point with reference to the text of "The Hollow Men" the information collected through topic b.5 will be used.

**Activity 6.  Influence of Literary movement**

To trace the influence of a literary movement on the text of the poem the material collected in response topic b.6 will be used. /+

# Expected Results

1. The learners will be able to understand various themes of modern poetry and critically appreciate the meaning or central ideas of poems composed by most of the modern poets including T.S.Eliot.

2. They will be able to conceptually analyze the poetry through finding out background information about the circumstances in which the poem was written.

3. Religious and philosophical interpretation of poetry will be possible for learners.

4. The learners will develop the required level of sensitivity to judge the influence or impact of any literary movement on the text.

### (c) Government Postgraduate College No. 2 Abbottabad

### Lesson Plan

**Name of Class: M.A (English)**

**Subject: Poetry**

**Time: 60 Minutes**

Total Number of students: 24

Number of students absent: 00

Number of students present: 24

## Introduction:

In this lesson, the students will closely examine John Keats's poem "Ode on a Grecian Urn" in order to understand the underlying ideas in the poem through applying the principles of New Historicism. The students will explore various ideologies that constitute a major part of John Keats's poetry. It will also be focused on interpreting most of the themes of romantic poetry including the poetry of John Keats.

## Learning Objectives

After completing this lesson, students will be able to

- Interpret various aspects of a poem to derive accurate meaning of literary terms through analyzing their context (the poet's life and time).

- Understand the poet's political, social and religious ideas and overall philosophy of life through his poetry.

- Analyze the impact of a particular culture on the poem in which it was composed.

- Discuss the influence of a particular literary movement on the text of a poem.

## Preparing to teach the poem

Required material will be collected through participation of students. Following the model suggested by Gillian Lazar, some tasks will be designed to collect biographical information about the author, historical or mythological events or characters to which a text refers, philosophical, religious or political ideas debated or discussed in a text, places, objects or other texts referred to in text, either directly or indirectly, genre of the text and relationship of the text to the literary movements of its time. The information collected through these tasks will be used to teach the poem in the classroom.

## Activities

Keeping in view the principles of New Historicism the following points will be discussed in the form of classroom activities to make the process of teaching/learning effective and result-oriented:

### Activity 1. Biographical Information about the poet

The information collected through the topic-c.1 will be presented by the teacher to discuss the significance of biographical information in understanding the major themes of "Ode on a Grecian Urn".

### Activity 2. The poet's source of inspiration

It is very important to highlight the poet's source of inspiration behind the composition of "Ode on a Grecian Urn". To discuss this point in the classroom the information collected through topic c.2 will be used.

### Activity 3. Historical or Mythological events

This is the most important point in the New historicist study of poetry. The information collected through topic c.3 will be used to elaborate this point

### Activity 4..To find religious and philosophical ideas

There are some major points discussed in the poem that represent religious and philosophical ideas including rejection of the Material World, fear of aging and pursuit of Immortality. To provide further details about such points the information collected through topic c.4 will be used.

### Activity 5. Genre of the text

One of the categories that artistic works of all kinds can be divided into on the basis of form, style, or subject matter is called genre. To discuss this point with reference to the text of "Ode on a Grecian Urn" the information collected through topic c.5 will be used.

### Activity 6. Influence of Literary movement

To trace the influence of a literary movement on the text of the poem the material collected in response topic c.6 will be used.

## Expected Results

1. The learners will be able to understand various themes of modern poetry and critically appreciate the meaning or central ideas of poems composed by most of the romantic poets including John Keats.

2. They will be able to conceptually analyze the poetry through finding out background information about the circumstances in which the poem was written.

3. Religious and philosophical interpretation of poetry will be possible for learners.

4. The learners will develop the required level of sensitivity to judge the influence or impact of any literary movement on the text.

# Appendix 9

## Post-Teaching Test (Poetry)

## (a) Army Burn Hall College for Girls Abbottabad

Time Allowed: 60 Minutes                                    Max: Marks: 100

Note: Read the poem carefully and answer the following question.

**Byzantium** (W.B.Yeats)

I

Lines 01 to 08                The unpurged images of day recede;

The Emperor's drunken soldiery are abed;

Night resonance recedes, night-walkers' song

After great cathedral gong;

A starlit or a moonlit dome disdains

All that man is,

All mere complexities,

The fury and the mire of human veins.

II

Lines 09 to 16                Before me floats an image, man or shade,

Shade more than man, more image than a shade;

For Hades' bobbin bound in mummy-cloth

May unwind the winding path;

A mouth that has no moisture and no breath

Breathless mouths may summon;

I hail the superhuman;

I call it death-in-life and life-in-death.

### III

Lines 17 to 24

Miracle, bird or golden handiwork,

More miracle than bird or handiwork,

Planted on the starlit golden bough,

Can like the cocks of Hades crow,

Or, by the moon embittered, scorn aloud

In glory of changeless metal

Common bird or petal

And all complexities of mire or blood

### IV

Lines 25 to 32

At midnight on the Emperor's pavement flit

Flames that no faggot feeds, nor steel has lit,

Nor storm disturbs, flames begotten of flame,

Where blood-begotten spirits come

And all complexities of fury leave,

Dying into a dance,

An agony of trance,

An agony of flame that cannot singe a sleeve.

V

Lines 33 to 40

Astraddle on the dolphin's mire and blood,

Spirit after spirit! The smithies break the flood,

The golden smithies of the Emperor!

Marbles of the dancing floor

Break bitter furies of complexity,

Those images that yet

Fresh images beget,

That dolphin-torn, that gong-tormented sea

## Question:-

Critically analyse the Poem through highlighting the central theme, religious and political ideas discussed in it, various allusions and the impact of particular literary movement.

## (b) Government Postgraduate College No.1 Abbottabad

Time Allowed: 60 Minutes                                   Max: Marks: 100

Note: Read the poem carefully and answer the following question.

**The Love Song of J. Alfred Prufrock** (T.S.Eliot)

> S'io credesse che mia risposta fosse
> A persona che mai tornasse al mondo,
> Questa fiamma staria senza piu scosse.
> Ma percioche giammai di questo fondo
> Non torno vivo alcun, s'i'odo il vero,
> Senza tema d'infamia ti rispondo.

**Lines 01- 20**

> Let us go then, you and I,
> When the evening is spread out against the sky
> Like a patient etherized upon a table;
> Let us go, through certain half-deserted streets,
> The muttering retreats
> Of restless nights in one-night cheap hotels
> And sawdust restaurants with oyster-shells:
> Streets that follow like a tedious argument
> Of insidious intent
> To lead you to an overwhelming question ...
> Oh, do not ask, "What is it?"
>
> Let us go and make our visit.
> In the room the women come and go
> Talking of Michelangelo.

The yellow fog that rubs its back upon the window-panes,

The yellow smoke that rubs its muzzle on the window-panes,

Licked its tongue into the corners of the evening,

Lingered upon the pools that stand in drains,

Let fall upon its back the soot that falls from chimneys,

Slipped by the terrace, made a sudden leap,

Lines 21-40 And seeing that it was a soft October night,

Curled once about the house, and fell asleep.

And indeed there will be time

For the yellow smoke that slides along the street,

Rubbing its back upon the window-panes;

There will be time, there will be time

To prepare a face to meet the faces that you meet;

There will be time to murder and create,

And time for all the works and days of hands

That lift and drop a question on your plate;

Time for you and time for me,

And time yet for a hundred indecisions,

And for a hundred visions and revisions,

Before the taking of a toast and tea.

In the room the women come and go

Talking of Michelangelo.

And indeed there will be time

To wonder, "Do I dare?" and, "Do I dare?"

Time to turn back and descend the stair,

With a bald spot in the middle of my hair —

Lines 41-60 (They will say: 'How his hair is growing thin!")

My morning coat, my collar mounting firmly to the chin,

My necktie rich and modest, but asserted by a simple pin --

(They will say: "But how his arms and legs are thin!")

Do I dare

Disturb the universe?

In a minute there is time

For decisions and revisions which a minute will reverse.


For I have known them all already, known them all:

Have known the evenings, mornings, afternoons,

I have measured out my life with coffee spoons;

I know the voices dying with a dying fall

Beneath the music from a farther room.

So how should I presume?


And I have known the eyes already, known them all--

The eyes that fix you in a formulated phrase,

And when I am formulated, sprawling on a pin,

When I am pinned and wriggling on the wall,

Then how should I begin

To spit out all the butt-ends of my days and ways?


Lines 61- 80               And how should I presume?


And I have known the arms already, known them all--

Arms that are braceleted and white and bare

(But in the lamplight, downed with light brown hair!)

Is it perfume from a dress

That makes me so digress?

Arms that lie along a table, or wrap about a shawl.

And should I then presume?

And how should I begin?

Shall I say, I have gone at dusk through narrow streets

And watched the smoke that rises from the pipes

Of lonely men in shirt-sleeves, leaning out of windows? ...


I should have been a pair of ragged claws

Scuttling across the floors of silent seas.


And the afternoon, the evening, sleeps so peacefully!

Smoothed by long fingers,

Asleep ... tired ... or it malingers,

Stretched on the floor, here beside you and me.

Should I, after tea and cakes and ices,

Have the strength to force the moment to its crisis?


Lines 81- 100      But though I have wept and fasted, wept and prayed,

Though I have seen my head (grown slightly bald) brought in upon a platter,

I am no prophet -- and here's no great matter;

I have seen the moment of my greatness flicker,

And I have seen the eternal Footman hold my coat, and snicker,

And in short, I was afraid.


And would it have been worth it, after all,

After the cups, the marmalade, the tea,

Among the porcelain, among some talk of you and me,

Would it have been worth while,

To have bitten off the matter with a smile,

To have squeezed the universe into a ball

To roll it towards some overwhelming question,

To say: "I am Lazarus, come from the dead,

Come back to tell you all, I shall tell you all" --

If one, settling a pillow by her head

**(d) Salman Postgraduate College of Chemical & Social Sciences**

**Abbottabad**

## Lesson Plan

**Name of Class: M.A (English)**                    **Time: 60 Minutes**

**Subject: Poetry**                                      Total Number of students: 24

Number of students absent: 00

Number of students present: 24

## Introduction:

In this lesson, the students will closely examine Robert Browning's poem "My Last Duchess" in order to understand the underlying ideas in the poem through applying the principles of New Historicism. The students will explore various ideologies that constitute a major part of Robert Browning's poetry. It will also be focused on interpreting most of the themes of Victorian poetry including the poetry of Robert Browning.

## Learning Objectives

After completing this lesson, students will be able to

- Interpret various aspects of a poem to derive accurate meaning of literary terms through analyzing their context (the poet's life and time).

- Understand the poet's political, social and religious ideas and overall philosophy of life through his poetry.

- Analyze the impact of a particular culture on the poem in which it was composed.

- Discuss the influence of a particular literary movement on the text of a poem.

## Preparing to teach the poem

Required material will be collected through participation of students. Following the model suggested by Gillian Lazar, some tasks will be designed to collect biographical information about the author, historical or mythological events or characters to which a text refers, philosophical, religious or political ideas debated or discussed in a text, places, objects or other texts referred to in text, either directly or indirectly, genre of the text and relationship of the text to the literary movements of its time. The information collected through these tasks will be used to teach the poem in the classroom.

## Activities

Keeping in view the principles of New Historicism the following points will be discussed in the form of classroom activities to make the process of teaching/learning effective and result-oriented:

### Activity 1. Biographical Information about the poet

The information collected through the topic-d.1 will be presented by the teacher to discuss the significance of biographical information in understanding the major themes of "My Last Duchess".

**Activity 2. The poet's source of inspiration**

It is very important to highlight the poet's source of inspiration behind the composition of "My Last Duchess". To discuss this point in the classroom the information collected through topic d.2 will be used.

**Activity 3. Historical or Mythological events**

This is the most important point in the New historicist study of poetry. The information collected through topic d.3 will be used to elaborate this point

**Activity 4..To find religious and philosophical ideas**

There are some major points discussed in the poem that represent religious and philosophical ideas including rejection of the Material World, fear of aging and pursuit of Immortality. To provide further details about such points the information collected through topic d.4 will be used.

**Activity 5. Genre of the text**

One of the categories that artistic works of all kinds can be divided into on the basis of form, style, or subject matter is called genre. To discuss this point with reference to the text of "My Last Duchess" the information collected through topic d.5 will be used.

**Activity 6. Influence of Literary movement**

To trace the influence of a literary movement on the text of the poem the material collected in response topic d.6 will be used.

## Expected Results

1. The learners will be able to understand various themes of modern poetry and critically appreciate the meaning or central ideas of poems composed by most of the Victorian poets including Robert Browning.

2. They will be able to conceptually analyze the poetry through finding out background information about the circumstances in which the poem was written.

3. Religious and philosophical interpretation of poetry will be possible for learners.

4. The learners will develop the required level of sensitivity to judge the influence or impact of any literary movement on the text.

# Appendix 7

# The Collection of Teaching Material

To collect the teaching material for teaching poetry at four different institutions some works were consulted to meet the requirement of the topic about which we needed to collect information or material. The poems selected for this practice included W.B.Yeats's poem "Sailing to Byzantium", T.S. Eliot's poem "The Hollow Men", John Keats's "Ode on a Grecian Urn" and Robert Browning's "My Last Duchess". The topics and the works consulted are as under:

## (a) Army Burn Hall College for Girls Abbottabad (Sailing to Byzantium)

### a.1. The life and career of W.B. Yeats

### Works Consulted

We consulted some books which contained material about the life and works of W.B.Yeats and advised them to consult online resources in order to collect further information to promote better understanding of the poetry composed by W.B.Yeats. These books included Suheil Bushrui, and Tim Prentki's *An International Companion to the Poetry of W.B. Yeats,* Stan Smith's *W.B. Yeats: A Critical Introduction,* and Alexander Norman Jeffares's *W. B. Yeats: Man and Poet.*

### a. 2. The Source of Inspiration for the Composition of the poem "Sailing to Byzantium"

**Works Consulted**

In order to collect material we consulted Harold Bloom's *Yeats,* and W.B.Yeats's *Mythologies.*

**a.3. Historical or Mythological events**

**Works Consulted**

We consulted some books in order to collect the required material. These books included Ormonde Maddock Dalton's *Byzantine Art and Archaeology*, Edward Gibbon's *The History of the Decline and Fall of the Roman Empire*, W.G Holmes's *The Age of Justinian and Theodora*, Cyril A Mango's *The Oxford History of Byzantium,* and Mrs. A Strong's *Apotheosis and the After Life.*

**a.4. Philosophical, Religious or Political Ideas in the Poem "Sailing to Byzantium"**

**Works Consulted**

We consulted some sources in order to collect the required information to respond positively to the given question. These sources included  Richard Ellmann's *The Identity of Yeats* (1954), Robert D. Denham's *Northrop Frye: Religious Visionary and Architect of the Spiritual World* (2004) and a research journal *The Explicator* 52 (1994).

**a.5. The Genre of the Text**

**Works Consulted**

Some books were consulted for the collection of information including Edward Bliss Reed's *English Lyrical Poetry from Its Origins to the Present Time* (1912) and

Northrop Frye's *The Stubborn Structure: Essays on Criticism and Society* (1980).

**a.6. The Text's Relationship to the Literary Movements of the Time**

**Works Consulted**

We consulted various sources of information including *The American Heritage Dictionary of the English Language,* Arthur Symons's *The Symbolist Movement in Literature* and *Cultural Symbolism in Literature* by Robert A Hall Jr.

## (b) Government Postgraduate College No. 1 Abbottabad (The Hollow Men)

### b. 1. Biographical Information about the Poet

**Works Consulted**

We consulted F. O Matthiessen's *The Achievement of T. S. Eliot: An Essay on the Nature of Poetry*.

### b. 2. The Poet's Source of Inspiration

**Works Consulted**

To provide necessary information about the source of information we consulted Martin Scofield's *T. S. Eliot: The Poems*, B. C Southam's *A Student's Guide to the Selected Poems of T. S. Eliot* and W. Warde Fowler's *Roman Religious Experience*.

### b. 3. Historical or Mythological Events

**Works Consulted**

We consulted Alan Haynes's *The Gunpowder Plot: faith in rebellion*, Nick Saunders's *The Story of Julius Caesar*, Harold Bloom's *Dante's Divine Comedy*.

### b. 4. Religious and Philosophical Ideas

**Works Consulted**

In order to provide material about religious and philosophical ideas we consulted David Spur's *Conflicts in Consciousness: T.S. Eliot's Poetry and Criticism*,

Grover Smith's *T.S. Eliot's Poetry and Plays: A Study in Sources and Meaning*,
and J. Hillis Miller's *Poets of Reality: Six Twentieth-Century Writers*.

## b. 5.Genre of the Text

**Works Consulted**

To provide necessary information about the genre of the text we consulted Gordon
Norton Ray and Leon Edel's *Masters of American literature, Volume 2*.

## b. 6. Influence of Literary Movement

**Works Consulted**

To meet the requirement of this topic we consulted Astradur Eysteinsson's *The concept
of modernism,* Lawrence S Rainey's *Modernism: an anthology,* and T.S Eliot's *Collective
Poems 1909-1962*.

## (c) Government Postgraduate College No.2 Abbottabad (Ode on a Grecian Urn)

### c. 1. Biographical Information about the Poet

**Works Consulted**

We consulted Sidney Colvin's *John Keats: His Life and Poetry, His Friends, Critics and after-Fame*, and Dorothy Hewlett's *A Life of John Keats*.

### c. 2. The Poet's Source of Inspiration

**Works Consulted**

To provide necessary information about the poet's source of inspiration we consulted Andrew Motion's *Keats,* and Robert Gittings's *John Keats.*

### c. 3. Historical or Mythologivcal Events

**Works Consulted**

We consulted Harold E. Toliver's *The past that poets make*, and S.D Lambert's *The Phratries of Attica.*

### c. 4. Religious and Philosophical Ideas

**Works Consulted**

To provide the required material about religious and philosophical ideas we consulted Harold Bloom's *The Visionary Company.*

### c. 5. Genre of the Text

**Works Consulted**

To interpret the nature of the text we consulted Angela Esterhammer's *Romantic Poetry, Volume 7.*

## c. 6. Influence of Literary Movement

**Works Consulted**

To trace the influence of a literary movement we consulted G.A Rosso and Daniel P.Watkins's *Spirits of fire: English Romantic Writers and Contemporary Historical Methods.*

### (d) Salman Postgraduate College of Chemical & Social Sciences Abbottabad (My Last Duchess)

**d. 1. Biographical Information about the Poet**

**Works Consulted**

To provide the biographical information about the poet we consulted G.K Chesterton's *Robert Browning*, and Adam Roberts's *Robert Browning*.

**d. 2. The Poet's Source of Inspiration**

**Works Consulted**

To meet the requirement of this topic we consulted Douglas Hunt's *The Riverside anthology of literature*, and Charles L Stinger's *The Renaissance in Rome*.

**d. 3. Historical or Mythologivcal Events**

**Works Consulted**

To find out historical or mythological references we consulted Oscar James Campbell and James Francis Augustine Pyre's *English Poetry of the Nineteenth Century*, and Dominic Head's *The Cambridge guide to literature in English*.

**d. 4. Religious and Philosophical Ideas**

**Works Consulted**

To interpret religious and philosophical ideas in the poem we consulted James Fotheringham's *Studies in the Poetry of Robert Browning*, and Henry Festing Jones's *Browning as a Philosophical and Religious Teacher*.

**d. 5. Genre of the Text**

**Works Consulted**

To analyse the genre of the text we depended mostly on Glennis Byron's *Dramatic Monologue.*

**d. 6. Influence of Literary Movement**

**Works Consulted**

To trace the influence of literary movement or background of the poem we consulted Frederic Harrison's *Studies in Early Victorian Literature.*

# Appendix 8

## Post-Teaching Survey

A data collection format for receiving some expected responses to the activities previously completed and to advise the learners to decide which one is closest to their reaction, circulated among 24 students of M.A.English class at Army Burn Hall Postgraduate College for Girls Abbottabad, Government Postgraduate College No.1 Abbottabad, Government Postgraduate College No.2 Abbottabad, and Salman Postgraduate College of Chemical & Social Sciences Abbottabad.

1. I found that the background information provided really enhanced my understanding of the poem. Without knowing the context to which the poem relates it is difficult to understand what it is about.

2. I don not really see the point of providing background information. If a poem or piece of literature is good, then it should speak for itself and be universally understood.

3. The background information feels like burden to me, as if I have the whole heavy weight of centuries of English Literature bearing down on me. It makes me feel as if my own response to the poem will be totally inadequate compared to that of all the critics and professors who have written about the poem.

4. The background information made me feel I had learned something new which I would be able to apply to other poems by W.B.Yeats if I ever get round to reading them.

5. I find it a great relief to have a little help with reading the poem, rather than always having to fall back on my own interpretation.

6. Without background information, particularly of a cultural or historical kind, I think we fail to understand the way in which texts are often a unique expression of the historical or political period in which they are written.

Should say: "That is not what I meant at all;

That is not it, at all."

And would it have been worth it, after all,

Would it have been worth while,

Lines 101- 120   After the sunsets and the dooryards and the sprinkled streets,

After the novels, after the teacups, after the skirts that trail along the floor --

And this, and so much more?--

It is impossible to say just what I mean!

But as if a magic lantern threw the nerves in patterns on a screen:

Would it have been worth while

If one, settling a pillow or throwing off a shawl,

And turning toward the  window, should say:

"That is not it at all,

That is not what I meant, at all."

No! I am not Prince Hamlet, nor was meant to be;

Am an attendant lord, one that will do

To swell a progress, start a scene or two,

Advise the prince; no doubt, an easy tool,

Deferential, glad to be of use,

Politic, cautious, and meticulous;

Full of high sentence, but a bit obtuse;

At times, indeed, almost ridiculous--

Almost, at times, the Fool.

I grow old ... I grow old ...

Lines 121- 131      I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?

I shall wear white flannel trousers, and walk upon the beach.

I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves

Combing the white hair of the waves blown back

When the wind blows the water white and black.

We have lingered in the chambers of the sea

By sea-girls wreathed with seaweed red and brown

Till human voices wake us, and we drown.

## Question:-

Critically analyse the Poem through highlighting the central theme, religious and political ideas discussed in it, various allusions and the impact of particular literary movement.

## (c) Government Postgraduate College No.2 Abbottabad

Time Allowed: 60 Minutes

Max: Marks: 100

Note: Read the poem carefully and answer the following question.

**La Belle Dame Sans Merci** (John Keats)

Lines 01-08

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.

Lines 09-16

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.

Lines 17-24

I made a garland for her head,

And bracelets too, and fragrant zone;

She look'd at me as she did love,

And made sweet moan.

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.

Lines 25- 32

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.

Lines 33-40

And there she lullèd me asleep,

And there I dream'd — Ah! woe betide!

The latest dream I ever dream'd

On the cold hill's side.

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!"

Lines 41-48

I saw their starv'd lips in the gloam,

With horrid warning gapèd 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

## Question:-

Critically analyse the Poem through highlighting the central theme, religious and political ideas discussed in it, various allusions and the impact of particular literary movement.

## (d) Salman Postgraduate College of Chemical & Social Sciences Abbottabad

Time Allowed: 60 Minutes                                     Max: Marks: 100

Note: Read the poem carefully and answer the following question.

**Prospice** (Robert Browning)

Lines 01-10                    Fear death? -- to feel the fog in my throat,

                                        The mist in my face,

                               When the snows begin, and the blasts denote

                                        I am nearing the place,

                               The power of the night, the press of the storm,

                                        The post of the foe;

                               Where he stands, the Arch Fear in a visible form,

                                        Yet the strong man must go:

                               For the journey is done and the summit attained,

                                        And the barriers fall,

Lines 11-20                    Though a battle's to fight ere the guerdon be gained,

                                        The reward of it all.

                               I was ever a fighter, so -- one fight more,

                                        The best and the last!

                               I would hate that death bandaged my eyes, and forbore,

                                        And bade me creep past.

                               No! let me taste the whole of it, fare like my peers

The heroes of old,

Bear the brunt, in a minute pay glad life's arrears

Of pain, darkness and cold.

Lines 21-28

For sudden the worst turns the best to the brave,

The black minute's at end,

And the elements' rage, the fiend-voices that rave,

Shall dwindle, shall blend,

Shall change, shall become first a peace out of pain,

Then a light, then thy breast,

O thou soul of my soul! I shall clasp thee again,

And with God be the rest!

## Question:-

Critically analyse the Poem through highlighting the central theme, religious and political ideas discussed in it, various allusions and the impact of particular literary movement.

# Appendix 10

# Students' Response to Post-Teaching Test

The students' response to Post-teaching test at four different institutions was comparatively better than their response to Pre-teaching test. The response of a brilliant and a poor student can help to evaluate the overall performance of students.

## (a) Army Burn Hall College for Girls Abbottabad

1. Erum Awan, a brilliant student

Name: Errum Awan
M.A. English (F)
ABHC (G)
Atd.

"Byzantium"

Critical Appreciation:

At night in the city of Byzantium, "The unpurged images of day recede" the drunken soldiers of the Emperor are asleep, and the song of night walkers fades after the great cathedral gong. The starlit or moonlit dome, the speaker says, disdains all that is human "All mere complexities. The fury and the mire of human veins". The speaker says that before him floats an image — a man or shade but more a shade than a man and still more simply "an image". The

②

speaker this "superhuman" image, calling it "death in life" and "life in death". A golden bird sits on a golden tree, which is wonderful and surprising, it sings in a high pitch and has the strong feeling "the common bird or petal and all the complexities of mire or blood".

At midnight the speaker says, the images of flames flit across the Emperor's pavement", though they are not fed by wood or steel, nor disturbed by storms. Here, "blood begotten spirits come", and die "into a dance" An agony of trance. With great pain of flame that cannot singe a sleeve," leaving behind all the complexities and furies of life. Riding the backs of dolphins, spirit after spirit arrives, the flood broken on " the golden smithies of the

④

Emperor". The marble of the dancing floor breaks the "bitter furies of complexity the strains of images that beget more images, That dolphin-torn, that gong-tormented sea".

The pronounced differences in "Byzantium"'s line lengths make its stanzas appear very haphazard; however, they are actually quite regular: each stanza consists of eight lines and each rhymes AABBCDDC. Metrically, each is quite complicated; the lines are loosely iambic, with the first, second, third fifth and eighth lines in pentameter the fourth line in tetrameter, and the sixth and seventh line in trimeter, so that the pattern of line stresses in each stanza is 55545335.

We have read Yeats's account of "Sailing to Byzantium; now he has

③

(4)

arrived at the city itself and is able to describe it. In "Sailing to Byzantium" the speaker quoted his desire to be "out of nature" and to assume the form of a golden bird in "Byzantium", the bird appears and the scores of dead spirits arrive on the backs of dolphins, to be forged into "the artifice of eternity" ghostlike images with no physical presence. The narrative and imagistic arrangement of this poem is highly ambiguous and complicated; it is unclear whether Yeats intends the poem to be a register of symbols or an actual mythological statement —. spul referring

In any event, we notice the same preference for the artificial above the actual that appeared in "Sailing to Byzanthium"; only now the speaker has encountered actual creatures that

(4)

⑤

exist "in the artifice of eternity". most
important is the 'golden bird' of stanza
"three". But the preference is now tinged
with ambiguity; the bird looks down upon
" common bird or petal", but it does so
not out of existential necessity, but
rather it has been coerced into doing so,
as it were "by moon embittered". The
speaker's demonstrated preoccupation with
"fresh images" has led some critics to
conclude that the poem is really an
allegory of the process by which fantasies
are rendered into art, images arising
from the "dolphin-torn, the gong tormented
sea". then being made into permanent
artifacts by " the golden smithies of
the Emperor". It is impossible to say
whether this all or part of Yeat's
intention and it is difficult to say how the
prevalent symbols of the afterlife

⑤

(6)

connect thematically to the topic of images for all its difficulty and almost unfixed quality of meaning the poem is difficult to place even within the context of *A Vision* the intriguing imagery and sensual language of the poem are tokens of its power; simply as the evocation of a fascinating imagery scene. "Byzantium" is unmatched in all of Yeats.

(6)

2. Sonia Jan, a poor student

**Name:-** Sonia Jan
M·A) English (F)
A·B·H·C (G)
ATD.

# Byzantium

_from the text_

At night in the city of Byzantium.
The unpurged images of day recede
The drihten of soldiers of the Empier
as asleep, and the song of
night - walkers is less pride
After the great cathedral gong
The "starlit" or moonlit dome
The Speaker says disdains
all are human. All men
complexities The fury and
the mire of human neves.
The Speaker says that before
him floats an image — a man
or a shado, but more a
shade than a man, and still
more simply as image. The
Speaker hails that before him

Floats: an image — a man or a shado, but than a man and still more simply as image. The speaker hails that superhuman image calling it "death-in-life and life in death." A golden bird sits on a golden tree, which the speak say is a "miraacle" it sing alowds and scorns the ordinary bird or peetal |And as complercibes of mire or blood.

At midnight, the speaker says the image of Flame fit accross the Emperior's payement though that are not fad by wood or steel, not distribute by Stormse. When blood - befolts spilt come, and die into a dance. An Agrony of trances. An agony of flame the Connot singe a sleeve leaving behind as the Complexibes as furies of life Riding the baks of dolaphins

③

Sprite after sprite the broken an
the gold smithies of the dancer
bitter furies complexity the
storm of image beget more
image the dolophinise — torn
the gong sea.

The pronounced difference in
Byzantium line ligths make very
haphazard they are actually
quite each stanza actually each
stanza contains eight line and
rhymes (AABCDC) Metically
each complicated that lines
are loosely with the first
second third and eight
lines in pentameter the
sixth and seventh line is
trimet that pattern of line
in each is 55 45 35.

We have read yeats account of
Sailing of Byzantium" new he
has arrived at the city
itself and is able to describe
it! In the speaker stated
his desire to be out of

④

Sailing ⓞ Byzantium now he has arrived at the city itself and is able to describe it. In the speaker stated his desire to be out of nature ghost the image with no physical presence (a flame the narrative and imagate of that poem is unclearly whether yeats interval the poem to be a register of symbols or an actual (In Classical mythology dolophres after carry final resting place.

In any events we see here the same preference for the in the artific of content of A Vision the intriguing imagery and sensual evocation and sensual evocation of a fascinating imaginary accence Byzantium is unmatched in all yeats.

## (b) Government Postgraduate College No. 1 Abbottabad

1. Sumaira Rahim, a brilliant student

---

①

SUMAIRA RAHIM

M·A ENGLISH (FINAL)

Govt· Post Graduate Colleg
ABBOTTABAD

1. composition skill 8
2. excessive use of quotations
3. THE LOVE SONG OF J. ALFRED PRUFROCK

## CRITICAL APPRECIATION

The Words "Love Song" seem apt, for one of the definations of love song is narrative poem. In addition, the work has characteristics of most love songs, such as repetition (or refrain), rhyme & rhythm. It also focuses on the womanly love that eludes prufrock. Eliot opens "The love song" with this quotation from Dante's epic poem to suggest that prufrock. like Count Guido, is in hell. But prufrock is in a hell on earth - a hell in the form of a modern, impersonal city with smoky skies. The quotation also points out that Prufrock, again like count Guido, can present his feelings "without fear of infamy".

"The Love Song of J. Alfred prufrock" is a modernistic poem in the form of a dramatic monologue presents a moment in

②

which a narrator/speaker discusses a topic and, in so doing, reveals his personal feelings to a listener. Only the narrator talks — Hence the term monologue, meaning "single (mono) discourse (logue)." During his discourse, the speaker intentionally and unintentionally reveals information about himself. The main focus of a dramatic monologue is this personal information, not the speaker's topic. A dramatic monologue is a type of character study.

Eliot used conversational language combined with the stylized language of poetry. For example, the poem opens straight-forwardly with "Let us go then, you and I." It then presents a bizarre personification/ simile with end rhyme:

    When the evening is spread out against the sky
    Like a patient etherized upon a table; (Lines 2 & 3)

Comparing the evening to an anesthetized hospital patient. End rhyme continues throughout most of the poem, as does the use of striking figures of speech. The figures of speech generally refer in some way to Prufrock. The anesthetized hospital

(3)

patient, for example, represents the indecisiveness of Prufrock. The yellow fog & yellow smoke of lines 15 and 16 are compared in succeeding lines to a timid cat, which represents the timidity of Prufrock.

Prufrock quotes, paraphrases, or cites historical or fictional persons, places, things, or ideas. Some of his references are easy to fathom. For example, everyone with a modicum of education knows who Michelangelo was (line 14). Other references are difficult to fathom. For example, few readers realize that To have Squeezed the universe into a Ball (Line 92) is a variation of a line written by poet Andrew Marvell (1621-1678). In this use of allusions, Eliot apparently wanted to show that Prufrock was well read and retained bits and pieces of what he read in his memory, like all of us. 1. Simile (Lines 2-3) when the evening is spread out against the sky Like a patient etherised upon a table (Prufrock uses like to compare the evening to a patient).

2. Personification, Simile: Lines 8-9

④

Streets that follow like a tedious argument
Of insidious intent
(Personification 1: Streets became persons
because they follow. Personification 2: An
argument becomes a person because it
has insidious intent).

3. Metaphor

An implied comparison between two
objects without the use of "like" or "as"
Metaphor: Lines 15-22

The Yellow fog that rubs its back upon the window-Pane
Curled once about the house, and fell asleep.
Yellow fog and yellow smoke are both compared
to a living creature. It is obvious that
Creature is a cat. (It licks its tongue, leaps,
and curls up.)

Conclusion:

It can be concluded that the poem
represents the poem is very much a young
man's work, though its speaker, through
dramatic monologue, is a presumably
middle-aged man. The farcical "J. Alfred
Prufrock" name echoes Eliot's style at the
time of signing his name "T. Stearns Eliot,"

and we can assume that Eliot shared atleast some of Prufrock's anxieties over women, though he clearly satirizes Prufrock's neuroses (and, thus, his own) at points in the poem. However, this remains a dangerous assumption, as Eliot famously maintained in his essay "Tradition and the Individual Talent" that the "progress of an artist is a continual self-sacrifice, a continual extinction of personality."

## 2. Muhammad Imran, a poor student

Muhammad Imran
M.A English (Final)
G.P.G.C. Abbottabad

The Love Song of J.Alfred Proufrock

Critical Appreciation:

The poem is a dramatic monologue. The type of poem were famous in victorian times. Eliot used this form of poetry to meet the need of his poem about the life of a person who is unable to talk to ladies. Poem is in itself a drama whose hero in unable to decide.

Poet has given references to many historical persons. These persons are Prince, Hamlet, Lazarus etc. The poem shows the modern of modern period is helpless.

Proufrock shows two most important characteristics of Eliots early poetry. First it is influenced by

②

the Symbolists (movements) which
believes in literature as an
abstract thing which can be
interpreted though material
examples. The over-all beauty
of the poem is based on
symbols (The yellow smoke and the
hair covered arms of the woman
are two good examples of
this) The Symbolists too
gave importance to the same
kind of individual Eliot No good
creates with Prufrock, the
moody urban isolated but
sensitive thinker.
However where as the Symbolists
would have been more likely to
make their speaker himself a
poet or artist, Eliot chooses
to make Prufrock on unacknowledged
poet, a kind of artist for the
common man.

③

The second defining characteristic of this poem ~~of~~ its use of different ~~types~~ of images. Prufrock thinks ~~that~~ he ~~should have been~~ a pair of ragged claws/scuttling across the ~~floors~~ of silent seas." The poet reflects in the poem the ideals of romantic poetry. ~~Copied~~

Prufrock ends with the hero giving himself a role in one of Shakespeare's plays: while he is no (Hamlet) he may yet be useful and important as "an attendant lord, one that will do, / To swell a progress start a scene or two..." This implies (that) there is still a (Continuity) between Shakespeare's world and ours, that Hamlet is still relevant to us and that we are still p–

part of a world that could produce something like Shakespeare's plays.

Eliot who has created an "attendant lord" may now go on to create another Hamlet, while "Prufrock" end with a devaluation of its hero, it exalts its creator. The last line of the poem suggests otherwise — that when the world intrudes — when "human voices wake us" the dream is shattered "we drown" with this single line, Eliot rejects the romantic notion that poetic genius is all that is needed to triumph over the destructive, impersonal forces of the modern world. In reality, Eliot the poet is little better than his creation: He differs from Prufrock only by showing the time difference.

**(c) Government Postgraduate College No. 2 Abbottabad**

1. Tanzeela Ayaz, a brilliant student

1. good report
2. good sequence of ideas: the draft
3. good grammar

Tanzeela Ayaz
M. A English (F)
Govet post graduate
collage No. 2
A. T. D

**LA BELLE DAME SANS MERCI**

**Critical Appreciation:-**

"La Belle Dame Sans Merci" is a ballad, an old form of verse adapted for singing or recitation. The ballad form originated in the days when most poetry was memorized rather than written, and the subject matter of the typical ballad reflects a folk sensibility. Ballads are usually narrative, or storytelling, poems, and early ballads often addressed themes important to common people: love, courage, the mysterious, and supernatural. Though the

②

ballads is generally rich in musical qualities such as rhythm and repetition. It often portrays both characters and events in highly dramatic but simplistic terms.

One of the most notable things about John Keat's ballad "La Belle Dame sans Merci" is the sly way it presents one of the key issues of romantic philosophy, that of objective versus subjective reality. The quick, simple understanding — the encyclopedia version — is that romantic poets favor subjectivism, particularly those who, like Keats, wrote at the height of romantic period and helped define the movement, but also those aligned with romanticism to this

③

day. Their world view is generally characterized as a writer focusing on his or her own experience, with no regard for the variety of perspectives that can occur when other points of view are considered.

The central figure in "La Belle Dame Sans Merci" is a medieval knight-at-arms who has suffered one of the worst relationship scenarios imaginable. As he explains it, he met a woman and they fell in love, leading to a brief, passionate romance. After he fell asleep the unreality of the situation assaulted him in two ways. First, he was visited in his dream by figures who warned him the lady was insincere in her love,

(4)

and then their warning
proved true, when he
woke up and found her
gone.

All of these events,
the disappearing lover and
the warning he recieved
about her, could just be
in the knight's mind. Keats,
however, establishes a
level of objective reality
in the poem by opening
it with a second character,
who meets the knight in
the woods and talks
with him. It is the inter-
play between reality and
fantasy, and the poem's
refusal to clearly define
what is and is not
real, that makes this
one of Keats's most
compelling works.

The
basic story of the poem
could easily have been

(5)

conveyed by the knight
narrating his experience
directly to the reading
audience, if all that
keats were trying to do
was to capture the dizzy
high and unexpected
plummet that can happen
when one is in Love.
Instead, he adds another
character, one whose
worldly existence is never
questioned. This second
character defines the
reality that surrounds
the knight, giving readers
another philosophical
level against which to
compare the love relation-
ship.

## 2. Sofia Bashir, a poor student

① 

Sofia Bashir
1. Copy material                    MA English (F)
2. No sequence system              Post Graduate - College
3. No control in expressing II     A. T. D.

LA BELLE DAME
SANS MERCI

CRITICAL APPRECIATION :-
This beautiful ballad is based
on the mediaeval balia of Thomas Rymer
Keats read this ballad in Robert
Jamieson's popular ballads. Keats has
enriched this narrative with high
Symbolism of his own. Thomas meets
a beautiful lady whom he thinks to
be the Queen of Heaven. She calls
her self Queen of fair Elf Land. She
takes him upon her milk white steed
for he must serve her for seven years.
For forty days and nights they ride
through blood. while Thomas sees neither
sun nor moon. He is forbidden to
touch the fruit of this strange country.
lest he suffer a plague of Hell. Thoma
eats the loaf and drinks the claret that
the Elf queen has brought. At length they
rest before a hill. The story ends leaving

## (d) Salman Postgraduate College of Chemical & Social Sciences Abbottabad

### 1. Sikandar Hussain, a brilliant student

SIKANDAR HUSSAIN

M.A ENGLISH (F)
Salman Postgraduate
collage of chemical
& social Sciences ATD.

1. *good sense of poetry*

2. *good expression*

3. *good spelling and grammar*

### PROSPICE

### CRITICAL APPRECIATION.

Browning's "prospice" is written as a dramatic monologue. A dramatic monologue is a poem with a speaker who is clearly separate from the poet, who speaks to an audience that remains clearly present in the scene. This implied audience is what distinguishes the dramatic monologue. The purpose is to develop the character of the speaker, rather than make a statement about the declared subject matter. For Browning, this type of writing provides a way in which he can explore somewhat controversial ideas, as well as forms of consciousness and self-representation. The rhyming scheme of the dramatic monologue occurs in the rhyming of the last world of everyother line.

The though content of "Prospice" compares the speaker's impending death to climbing a mountain, and being a soldier in war. It conveys an image of a courageous man Embrassing death, and what God had planned for him, without fear. Browning begins by asking the audience if they think he fear death; comparing it to the elements. The fog in his throat is making it hard to breathe as he ascends the mountains. The cold rush of wind signifies he is nearing the top of the mountain the final hour of death. As he approaches he sees death waiting at his lookout point, but he does not hesitate to go forward. He is strong enough to submit without a fight, because he has reached the top of the mountain, and allows his guard to be let down. Even though it is necessary to fight the battle before the final award is recieved, the speaker was always a fighter so he will do it right the last time. The speaker would hate to have lived his life

③

being blind to and avoiding death, pretending that it would never happen.

Browning's theme of the poem is expressed partially in the title, "Prospice" meaning to go forward. He wants everyone to face death bravely and turn disadvantages into an advantage, for death is God's will, and there is nothing to be afraid of. Browning is telling the audience that death is not something to be feared, but rather to embrace, because it makes it easier to accept and, in the end, one is reunited with the ones they love. The poem is also an antithesis, as it establishes a clear, contrasting relationship between the ideas of the impending doom of death, and anticipation of it, by joining them together in a parallel structure.

Philosophy Browning expresses his optimistic outlook on his death and demise through his use of vivid imagery, swift movement of words, and tone of courage and hope in his poem, "Prospice". The tribute to his wife serves as a usage into the

(4)

the personality and beliefs of Robert
Browning, making one question their own
views on death and whether or not it
is something to be feared:-

2. Muhammad Shakeel, a poor student

M. SHAKEEL
M.A English (F)
Salman Post
Graduate College
of chemical and
Social Sciences
Abbottabad

## Prospice

**Critical appreciation:-**

this Poem is written by Robert Browning, after the death of Mrs Browning it is said that the poem was desolate but he overcome grief and after few months wrote this poem. In this poem the poet Tell us his views about death and how he longs for death only because after his death he will be able to be with beloved wife forever. The poem opens with a question- fead death? the tone one gets is of mockery. as is death is some harmless thing and

a weak or feeble enemy. Further the describes how one feels death choke to death, and one can feel the mist in his face. Browning beautifully tells us the scene as some soldier is approaching his enemy, he refers death as the "Arch fear in a visible form?" and he further refers that "Yet a strong man" must go. the poet here acknowledge that this is his last battle and so it may be the best the author is not afraid of losing his fight to death because he wishes not to wait for death and let it creep over him slowly, and even he says that would not like his eyes being bandaged or covered before dying. Instead like his peers and heroes of the past he wishes to die bravely

the Author beautifully further adds that how for a brave man the moment of death feared by all turns into the best, and how the voice of devil headed does not evoke pain and fear but turn into peace.

It is only (hear) the reader comes to know that the soldier thought brave but is on a suicid mission, to meet his dead beloved, who has mingled in god and thus will never be able to part again because only death can part true lovers. If they both had conquored death no one can part them.

The last two lines also show the poets immense belief in God and the belief of all souls meeting with God and thus become one