

Course Outline Iction to Poetry



Serial no	Name of the content	Content details
1	Course Code	ENG 0232-2213
2	Course Title	Introduction to Poetry
3	Semester	4 th
4	Course Type	Theory
5	Academic Session	Winter-2025
6	Course Teacher	Md. Ziaul Haque
7	Prerequisite	N/A
8	Credit value	3
9	Contact hours	42 Hours
10	Total marks	150

After completing this course, students will be able to

CLO 1	Demonstrate knowledge of poetry of various forms and periods and demonstrate characteristics, elements, and structure of poetry.	Remember
CLO 2	Understand different literary terms, themes, strategies, and issues as are relevant to the works being studied;	Understand
CLO 3	Apply their acquired knowledge in composing their poems.	Apply
CLO 4	Analyze the historical, social, economic, cultural, and political contexts of poetry.	Analyze
CLO 5	Evaluate the elements that compose a poem explaining the relationship between poetry and the historical/cultural contexts in which it was written.	Evaluate

Create

Create a skill to critically examine the poetry distinctively.

CLO₆

Assessment Pattern

Total Marks Per Credit 50 Marks

3 Credits Course 150 Marks

2 Credits Course 100 Marks

CIE 60%

SEE 40%

Assignment:

The topic or case studies will be given as assignments during the class which they have to prepare at home and will submit on or before the due date. No late submission of assignments will be accepted. Students will have to do a presentation on the given topic.

Quizzes:

One Quiz Test will be taken during the semester, this test will be taken after midterm. No makeup quiz test will be taken. Students are strongly recommended not to miss that test.

Viva-Voce:

At the end of the semester, the students must appear before a board of faculty from their course, who will assess them on topics they have covered. The department may invite external faculty to assess the students.

CIE- Continuous Internal Evaluation (90 Marks-60%)

Bloom's Category	Test (105)	Assignment (15)	Quizzes(15)	External Participation in Curricular/Co-Curricular
Marks (Out of 90)				Activities (20)
Remember	10		5	Attendance: 10
Understand	10	5	5	Viva-Voce: 10
Apply	5	5		
Analyze	10			
Evaluate	5			
Create	5			

SEE- Semester End Examination (60 marks-40%)

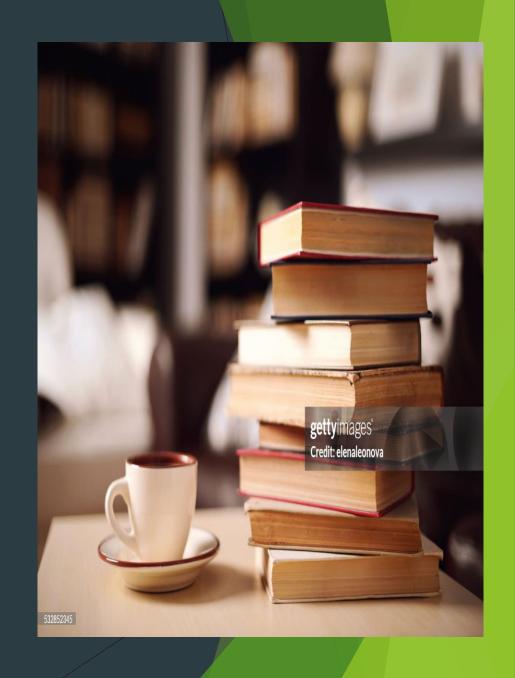
Bloom's Category	Tests
Remember	15
Understand	5
Apply	10
Analyze	10
Evaluate	5
Create	10

Evaluation: Grades will be calculated as per the university grading structure and individual students will be evaluated based on the following criteria with respective weights.

1. Quizzes	10%
2. Group Assignments	10%
3. Class Participation	10%
4. Term Examination	70%

Textbook & Learning Resources:

- 1. Introduction to Linguistics-Dr. M Moniruzzaman
- 2. The study of Language--George Yule
 - 3. An Introductory Text Book Linguistics & Phonetics Dr. R L Varshney



Topics to be covered/ content of the

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Time	Topics			Teaching :	strategy	Asses	ssme
						Strat	egy
Week-1	Poetry:	Definition,	features,	Lecture,	Students'	Oral	Que
	importance			feedback		answ	er

Week-4 John Milton: On His Blindness

Alignment ent to CLO uestion- CLO2

Week-2 Poetry: classification Open Individual Group CLO₂ and form in different ages Peer short Discussion,

Work. presentation Week-3 William Shakespeare: Sonnet 18 Group Assignment CLO₄ Lecture,

discussion

PPT,

Diagram

and

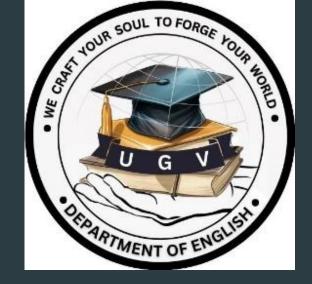
Showing Quiz Test

presentation

CLO₄

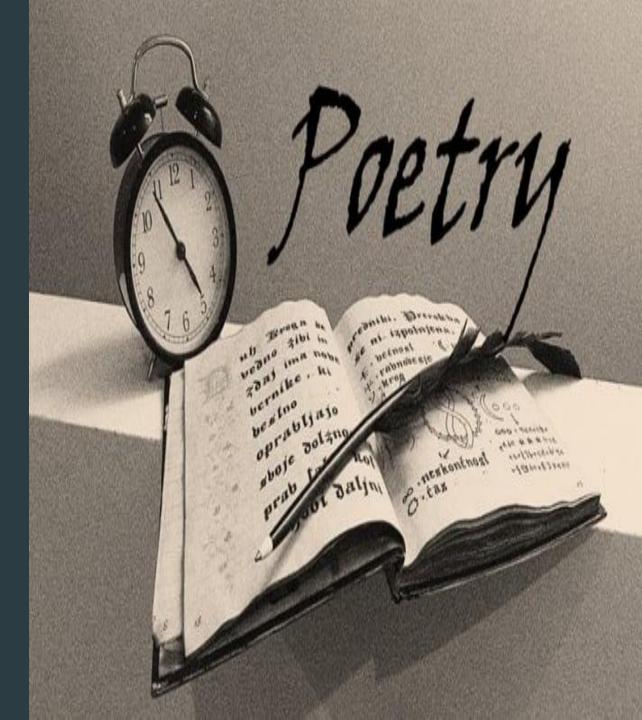
Week 5	William Blake: Chimney Sweeper, Divine Image	Lecture, Pair work	Oral Presentation	CLO2
Week 6	William Wordsworth: Solitary Repair; I wonder Lovely as a cloud	Lecture, Students will create a model or diagram	Asked to explain in class	CLO2
Week-7 Week 8	Class Test, Presentation John Keats: To Autumn	Presentation Lecture, Students will analyze the text	Quiz dest: MCQ	CLO4
Week 9	Alfred Tennyson: Ulysses	Lecture, Students' feedback	Oral Question- answer	CLO4
Week 10	W B Yeats: Second Coming	Group Open Discussion,	Individual short presentation	CLO5

Week 11	Sylvia Plath: Daddy	Lecture, Group discussion	Assignment and presentation	CLO6
Week 12	Robert Frost: Stopping by Woods on a Snowy Evening	PPT, Showing Diagram.	Quiz Test	CLO6
Week 13	Walt Whitman: I Hear America Singing	Lecture, Pair work	Oral Presentation	CLO2
Week-14	Doris Lessing: Fable, Oh Cherry trees you are too white for my heart	Lecture,	Asked to explain in class	CLO3
Week-15	Kahlil Zibran: A Tear and a Smile	Lecture, PPT	Quiz test	CLO-4
Week-16	Revision and Problem Solving	Discussion	Question- answer	
Week-17	Class test, Presentation and Viva	PPT	Quiz	

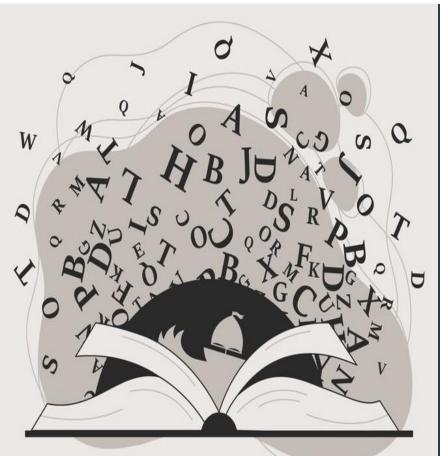


Course Title: Introduction to Poetry Course Code: ENG-0232-2213 4th Semester

Md. Ziaul Haque
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Department of English, UGV







Week-1

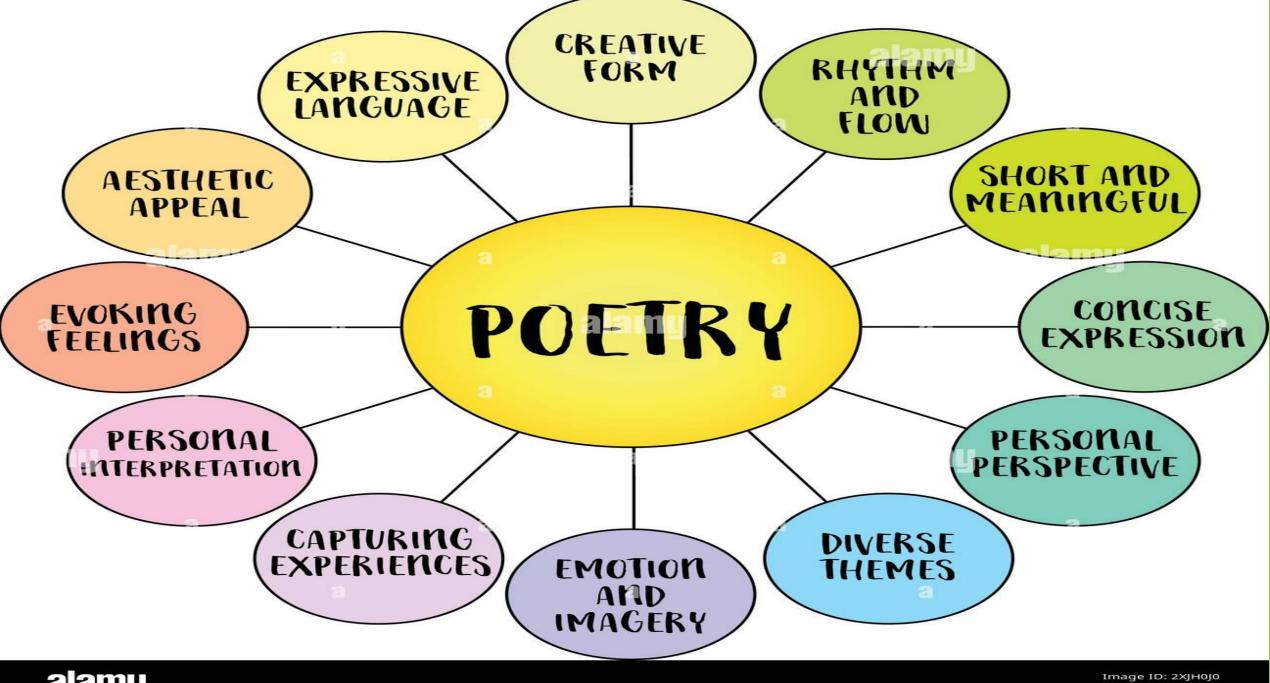
Slide: 14-21

Poetry:

Definition features Importance

POETRY

- 1. Samuel Taylor Coleridge: "Poetry is the best words in their best order."
- 2. Robert Frost: "Poetry is when an emotion has found its thought and the thought has found words."
- 3. Percy Bysshe Shelley: "Poetry is the record of the best and happiest moments of the happiest and best minds."
- 4. Emily Dickinson: "If I feel physically as if the top of my head were taken off, I know that is poetry."
- 5. T.S. Eliot: "Genuine poetry can communicate before it is understood."
- 6. William Wordsworth: "Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility."



Features of Poetry

Rhythm and Meter: Patterns of stressed and unstressed syllables.

Imagery: Vivid descriptions that appeal to the senses.

Figurative Language: Use of metaphors, similes, symbolism, etc.

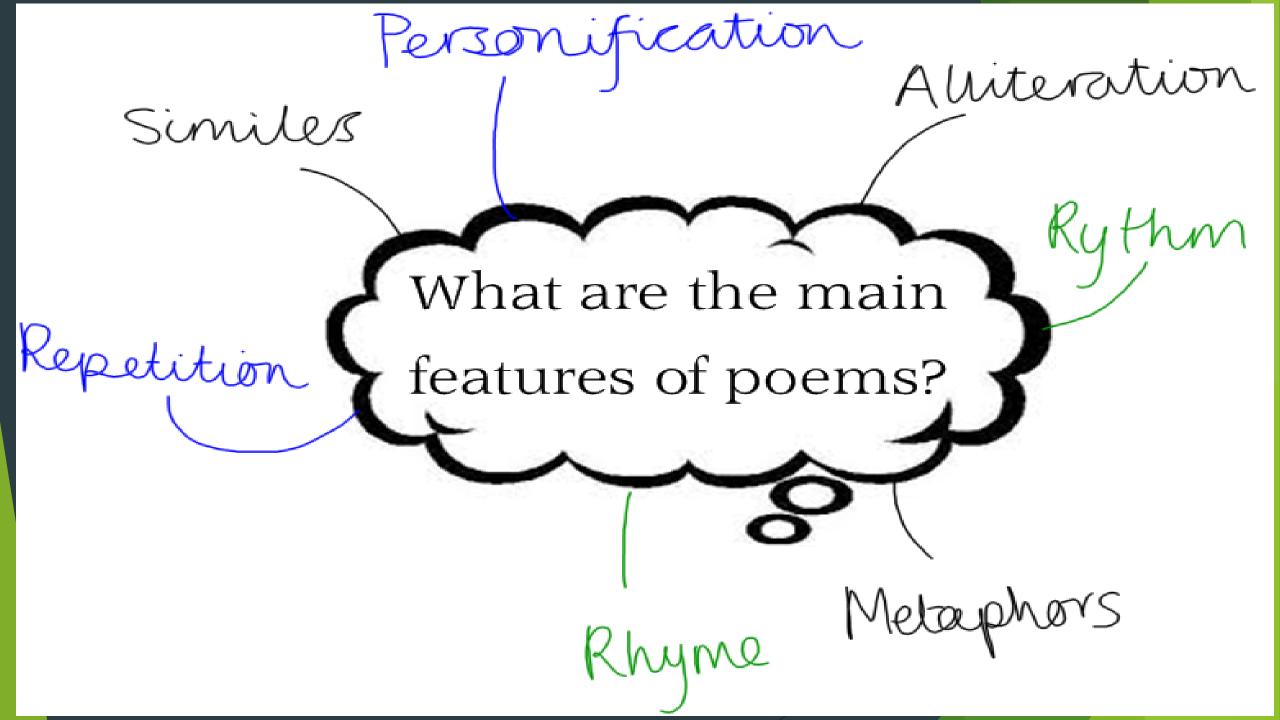
Sound Devices: Rhyme, alliteration, assonance, and consonance.

Emotion: Expresses deep feelings and experiences.

Conciseness: Compact use of language with layers of meaning.

Structure: Organized into lines, stanzas, or free verse.

Theme: Central idea or message of the poem.



Importance Of Poetry In Our World



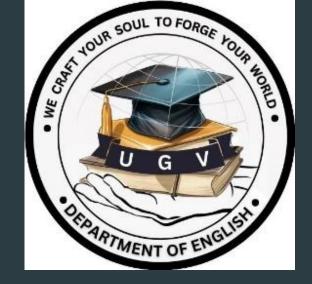
Importance of Poetry

Emotional Expression: Poetry allows individuals to convey deep emotions and feelings that may be difficult to express through other forms of communication.

- Cultural Heritage: It preserves and reflects the values, beliefs, and traditions of a culture, often serving as a historical record.
- Creative Expression: Poetry encourages imagination and creativity, fostering unique ways of thinking and communicating.
- Empathy and Connection: By exploring universal themes like love, loss, and hope, poetry helps readers connect with others' experiences and emotions.

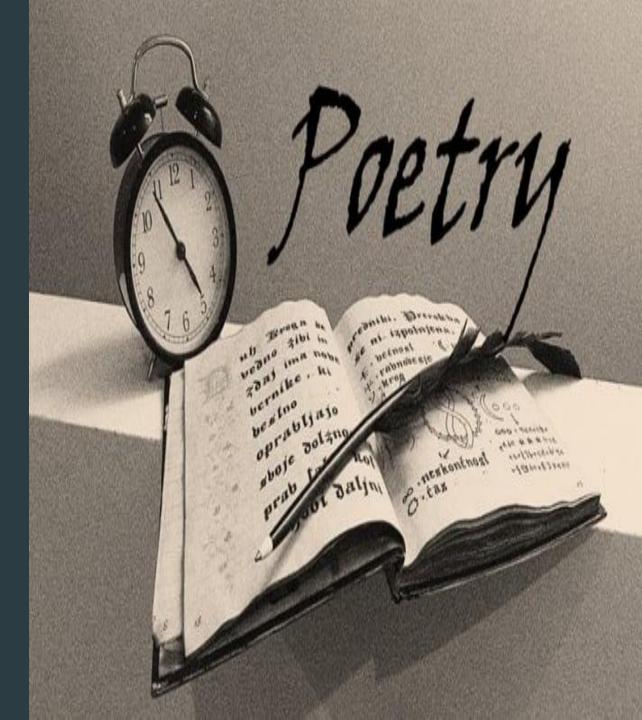
Importance of Poetry

- Language Enrichment: Through its use of figurative language, rhythm, and wordplay, poetry enhances linguistic skills and appreciation for the beauty of language.
- Perspective and Reflection: It invites readers to see the world from different viewpoints and encourages introspection and critical thinking.
- Therapeutic Value: Writing or reading poetry can be cathartic, helping people process emotions and find solace.
- •Inspiration: Poetry often inspires action, creativity, and a sense of wonder about the world.

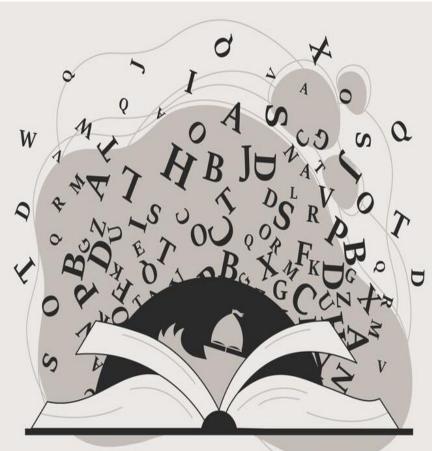


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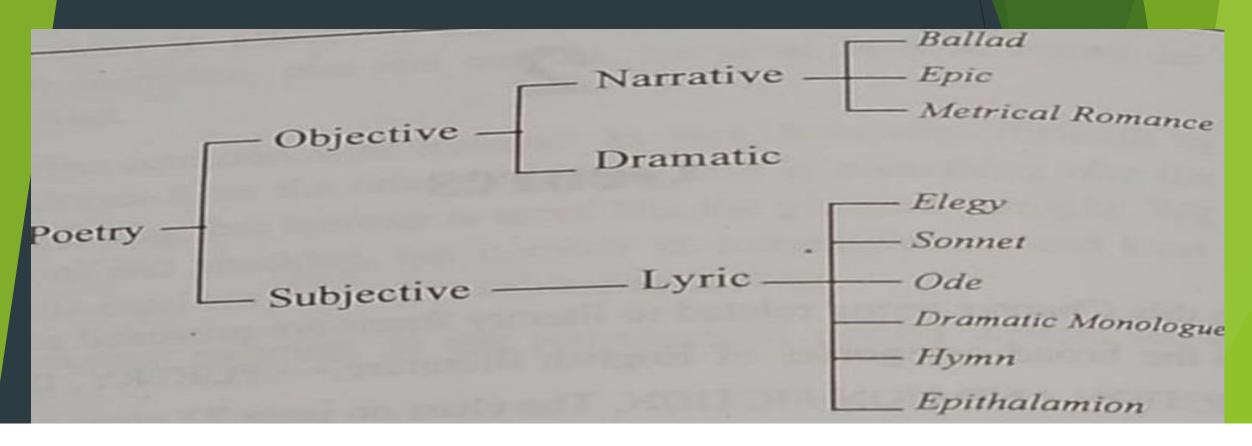
Week-2

Slide: 23-31

Poetry:

Classification of Poetry
Types of Poetry
Feature of poetry in
different ages

Classification of poetry







Types of Poetry

1. Based on Form

- Lyric Poetry: Expresses personal emotions or thoughts, often in a musical style (e.g., sonnets, odes).
- Narrative Poetry: Tells a story with characters, plot, and setting (epics, ballads)
- Dramatic Poetry: Written in dialogue or monologue form, often meant for performance.

2. Based on Purpose

- Descriptive Poetry: Paints vivid imagery and describes scenes or objects.
- Reflective Poetry: Explores deep thoughts, philosophical ideas, or
- introspection.
- Didactic Poetry: Intended to teach a moral, lesson, or truth.

Types of of Poetry

3. Based on Style

Free Verse: Lacks regular rhyme or rhythm but relies on natural cadences.

Blank Verse: Unrhymed poetry written in iambic pentameter.

Rhymed Poetry: Follows a specific rhyme scheme.

4. Based on Content

Epic: Long narrative poems about heroic deeds and adventures (e.g., The Iliad).

Elegy: Poems of lamentation and mourning.

Ode: Formal and often celebratory, praising a subject.

Pastoral: Focuses on rural life and nature.

Satirical Poetry: Uses humor or irony to critique society or human behavior.

Types of Poetry

5. Other Classifications

Haiku: A short Japanese form with 17 syllables (5-7-5).

Limerick: A humorous five-line poem with a specific rhyme scheme (AABBA).

Sonnet: A 14-line poem with a strict structure, often exploring love or philosophical themes.

6. Experimental and Modern Poetry

Concrete Poetry: The visual arrangement of words forms a shape related to the poem's theme.

Spoken Word: Designed for performance, often addressing social issues and emotions.

Features of Poetry in Different Ages of English literatu 1. Anglo-Saxon Period (Old English)

Heroic themes, warrior culture, and epic tales (e.g., Beowulf) Use of **alliteration** and **kennings** (metaphorical phrases). Focus on fate ("wyrd") and Christian influence.

2. Middle English Period

Religious and moral themes(Chaucer's *The Canterbury Tale* Transition to vernacular English.

Use of rhymed stanzas and simpler language.

3. Renaissance (16th-17th Century)

- Flourishing of lyric poetry (love, beauty, nature).
- Development of sonnets
- Use of rich imagery and classical allusions

Anglo-Saxon Poetry





Renaissa

nce

Poetry

Historical facts:

- Renaissance period lasted from the 14th century to the 17th century and is considered a transition time between middle ages and modern times.
- Poetry was influenced by the classic style of ancient Romans and Greeks.
- The first Renaissance
- Italy and was often set
 that amysizoets wrote about human
 development and education, which
 was inspired by the humanist
 movement
- Another common theme of Renaissance poetry is love of passion, with many poets

Typical poets:

- John Milton paradise los
- William Shakespeare
- Mary Sidney the doleful lay of clorinda
 - -Who Ever Loved That Love Not At First Sight?

Typical types of

"Sonnet: The term
"sonnet" was used by
the English to refer to
any short poem of the
renaissance period,
which includes the
modern 14-line

Epic: a long, narrative
poem that is usually

Features of Poetry in Different Ages

4. Metaphysical Poetry (17th Century)

Intellectual and philosophical themes.

Use of **conceits** (extended metaphors) and paradoxe

Focus on love, religion, and the human soul.

5. Neoclassical Age (18th Century)

Emphasis on order, reason, and decorum.

Satirical and didactic poetry

(*e.g., Alexander Pope's *The Rape of the Lock*).

Use of heroic couplets.

6. Romantic Period (Late 18th to Early 19th Ce

Celebration of nature, emotions, and individualism.

Rejection of strict forms; focus on **spontaneity** ey).

Use of symbolism and imagination.





Features of Poetry in Different Ages

7. Victorian Era (19th Century)

Themes of industrialization, social issues, and moralit Blend of Romantic idealism and Realism

Narrative and dramatic monologues became popular.

8. Modernist Period (20th Century)

Fragmentation and experimentation with form.

Free verse and rejection of traditional rhyme schemes Exploration of alienation, chaos, and inner psyche.

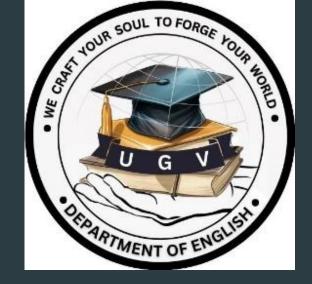
9. Postmodern and Contemporary Poetry (20th to Prese

Emphasis on diversity and multiple perspectives.

Use of experimental forms, spoken word, and multim

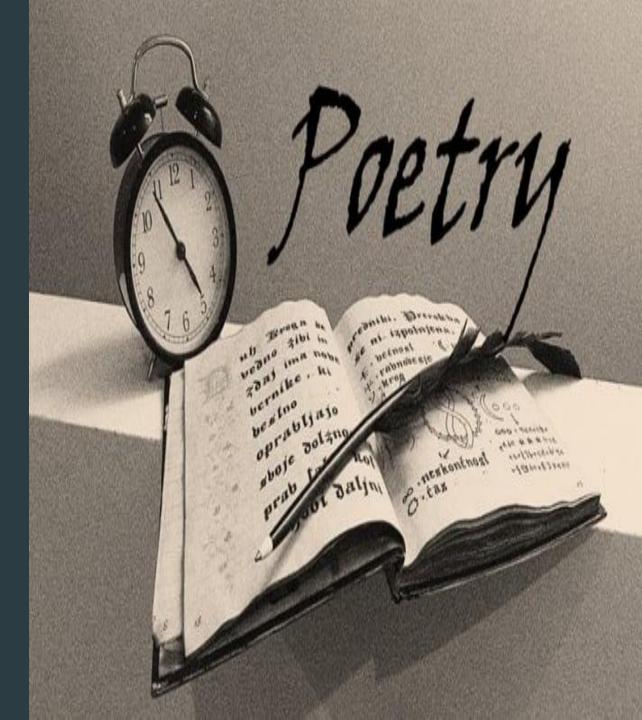
Exploration of identity, politics, and global issues.



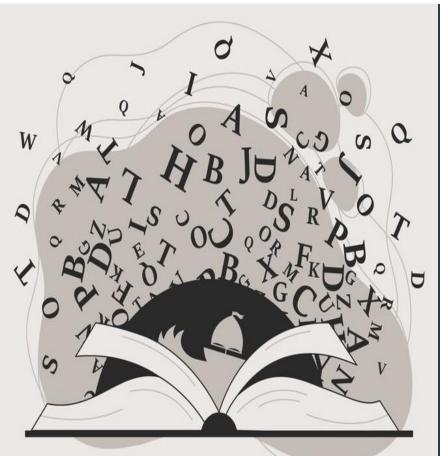


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Week-3 Slide: 33-38

Sonnet-18 of William Shakespeare

William Shakespeare

Shakespeare was an English playwright, poet and actor. He is called England's national poet and the "Bard of Avon".

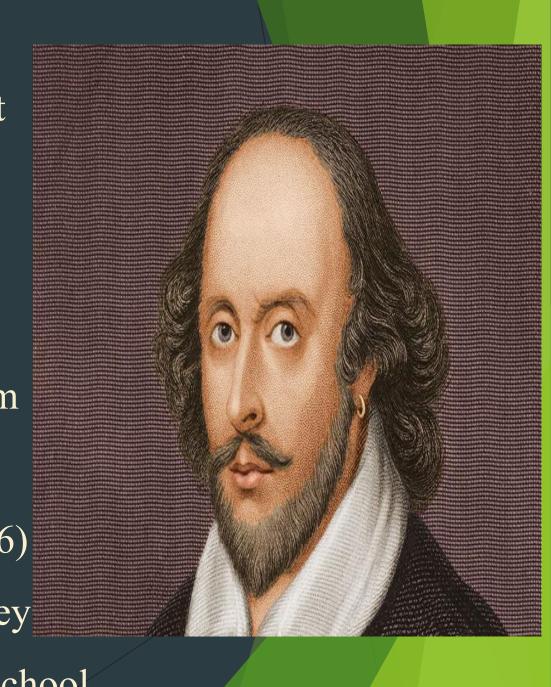
Born: Stratford-upon-Avon, United Kingdom

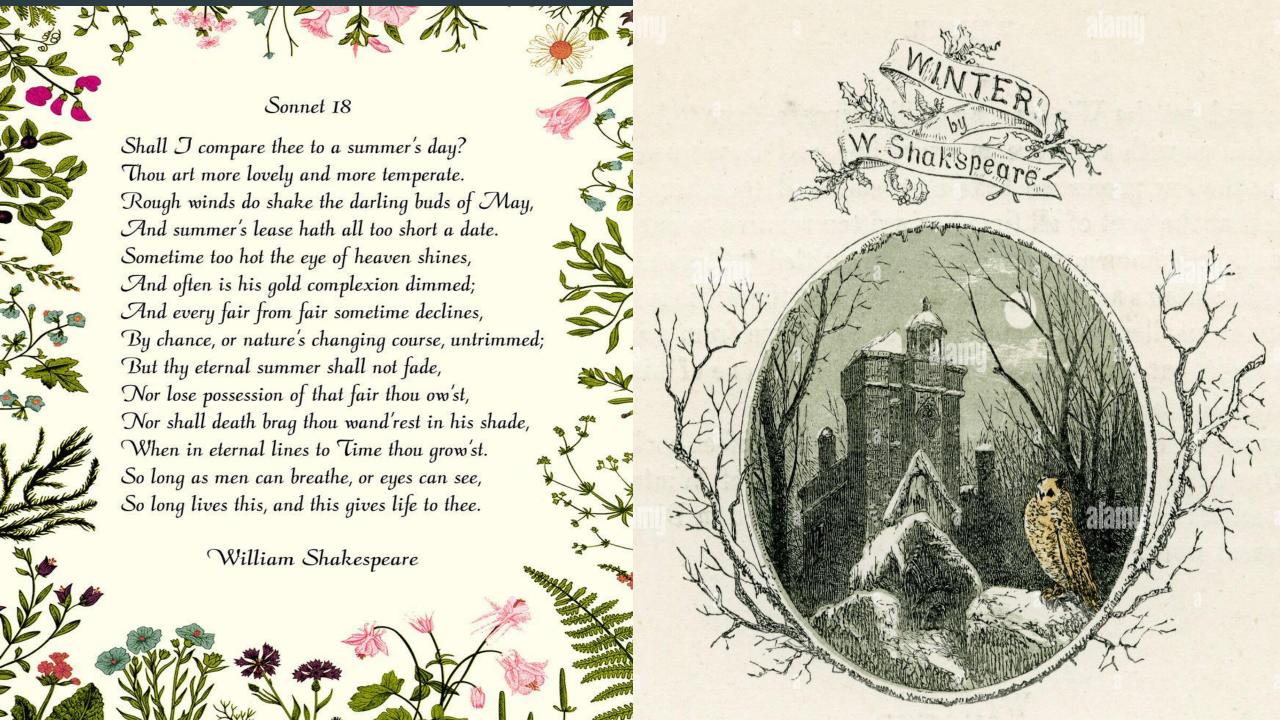
Died: April 23, 1616, Stratford-upon-Avon,

U K **Spouse:** Anne Hathaway (m. 1582–1616)

Children: Hamlet Shakespeare, Judith Quiney

Susanna Hall Education: King Edward VI School





Key aspect of Sonnet-18

Theme of Immortality

The sonnet explores the idea of **immortalizing** the beauty of the subject through poetry. Shakespeare suggests that while physical beauty fades with time, the beauty captured in his verse will last forever.

Comparison to Nature

- The speaker compares the subject to a **summer's day**, but asserts that the subject is more lovely and temperate than the summer.
- Summer is fleeting and imperfect, with storms, intense heat, and eventual decline, unlike the subject's enduring beauty.

Transience vs. Permanence

- Nature's imperfection: Summer is short-lived and can be marred by natural occurrences like storms or excessive heat.
- Eternal beauty: The subject's beauty is depicted as eternal, unaffected by time or the changing seasons.

Key aspect of Sonnet-18

Poetry as a Means of Immortality

The sonnet suggests that through Shakespeare's verse, the subject's beauty will live on forever, beyond physical decay. The final lines emphasize that as long as people read the poem, the subject will continue to exist in the minds of others.

Structure and Form

The poem follows the **Shakespearean sonnet** form: 14 lines, **iambic pentameter**, and a **rhyme scheme** of **ABAB CDCD EFEF GG**. The final couplet delivers the poem's powerful message about eternal life through poetry.

Imagery and Language

Natural imagery: References to summer, winds, the sun, and the "eye of heaven" (the sun) highlight the contrast between the subject's beauty and nature's transience.

Personification: The sun and death are personified, emphasizing their role in the decay of nature and life.

Key Aspect of Sonnet-18

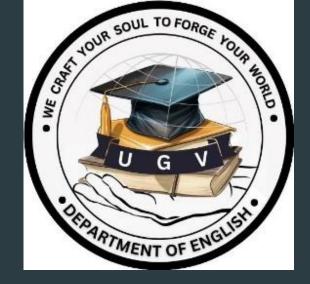
Tone and Mood

The tone is **celebratory** and **praising**, highlighting the beauty of the subject. The mood evokes a sense of **timelessness** and **immortality** through the power of the written word.

Final Message

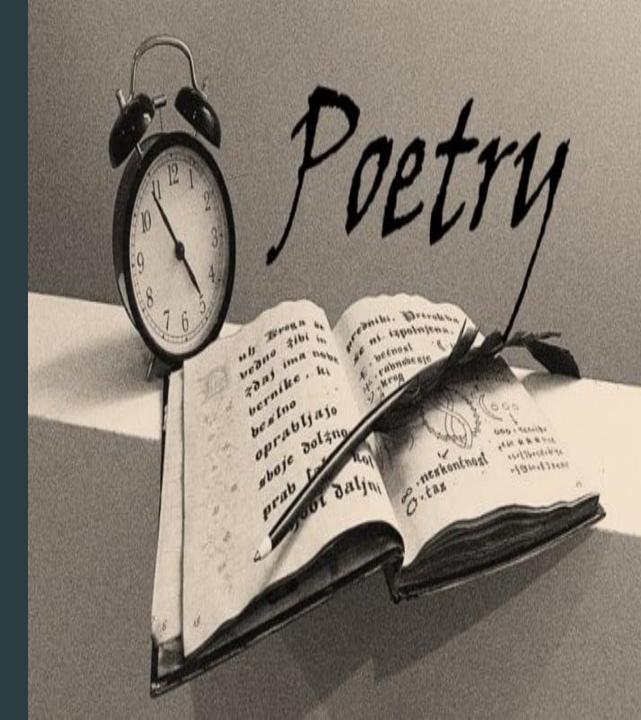
The concluding couplet reinforces that as long as people read this poem, the subject's beauty and life are preserved.

Summary: Sonnet 18 emphasizes the eternal nature of beauty captured in poetry, Contrasting it with the fleeting impermanence of the natural world. Through his verse, Shakespeare gives the subject immortality.

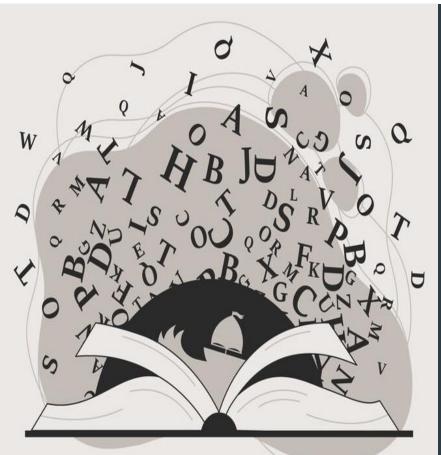


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Week-4

Slide: 39-45

John Milton
On his Blindness
Key aspects of the poem

John Milton

J. R. Milton was educated at St John's College, Cambridge, and at Balliol College,

Oxford. He taught at Imperial College of Science, Technology and Medicine, and at

King's College London, where he was Professor of the History of Philosophy until his

retirement in 2014.

Born: December 9, 1608, Bread Street, London, United Kingdom

Died: November 8, 1674 (age 65 years), Bunhill Row, London, UK

Influenced by: William Shakespeare, John Donne, Dante Alighieri ·

pouse: Elizabeth Mynshull, Katherine Woodcock Mary Powell 1642–1652)

ducation: Christ's College Cambridge, University of Cambridge, St Paul's Junio





On His Blindness

When I consider how my light is spent, Ere half my days, in this dark world and wide, And that one Talent which is death to hide Lodged with me useless, though my Soul more bent To serve therewith my Maker, and present My true account, lest he returning chide; "Doth God exact day-labour, light denied?" I fondly ask. But patience, to prevent That murmur, soon replies, "God doth not need Either man's work or his own gifts; who best Bear his mild yoke, they serve him best. His state Is Kingly. Thousands at his bidding speed And post o'er Land and Ocean without rest: They also serve who only stand and wait."



Summary

"On His Blindness" reflects Milton's personal struggle with his blindness, but it ultimately explores the themes of **faith**, **patience**, and **service to God**. The poem emphasizes that God values inner devotion and the willingness to accept His will, rather than the outward, physical acts of service.

Theme of Blindness and Human Struggle

The poem reflects Milton's personal struggle with blindness, as he lost his sight completely in his later years. It explores the **inner conflict** of feeling unable to serve God and society due to his disability.

Faith and Submission to God's Will

Milton grapples with the idea that he may no longer be able to serve God through writing and intellectual work, which were central to his life. In the end, he surrenders to God's will, recognizing that faith and service to God can be expressed in various ways, even without physical sight or traditional forms of work.

The Role of Patience

The speaker expresses a feeling of frustration, questioning whether his blindness has made him useless in the service of God. Ultimately, he learns that **patience** and acceptance are key virtues, and that **God doesn't need us to work in conventional ways**; He values faith, patience, and spiritual service.

Imagery and Symbolism

- The "light" symbolizes knowledge, creativity, and spiritual insight, which Milton can no longer physically access due to his blindness.
- The "talent" mentioned in the poem refers to the biblical parable of talents, symbolizing one's gifts or abilities, which Milton now fears he cannot use.

Rhetorical Questioning

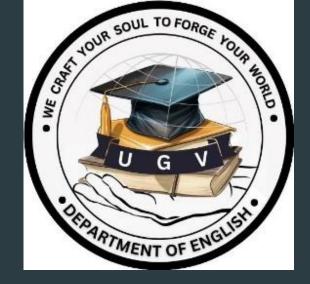
Milton begins the poem by questioning the purpose of his life after losing his sight: "When I consider how my light is spent". This question reflects his inner turmoil and doubt about his ability to serve God in the same way as before.

Resignation and Acceptance

The conclusion of the poem offers a message of **spiritual reassurance**. The speaker realizes that **God doesn't require labor or action**, but rather **faith and patience**, and that all people, including the blind, can contribute in their own ways. The poem ends with a sense of peace, acknowledging that God's will will be done regardless of human limitations.

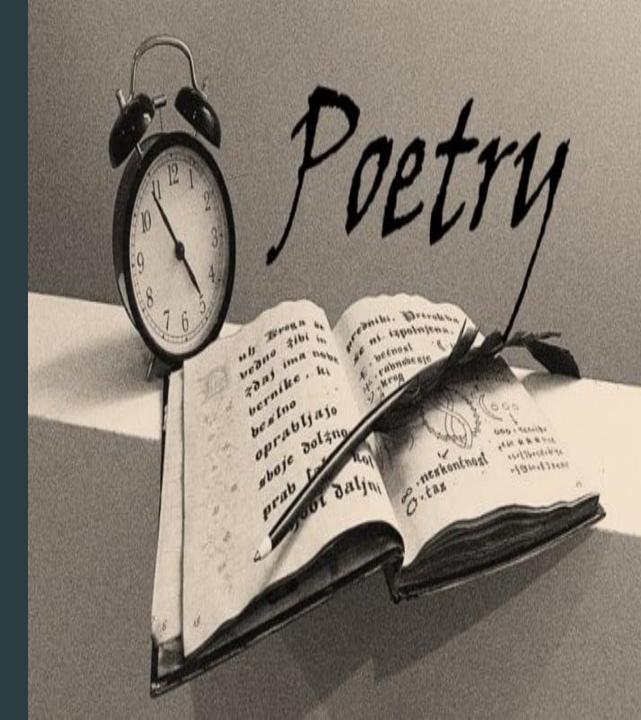
Structure and Form

The poem is a **Petrarchan sonnet** with **14 lines** divided into an **octave (8 lines)** and a **sestet (6 lines)**. The rhyme scheme is **ABBAABBA** for the octave and **CDCDCD** for the sestet, following the traditional sonnet form.

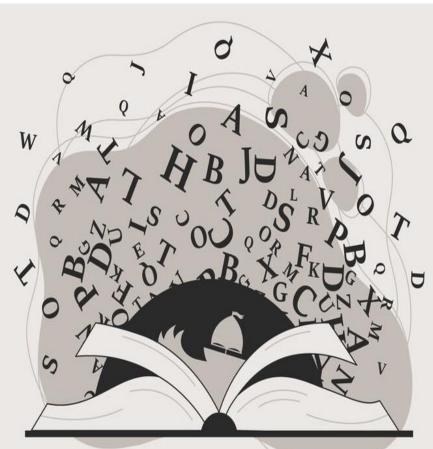


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Week-5

Slide: 47-54

William Blake

Blake's Society

Poem: The Chimney sweeper

Blake's vision

William Blake

Blake (28 November 1757 - 12 August 1827) was an English printmake painter and poet. Largely unrecognized during his lifetime, Blake is no considered a seminal figure in the history of the poetry and visual art of the Romantic Age. He saw the arts in all their forms as offering insights into the metaphysical world and his broader aims were primarily theological and philosophical.

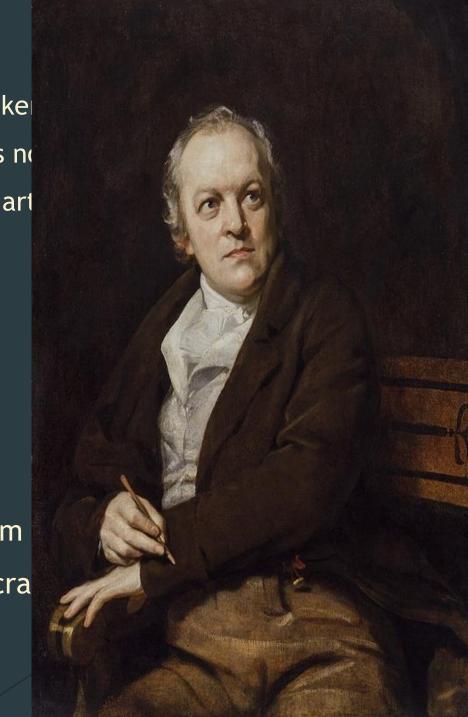
Born: November 28, 1757, Kingdom of Great Britain

Died: August 12, 1827 (age 69 years), London, United Kingdom

Influenced by: John Milton, Dante Alighieri, Mary Wollstonecra

Spouse: Catherine Blake (m. 1782-1827)

Place of burial: Bunhill Fields Burial Ground, London,



The Chimney Sweeper

A little black thing in the snow, Crying "weep! weep!" in notes of woe! "Where are thy father and mother? Say!"--"They are both gone up to the church to pray.

"Because I was happy upon the heath, And smiled among the winter's snow, They clothed me in the clothes of death, And taught me to sing the notes of woe.

"And because I am happy and dance and sing, They think they have done me no injury, And are gone to praise God and his priest and king, Who make up a heaven of our misery."



Summary

Blake's "The Chimney Sweeper" poems contrast the innocent faith of a child with the harsh realities of social injustice and religious hypocrisy. The version from Songs of Innocence offers a hopeful view of spiritual salvation, while the version from Songs of Experience reveals the darker side of this ideal, highlighting the exploitation and suffering faced by poor children in a society that fails them.

Key features

Social Critique of Child Labor

Blake addresses the harsh realities of child labor, particularly the plight of young chimney sweepers in 18th-century England. Children were often forced to work in dangerous and degrading conditions, cleaning chimneys for long hours. The poem critiques the exploitation of innocent children by a society that turns a blind eye to their suffering.

Contrasts of Innocence and Experience

Innocence: In the first poem (*"The Chimney Sweeper" from *Songs of Innocence*), the speaker (a young chimney sweeper) expresses a hopeful, almost naïve belief in a better afterlife, where their suffering will be rewarded.

Experience: The version from *Songs of Experience* presents a more cynical perspective, where the child's innocence is overshadowed by the reality of exploitation, reflecting a more disillusioned view of life.

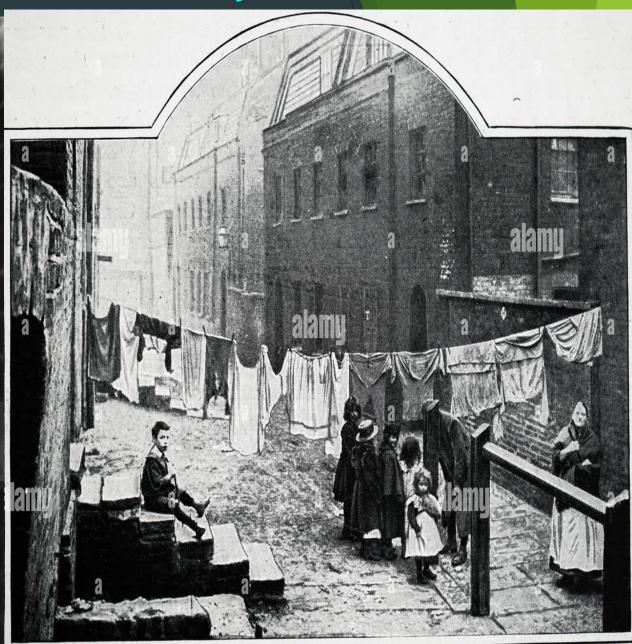
Religious Imagery and Criticism

In Songs of Innocence, the child finds solace in a vision of an angel and the idea that they will be free from their suffering in heaven, a metaphor for the promise of spiritual salvation.

In Songs of Experience, Blake critiques the false comfort that religious institutions offer to the oppressed. The child's voice in this version is more skeptical, suggesting that religious and social systems are complicit in the suffering.

Picture of Blake's Society





Mechanism of poetry

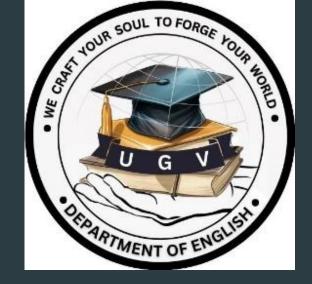
Irony and Symbolism: The imagery of the "sweep" (the child) is a symbol of innocence being tainted by society's exploitation. The children are metaphorically "swept away" by the very system that should protect them. In the Songs of Innocence version, the "angel" and the vision of a "green plain" symbolize hope and the possibility of a better life after death. In contrast, the Songs of Experience version highlights the dark side of this idealized vision and questions its reality. Tone and Mood: Innocence: The tone is relatively gentle, reflecting the child's innocent faith and the comfort offered by religious hope Experience: The tone is more cynical and despairing, emphasizing the social injustice and the failure of religious and political institutions to address the suffering of the poor.

Key features

Use of Dialogue: In both poems, Blake uses the dialogue between the child and a figure of authority (either the "angel" or a religious leader) to emphasize the contrast between innocent hope and the more experienced, jaded perspective of the adult world.

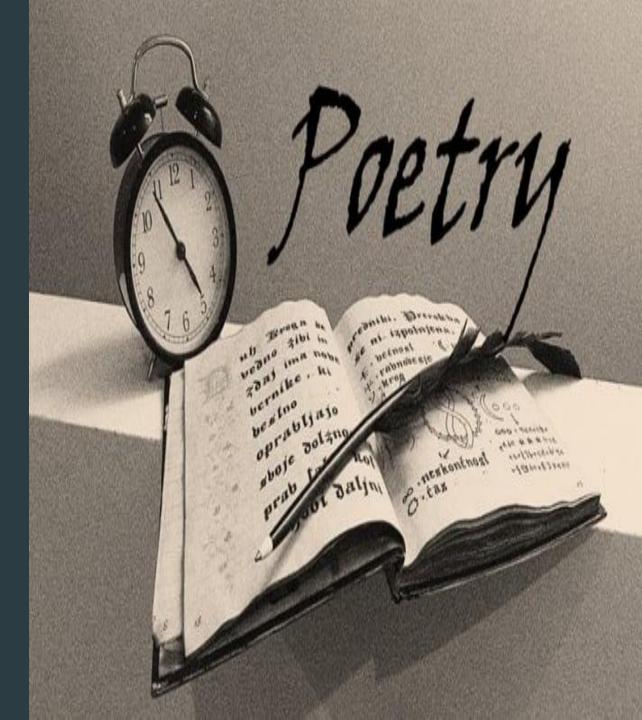
Critique of Religious Hypocrisy: In Songs of Experience, Blake's portrayal of religious figures (such as priests) is critical. He suggests that they exploit the poor and offer false promises, without addressing the real social and economic causes of suffering.

Themes of Oppression and Liberation: The poems reflect Blake's broader themes of oppression and liberation. The innocent child in Songs of Innocence represents the potential for spiritual liberation, while in Songs of Experience, the child's awakening to the harsh realities of the world represents the loss of that innocence.

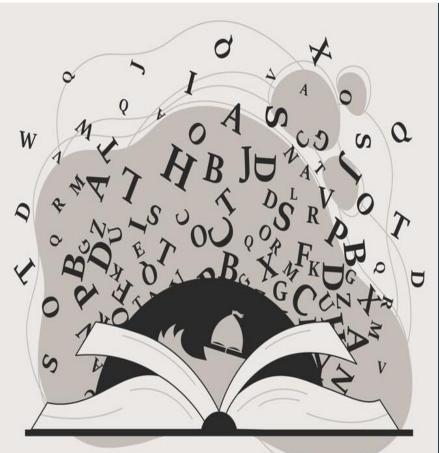


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Week-6 Slide: 57-66

William Wordsworth
I wandered Lonely as a cloud
Solitary reaper
Characteristics of Wordsworth's poetry
Wordsworth view on Nature

William Wordsworth

William Wordsworth was an English Romantic poet who, with Samuel Taylor Coleridge, helped to launch the Romantic Age in English literature with their joint publication Lyrical Ballads.

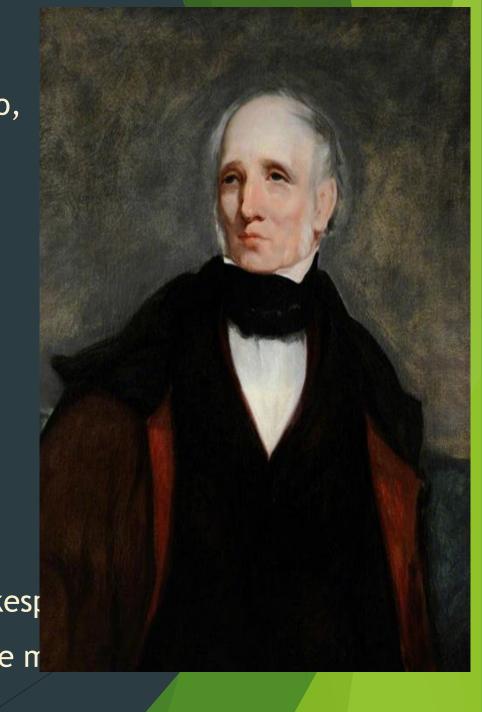
Born: April 7, 1770, Cockermouth, United Kingdom **Died:** April 23, 1850 (age 80 years), Rydal Mount and

Gardens, Rydal, United Kingdom

Influenced by: Samuel Taylor Coleridge, William Shakesp

Children: Dora Wordsworth, Thomas Wordsworth · See n

Spouse: Mary Hutchinson (m. 1802-1850)



I wandered Lonely as a Cloud

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

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

The waves beside them danced; but they Out-did the sparkling waves in glee: A poet could not but be gay, In such a jocund company: gazed—and gazed—but little thought



Analysis of the Poem

Nature and the Sublime

One of the poem's most notable features is its focus on nature. Wordsworth draws attention to the beauty and tranquility of the natural world, as seen in the image of a field of daffodils. Romantic poets like Wordsworth often saw nature as a source of inspiration, solace, and deep emotional connection.

Personification

Wordsworth personifies the daffodils, describing them as a "crowd" and a "host" that are "fluttering and dancing in the breeze." This gives the flowers a lively, almost human-like quality, emphasizing the vibrancy of nature.

Solitude and Reflection

The speaker in the poem begins by describing a sense of loneliness, but this solitude transforms into a moment of joy and reflection upon encountering the daffodils. This theme of finding comfort or inspiration in isolation is common in Romantic poetry.

Analysis of the Poem

Emotional Response

The poem highlights the speaker's emotional response to nature. Wordsworth describes how the sight of the daffodils uplifts the speaker's spirits, creating a sense of peace and a deep emotional connection with the natural world. The Romantic poets often emphasized the importance of individual feeling and emotional reaction.

Imagery

The poem is filled with vivid imagery, such as the "golden daffodils" and the "breeze" that makes them "flutter and dance." This helps create a mental picture for the reader and invites them to feel a part of the scene.

Memory and Lasting Impact

In the final stanza, the poet reflects on how the memory of the daffodils continues to uplift him, even when he's not physically near them. This suggests the lasting power of nature's beauty to inspire and provide emotional comfort over time.

Spiritual Connection

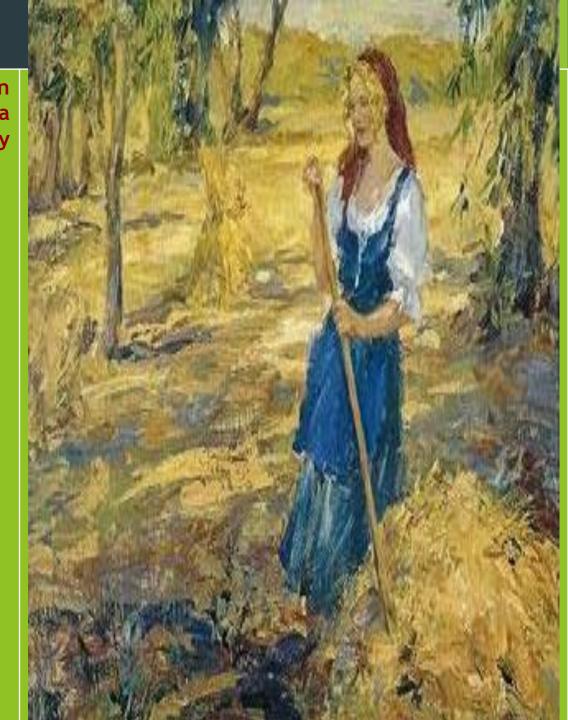
There's also a sense of spiritual or transcendental connection with nature in the poem. The daffodils not only provide aesthetic pleasure but also seem to offer a kind of deeper, almost meditative experience for the poet.

The Solitary Reaper

The Solitary Reaper is famous poem by William Wordsworth, written in 1805 and published in 1807. It's a lyrical ballad that captures a moment of beauty and emotional reflection, centering on a solitary woman singing as she works in the fields.

Behold her, single in the field,
Yon solitary Highland Lass!
Reaping and singing by herself;
Stop here, or gently pass!
Alone she cuts and binds the grain,
And sings a melancholy strain;
O listen! for the Vale profound
Is overflowing with the sound.

No Nightingale did ever chaunt
More welcome notes to weary bands
Of travellers in some shady haunt,
Among Arabian sands:
A voice so thrilling ne'er was heard
In spring-time from the Cuckoo-bird,
Breaking the silence of the seas



Will no one tell me what she sings?— Perhaps the plaintive numbers flow For old, unhappy, far-off things, And battles long ago: Or is it some more humble lay, Familiar matter of to-day? Some natural sorrow, loss, or pain, That has been, and may be again? Whate'er the theme, the Maiden sang As if her song could have no ending; I saw her singing at her work, And o'er the sickle bending;— I listened, motionless and still; And, as I mounted up the hill, The music in my heart I bore, Long after it was heard no more.



Theme of Nature and the Sublime

Like many of Wordsworth's works, *The Solitary Reaper* explores the relationship between the individual and nature. The scene takes place in the Scottish Highlands, with the reaper's song blending with the natural environment, creating a harmonious connection between human emotion and the natural world.

Solitude and Isolation

The poem centers on the figure of the solitary reaper, a woman who is alone in the field, yet her song fills the air. The theme of solitude is significant, as it mirrors the Romantic ideal of the individual being in tune with nature and finding beauty in isolation.

Imagery and Sensory Detail

Wordsworth uses rich sensory imagery to describe the scene. The reaper's song is described as "a voice so thrilling" that it seems to resonate with the landscape itself. The melody is so powerful that it transcends words and evokes a deep emotional response, even though the poet does not understand the language of the song.

Untranslatable Beauty

The speaker is moved by the reaper's song but can't understand the words. The song is compared to a nightingale's song, which symbolizes an unknown but powerful beauty. This idea of beauty that transcends understanding reflects the Romantic belief in the ineffable, or the untranslatable aspects of nature and human experience.

Reflection and Emotion

The speaker reflects on how the reaper's song lingers in his mind even after he leaves the scene, suggesting that the memory of the song and its emotional impact will stay with him forever. This reinforces the Romantic theme of memory and the enduring power of emotional experiences in nature.

Contrast and Contrast with Urban Life

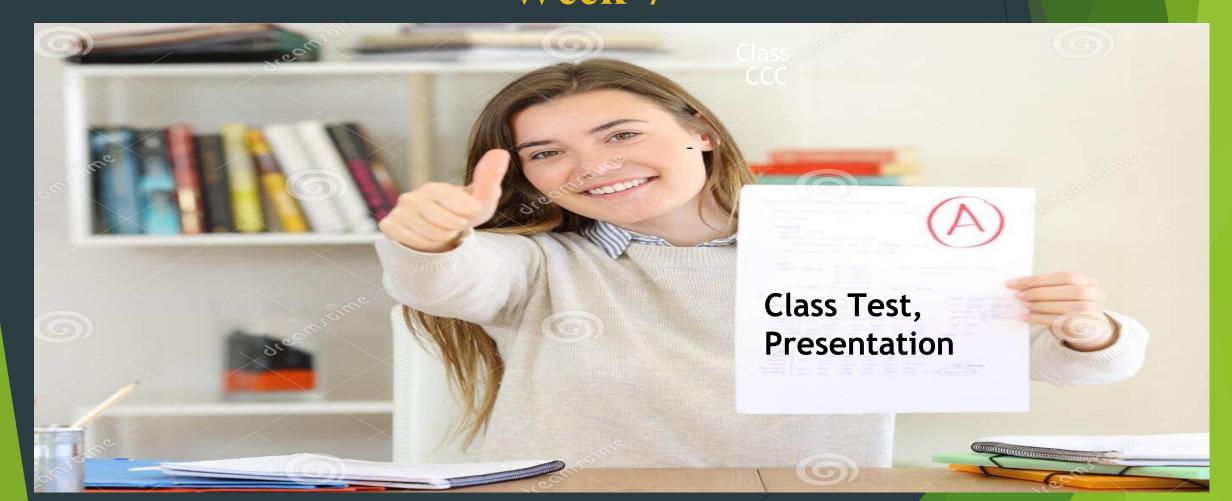
The poem emphasizes the contrast between the solitary, rural life of the reaper and the noisy, busy life of the city. The reaper's solitude and the quiet beauty of her song are portrayed as being in harmony with nature, whereas the poet's urban life is distant from this peaceful scene.

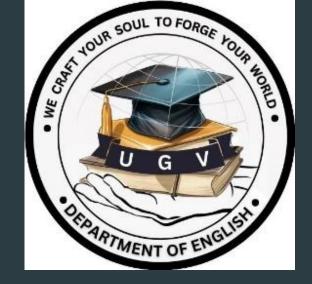
Universal Themes

The reaper's song, although not understood by the poet, is seen as a universal expression of human emotion. It's suggested that the song is about themes of loss, longing, or nature, but its true meaning remains open to interpretation. The idea that the song could touch the poet in a personal way, despite his lack of understanding, speaks to the universal nature of emotional expression.



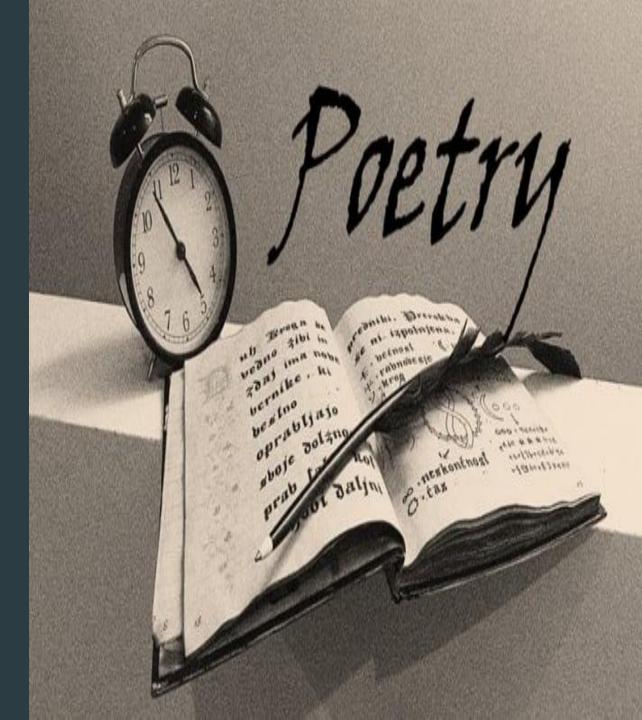
Department of English, UGV Course Title: Introduction to Poetry 4th Semester Week-7



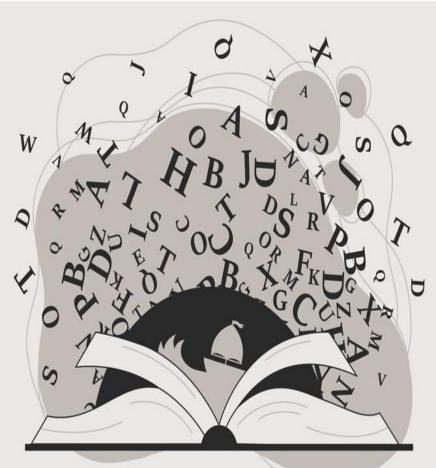


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Week-8

Slide:

70-75

John Keats
Ode to Autumn
Keats view on nature

John Keats

John Keats was an English poet of the second generation of Romantic poets, along with Lord Byron and Percy Bysshe Shelley. His poems had been in publication folless than four years when he died of tuberculosis at the age of 25.

Born: October 31, 1795, Moorgate, London,

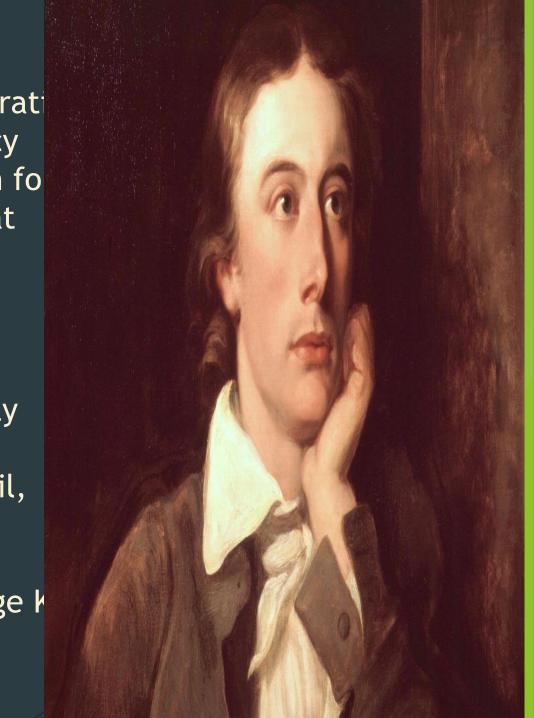
United Kingdom

Died: February 23, 1821 (age 25 years), Rome, Italy

Influenced by: John Milton, Edmund Spenser, Virgil, William Hazlitt, James Macpherson

Siblings: Thomas Keats, Frances Mary Keats, George k

Parents: Frances Jennings Keats, Thomas Keats



To Autumn by John Keats

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For summer has o'er-brimm'd their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drowsed with the fume of poppies, while thy hook
Spares the next swath and all its twined flowers:
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cider-press, with patient look,
Thou watchest the last oozings, hours by hours.

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too,-While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river sallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-crickets sing; and now with treble soft
The redbreast whistles from a garden-croft,
And gathering swallows twitter in the skies.



alamy

Seasonal Imagery and Symbolism

The poem is deeply focused on autumn as a season, using rich imagery to portray the abundance, ripeness, and ultimate decay of the harvest. Autumn symbolizes the transition from life to death and the inevitability of change, which is a central theme.

Nature's Cycle and the Passage of Time

Autumn is depicted as a time of fulfillment and maturity. Keats emphasizes the natural cycle—growth, ripening, and eventual decay—suggesting that time is inevitable and unstoppable. The image of autumn evokes a sense of both celebration and melancholy.

Rich, Sensory Descriptions

Keats uses vivid, sensory language to bring autumn to life. The sights, sounds, and smells of the season are described in detail, such as the "soft-dying day" and the "mellow fruitfulness." This creates a lush, almost tactile experience for the

Analysis of the poem

Celebration of Harves The first stanza celebrates the bounty of autumn, particularly the harvest. There are references to ripe fruit, full fields, and the work of gathering the crops. This celebration connects with themes of abundance, ripeness, and the joys of the natural world.

Melancholy and Impermanence

While the first stanza celebrates the harvest, the second and third stanzas turn towards the inevitable decline. Autumn, while beautiful, is also a reminder of death and the fading of life, leading to a bittersweet reflection on impermanence.

Personification of Autumn

Autumn is personified as a figure who is active in the fields, both as a harvester and as one who "sits" and "listens." This gives the season a human-like quality, making it both part of nature and yet distinct from it.

Key aspects

Contemplation of Mortality

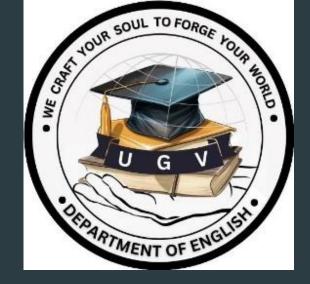
As autumn moves towards winter, it suggests the passage of life towards death. The poem can be seen as a metaphor for Keats' own preoccupation with mortality, especially given the poet's personal struggles with illness and the awareness of his early death.

Music and Sound

The poem contains many references to sound, such as the "wail" of the wind and the music of the "maturing sun." These musical references create an auditory layer to the seasonal and emotional aspects of the poem, blending nature with human-like sounds.

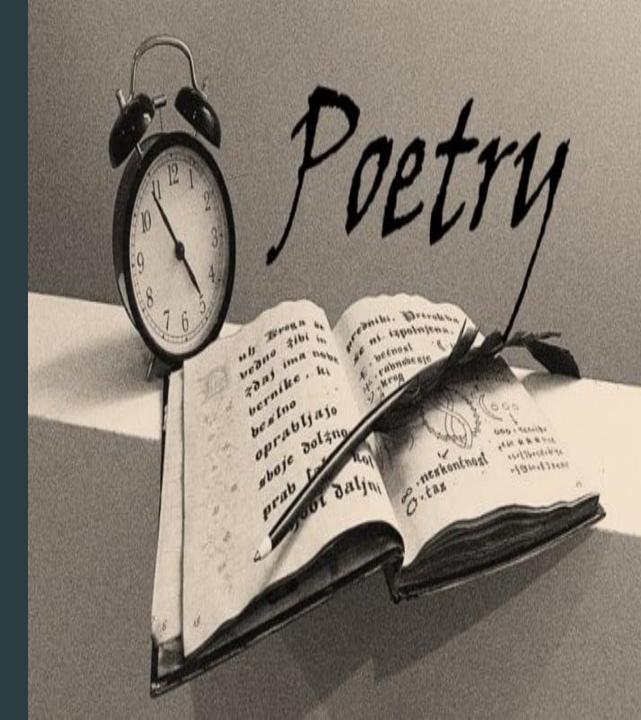
Contrast with Spring

Autumn in this poem is often set in contrast to spring. While spring is traditionally associated with renewal and growth, autumn brings a sense of completion and finality, marking a shift from the early life cycle to the later stages.

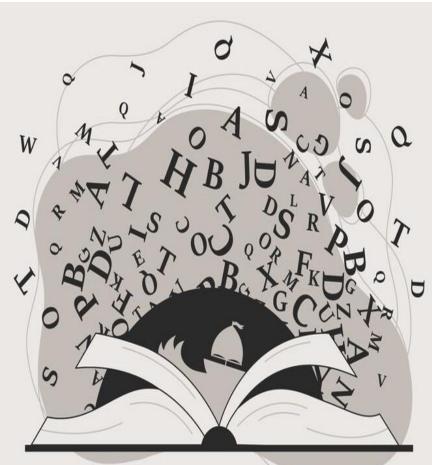


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Week-9

Slide: 78-88

Feature of victorian age

Alfred Tennyson and his poetry

Poem: Ulysses

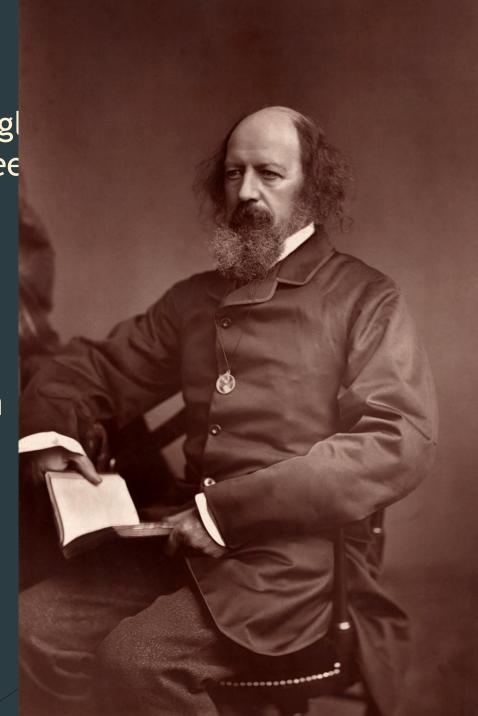
Victorian Compromise

Victoreal ideals in his poetry

Alfred Tennyson

Alfred Tennyson, 1st Baron Tennyson, FRS, was an Engl poet. He was the Poet Laureate during much of Quee Victoria's reign. In 1829, Tennyson was awarded the Chancellor's Gold Medal at Cambridge for one of his first pieces, "Timbuktu".

Born: August 6, 1809, Somersby, United Kingdom Died: October 6, 1892 (age 83 years), Lurgashall, United Kingdom Influenced by: John Keats, William Shakespeare, Thomas Malory · See more Plays: Beckett, The Foresters Spouse: Emily, Lady Tennyson (m. 1850-1892)

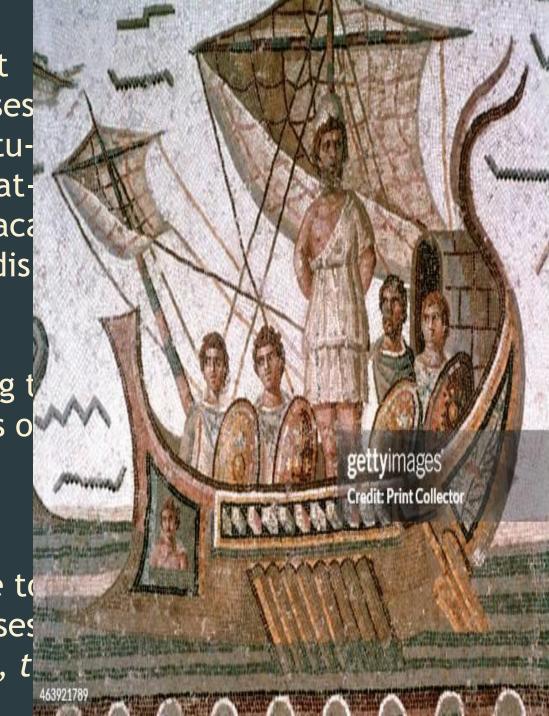


Ulysses

Tennyson's *Ulysses* is a dramatic monologue that presents the reflections of the aging hero, Ulysses (Odysseus), as he contemplates his life after returning home from his legendary adventures. Dissatisfied with the monotony of domestic life in Ithaca Ulysses yearns for the thrill of exploration and discovery.

He resolves to leave the responsibilities of ruling this capable son, Telemachus, while he embarks one final journey with his loyal mariners.

The poem celebrates the spirit of adventure, the pursuit of knowledge, and the human desire to live life fully, even in old age. It ends with Ulysses stirring declaration of perseverance: "To strive, to seek, to find, and not to vield."



Key Issues:

The tension between duty and personal fulfillment.

The unquenchable human thirst for exploration and purpose.

The resilience and dignity of the human spirit in the face of aging and mortality.

The restless human spirit and the need for purpose.

The tension between age and ambition. The pursuit of knowledge and adventure as a metaphor for life's journey.

'Ulysses' - Key Takeaways

Alfred, Lord Tennyson wrote 'Ulysses' in 1833, at the age of 33. He penned the poem shortly after his beloved friend passed away and as he was caring for his mother and eight siblings after the death of his father two years prior.

The poem is a dramatic monologue from the perspective of Ulysses, the ancient Greek hero in Homer's epic poem the *Odyssey*.

'Ulysses' mostly employs blank verse, but has occasional interruptions in meter, which often mirror what Ulysses is feeling.

'Ulysses' - Key Takeaways

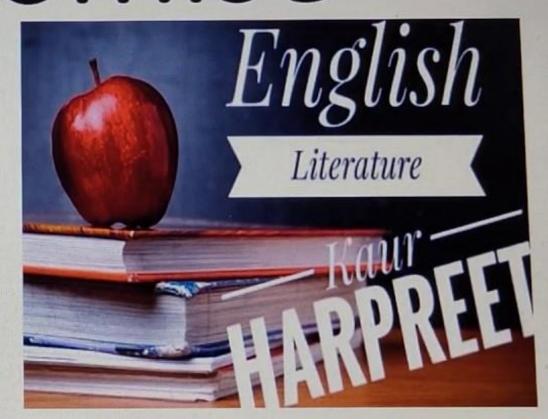
The poem's central tension is between Ulysses's old age and his burning desire for perpetual sea-faring.

'Ulysses' uses literary devices such as metaphor, contrast, and diction to convey the speaker's yearning for meaning and adventure in his life.

'Ulysses' incorporates themes of the unchangeable <u>nature</u> of one's identity and the pursuit of a full life.

Victorian Compromise

Science and Religion
Royalism and Democracy
Rich and Poor
Romanticism and Realism



Focus on Victorian Themes: Industrialization and Progress: Tennyson's poetry often grapples with the rapid industrial and scientific advancements of the Victorian era. For instance, he reflects on the clash between traditional values and modernity in poems like *Locksley Hall*.

Faith and Doubt: The Victorian period saw a crisis of faith due to scientific discoveries (e.g., Darwin's theory of evolution). Tennyson's *In Memoriam A.H.H.* explores grief, the existence of God, and the conflict between faith and skepticism.

Melancholy and Loss: Tennyson's poetry frequently deals with themes of loss and mortality, reflecting the personal and societal challenges of the age. His elegiac works, such as *In Memoriam A.H.H.*, mourn the death of his close friend Arthur Hallam and examine universal themes of grief and consolation.

Moral and Social Concerns: Tennyson's works often reflect Victorian moral ideals, including duty, honor, and perseverance. For example, *The Charge of the Light Brigade* celebrates courage and duty, even in the face of disaster, reflecting the Victorian ideal of heroism.

Romantic Influence: While a Victorian poet, Tennyson was deeply influenced by the Romantic poets, particularly Wordsworth and Keats. This influence is evident in his love of nature, his emotional depth, and his focus on the individual's experience.

Mythology and Legend: Tennyson frequently drew upon classical and medieval myths and legends. Poems like *Ulysses*, *Idylls of the King*, and *The Lady of Shalott* use mythological and Arthurian themes to explore timeless human concerns, such as heroism, fate, and the quest for meaning.

Musical Language and Imagery: Tennyson's poetry is renowned for its lyrical beauty and vivid imagery. His mastery of sound and rhythm is evident in works like *The Lotus-Eaters* and *Break*, *Break*, *Break*. He captures both the external beauty of the world and the internal emotional landscape.

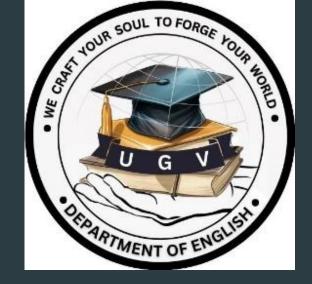
Role as Poet Laureate: As Poet Laureate of Britain (1850-1892), Tennyson was the voice of the Victorian age. He composed poems to commemorate public events and celebrated the values of the time, such as nationalism and loyalty to the monarchy (Ode on the Death of the Duke of Wellington).:

search for stability and meaning.

Exploration of Human Psychology: Tennyson delves into the inner lives of his characters, reflecting the Victorian fascination with human psychology and introspection. Poems like *Ulysses* explore the restless mind and the desire for purpose and fulfillment.

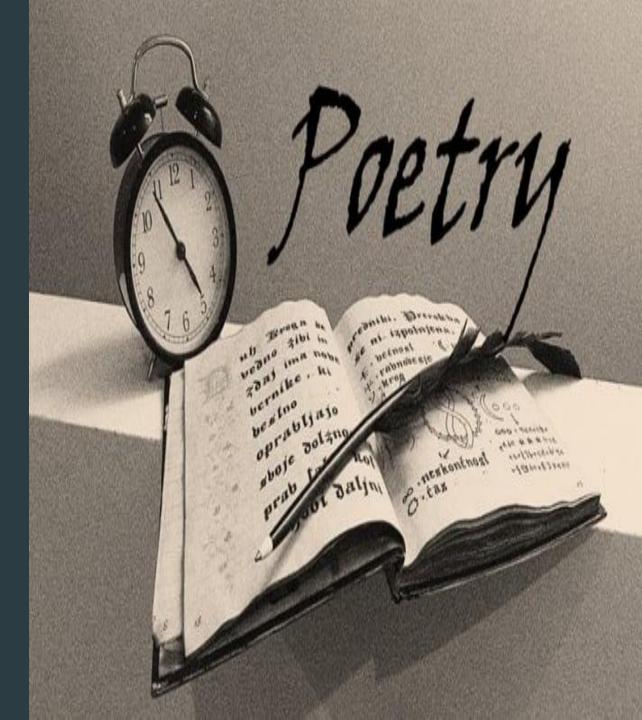
Exploration of Gender and Social Roles: Tennyson's works often reflect the rigid gender roles of Victorian society, but they also critique them subtly. For instance, *The Princess* explores the role of women in society and education, a significant topic during the Victorian era.

Legacy as a Representative of the Age: Tennyson's works are emblematic of Victorian ideals, struggles, and achievements. His poetry captures the spirit of an era that grappled with rapid change, uncertainty, and the search for stability and meaning.

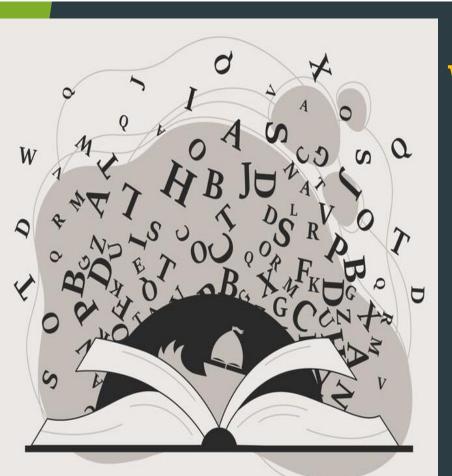


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Week-10 Slide: 90-100

Feature of Modern society
Feature of Modern poetry
W B Yeats
The Second Coming
Yeats's vision

William Butler Yeats

Yeats was an Irish poet, dramatist and writer, and one of the foremost figures of 20th-century literature. He was a driving force behind the Irish Literary Revival, and along with Lady Gregory founded the Abbey Theatre, serving as its chief during its early years.

Born: June 13, 1865, Sandymount, Dublin, Ireland **Died:** January 28, 1939 (age 73 years), Roquebrune-Cap-Martin, France

Spouse: Georgiana Hyde-Lees (m. 1917-1939) Influenced by: T. S. Eliot, John Keats, William Wordsworth •



Guernica: Scenario of Modern Society by Pablo Picasso



The Second Coming

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

Are full of passionate intensity.

worst



Surely some revelation is at hand; Surely the Second Coming is at hand. The Second Coming! Hardly are those words out

When a vast image out of *Spiritus Mundi*Troubles my sight: somewhere in sands of the desert

A shape with lion body and the head of a man, A gaze blank and pitiless as the sun, Is moving its slow thighs, while all about it Reel shadows of the indignant desert birds. The darkness drops again; but now I know That twenty centuries of stony sleep Were vexed to nightmare by a rocking cradle, And what rough beast, its hour come round at last,

Slouches towards Bethlehem to be born?

Summary

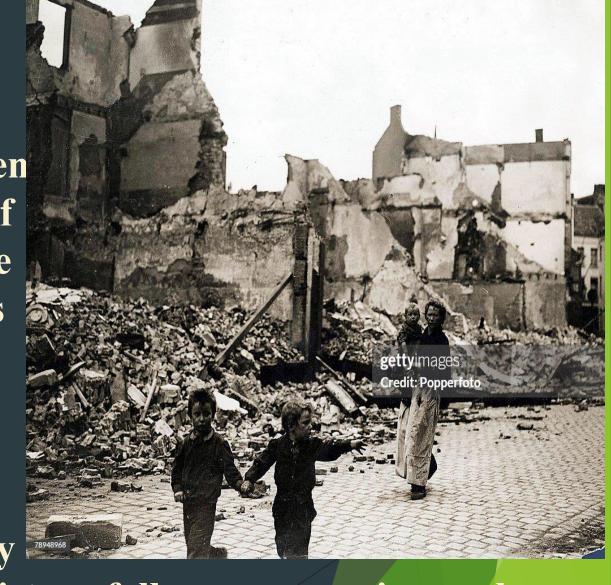
The speaker describes a nightmarish scene: the falcon, turning in a widening "gyre" (spiral), cannot hear the falconer; "Things fall apart; the center cannot hold"; anarchy is loosed upon the world; "The blood-dimmed tide is loosed, and everywhere / The ceremony of innocence is drowned." The best people, the speaker says, lack all conviction, but the worst "are full of passionate intensity."

Surely, the speaker asserts, the world is near a revelation; "Surely the Second Coming is at hand." No sooner does he think of "the Second Coming," then he is troubled by "a vast image of the *Spiritus Mundi*, or the collective spirit of mankind: somewhere in the desert, a giant sphinx ("A shape with lion body and the head of a man, / A gaze as blank and pitiless as the sun") is moving, while the shadows of desert birds reel about it.

The darkness drops again over the speaker's sight, but he knows that the sphinx's twenty centuries of "stony sleep" have been made a nightmare by the motions of "a rocking cradle." And what "rough beast," he wonders, "its hour come round at

Historical and Cultural Context of Second coming

Post-World War I Atmosphere: Written in 1919, the poem captures the sense of disillusionment and chaos following the destruction of World War I. It reflects Yeats's anxiety about the state of the world.



Cyclical View of History: Influenced by 79,4896

his theory of "gyres," Yeats believed history follows a recurring cycle, with one era ending and another beginning. The poem suggests that the Christian era is closing, giving way to a new, darker age.

Second coming: Themes

Chaos and Disorder: The opening lines depict a world spinning out of control: "Things fall apart; the center cannot hold.

"Violence and Destruction: Yeats predicts a future dominated by anarchy and bloodshed, symbolized by "mere anarchy... loosed upon the world.

"Spiritual Crisis: The "Second Coming," traditionally associated with Christ, is reimagined as the arrival of something ominous, signaling a loss of moral and spiritual order.

Inevitability of Change: The poem emphasizes the inevitability of historical shifts, often accompanied by upheaval and destruction.

Symbolism

The Falcon and Falconer: The opening image of the falcon losing contact with the falconer symbolizes the breakdown of order, control, and traditional authority.

The Gyre: Representing Yeats's theory of historical cycles, the widening gyre suggests growing chaos and the end of an era.

The Beast: The "rough beast" slouching toward Bethlehem is a powerful and ambiguous symbol, often interpreted as a representation of a new, terrifying age or the Antichrist.

Religious Allusions

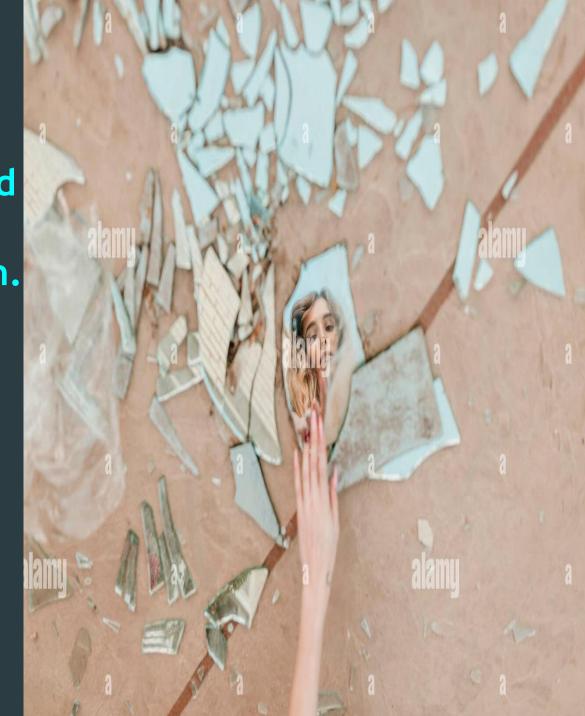
The Second Coming: While the title references the biblical return of Christ, Yeats subverts the traditional interpretation, presenting it as a terrifying and destructive event rather than a hopeful one.

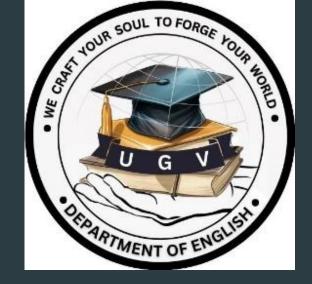
Apocalyptic Imagery: The poem draws heavily on Christian eschatology, reimagining the apocalypse as a moment of profound transformation and dread.

Defragmentation of self in modern literature

How individuals reconstruct fragmented identities in the face of societal, psychological, or cultural disintegration.

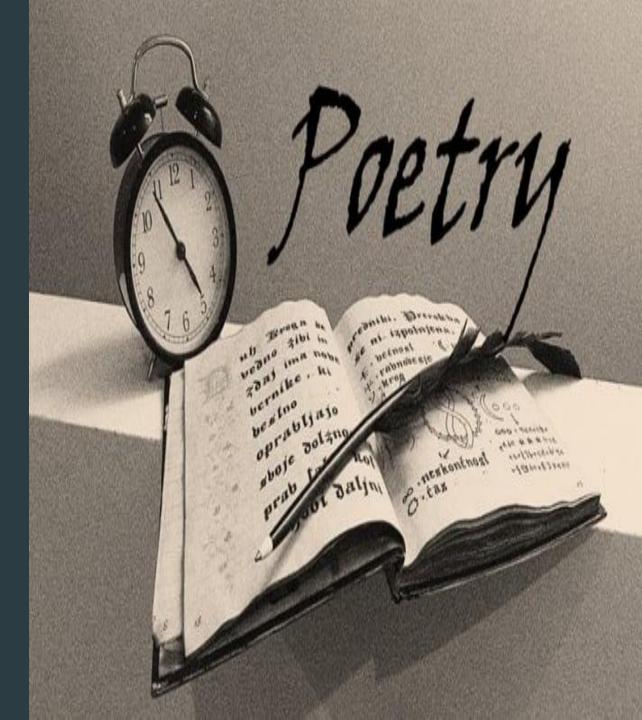
This concept resonates with the struggles of alienation, existential crises, and identity confusion often portrayed in modern and postmodern narratives.



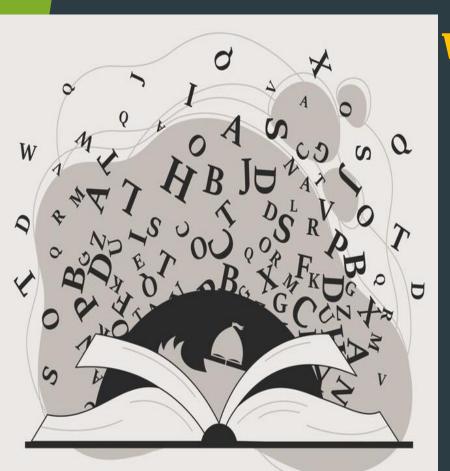


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Week-11 Slide: 103-115

American Poetry

Sylvia Plath

Poem: Daddy

Sylvia's Psychology

Plath as a confessional poet

Born in 1932 to middle class parents in Jamai Plain, Massachusetts.

Sylvia Plath published her first poem at the a of eight. A sensitive person who tended to be a bit of a perfectionist she was what many would consider a model daughter and student - popular, a straight A student, alway winning the best prizes.

She won a scholarship to Smith College in 1950 and even then she had enviable list of publications. While at Smith swrote over four hundred poems.



Sylvia Plath

In the winter if 1962-63, one of the coldest in centuries, Sylvia lived in a small flat in London, with her two children, ill with the flu and nearly broke.

The difficulties in her life need to reinforce her need to write and she often worked between four and eight a.m., before the children awoke. She would sometimes finish a poem a day.

In her last works it seems as though some deeper and more powerful self had grabbed control of her. In those poems death is given a cruel, physical allure and psychic pain becomes almost tactile.



Poem: Daddy

You do not do, you do not do
Any more, black shoe
In which I have lived like a foot
For thirty years, poor and white,
Barely daring to breathe or Achoo.

Daddy, I have had to kill you. You died before I had time—— Marble-heavy, a bag full of God, Ghastly statue with one gray toe Big as a Frisco seal

And a head in the freakish Atlantic Where it pours bean green over blue In the waters off beautiful Nauset. I used to pray to recover you. Ach, du.

In the German tongue, in the Polish town
Scraped flat by the roller
Of wars, wars, wars.
But the name of the town is common.
My Polack friend

Poem: Daddy

of wars, wars. But the name of the town is common. My Polack friend

Says there are a dozen or two. So I never could tell where you Put your foot, your root, I never could talk to you. The tongue stuck in my jaw.

It stuck in a barb wire snare.
Ich, ich, ich,
I could hardly speak.
I thought every German was you.
And the language obscene

An engine, an engine Chuffing me off like a Jew. A Jew to Dachau, Auschwitz, Belsen. I began to talk like a Jew. I think I may well be a Jew.

The snows of the Tyrol, the clear beer of vienna Are not very pure or true. With my gipsy ancestress and my weird luck And my Taroc pack and my Taroc pack I may be a bit of a Jew. I have always been scared of you, With your Luftwaffe, your gobbledygoo. And your neat mustache And your Aryan eye, bright blue. Panzer-man, panzer-man, O You——

But they pulled me out of the sack,
And they stuck me together with glue.
And then I knew what to do.
I made a model of you,
A man in black with a Meinkampf look

Poem: Daddy

Not God but a swastika So black no sky could squeak through.

Every woman adores a Fascist, The boot in the face, the brute Brute heart of a brute like you.

You stand at the blackboard, daddy, In the picture I have of you, A cleft in your chin instead of your foot

But no less a devil for that, no not Any less the black man who

Bit my pretty red heart in two.
I was ten when they buried you.
At twenty I tried to die
And get back, back, back to you.
I thought even the bones would do.

And I said I do, I do.
So daddy, I'm finally through.
The black telephone's off at the root,
The voices just can't worm through.
If I've killed one man, I've killed two-



Analysis of Sylvia Plath's 'Daddy'

'Daddy' is undoubtedly Sylvia Plath's most widely studied poem, and it is probably her most famous too. It is also her most controversial. But is 'Daddy' a searingly honest exploration of Plath's own relationship with her father, or something closer to the dramatic monologue in which an invented speaker talks to us about *her* father?

Similarly, is 'Daddy' a serious, tragic, and heartfelt poem about a daughter's troubled attitudes to her dead father, or is it a work of dark comedy? Many readers may opt for the first assessment of Plath's poem, but in doing so, they would disagree with Plath herself as to the meaning of her poem.

Analysis of Sylvia Plath's 'Daddy'

Let's take a closer look at this difficult and surprising poem, first by summarising its content and then by turning to an analysis of its broader meaning. Plath wrote 'Daddy' in a single day, on 12 October 1962, just four months before she took her own life.

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Analysis of Sylvia Plath's 'Daddy'

In many ways, Plath's 'Daddy' can best be understood as a poem about somebody struggling to come to terms with infant trauma. This is Tim Kendall's interpretation of the poem in his insightful study of Plath, in which he links the poem to Plath's interest in the psychoanalytic theories of Sigmund Freud.

As Kendall points out, the poem's title ('Daddy', not 'Dad' or the more formal 'Father'), as well as its repeated use of simple, babyish 'oo' rhymes, suggest a speaker who has reverted to - or perhaps never successfully moved beyond - an infantile understanding of her father. (The form of the poem is, like many of Plath's mature poems, a balance between formal restraint and something freer: all stanzas contain five lines and those 'oo' sounds permeate the poem throughout, but there is no fixed rhyme scheme beyond this.)

Analysis of Sylvia Plath's 'Daddy'

He links the poem to Freud's account, in his Beyond the Pleasure Principle, of the 'fort-da' game in which an young child throws a cotton reel outside of his cot and yells 'fort' ('gone' in German), whereupon the child's mother retrieves it for him and the child says 'da!' ('there!' in German; 'da', of course, is also the beginnings of 'daddy').

Inscribed within this game is what Freud identifies as the compulsion to repeat: a habit which involves doing the same thing over and over again, and which Freud links to the death drive, or compulsion to annihilate oneself. The biographical links with Plath here are too obvious to need spelling out, and 'Daddy', we should note, is a poem containing many repetitions.

It is also, in Kendall's words, a poem containing 'transgressive humour': he cites the poet Anne Stevenson, who reports Plath reading aloud 'Daddy' to a friend, whereupon both women fell about with laughter. Indeed, Plath herself categorised 'Daddy', somewhat surprisingly, as 'light verse'.

Key Themes Of Daddy

Oppression and Power Dynamics:

The speaker portrays her father as a dominating and oppressive figure, likening him to a Nazi and herself to a victim, invoking Holocaust imagery.

This dynamic extends to her relationships with men, particularly her husband, reflecting themes of patriarchy and control.

Grief and Loss:

The poem addresses the speaker's unresolved feelings about her father's death when she was a child. This loss leaves her haunted and unable to move past her grief.

Rebellion and Liberation: The speaker ultimately breaks free from her father's psychological hold, declaring, "Daddy, daddy, you bastard, I'm through." This marks a moment of catharsis



Imagery and Symbolism

Nazi and Holocaust Imagery: The speaker compares her father to a Nazi and herself to a Jew, emphasizing his tyranny and her victimhood. The Father as a Colossus: He is depicted as an overwhelming figure, impossible to overcome, symbolizing unresolved trauma. The Vampire Husband: The poem equates the speaker's father and husband, suggesting a pattern of toxic male relationships. "Daddy" is a powerful and haunting poem that delves

into Plath's complex emotions about her father and patriarchal oppression. Its provocative imagery and raw honesty make it a cornerstone of confessional poetry.



Plath as Confessional Poet

Sylvia Plath is often categorised as one of the <u>Confessional Poets</u>, along with fellow American poets Robert Lowell (from whose writing classes she learnt so much), Anne Sexton, and W. D. Snodgrass. Confessional poetry often explores or unearths the role that trauma in early childhood has played in forming, and wounding, the adult poet, who is often beset by dark thoughts and family struggles.

But in some ways, 'Daddy' - probably Plath's best-known and certainly most widely studied poem - offers an object lesson in why the 'confessional' label is too narrow and restrictive for Plath's work. This is something Philip Larkin understood, when reviewing Plath's poetry and identifying a 'jauntily impersonal' tone to much of her writing.

Plath as Confessional Poet

As Plath herself said in the prefatory note she added to the poem when recording it, 'Daddy' is about a woman, but although the woman shares some features with Plath herself (a German father), other elements - such as that father being a Nazi and the speaker's mother being Jewish - are clearly fictional and do not relate to Plath's own life.

We might then analyse 'Daddy', following Tim Kendall's own suggestion, as a kind of hybrid of the traditional lyric poem and the <u>dramatic monologue</u>. In the latter, an invented speaker, who is not the poet herself, speaks to us, their audience; the speaker of 'Daddy' is a fictional persona who nevertheless shares much with Plath herself, but who does not share everything with her.

1. Who was Sylvia Plath?

Sylvia Plath was an American poet and writer who lived from 1932 to 1963. She is famous for her powerful poems and her novel, "The Bell Jar".

2. What topics does Sylvia Plath write about?

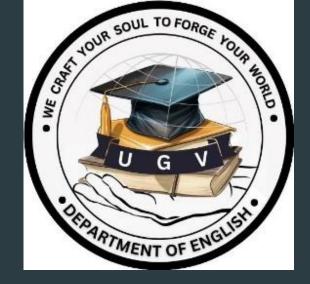
Sylvia Plath's poems often talk about personal feelings, mental health, and struggles with identity. She wrote about her own experiences and emotions.

3. Why are Sylvia Plath's poems important?

Sylvia Plath's poems are important because they offer a deep and personal look into her feelings and struggles. Her unique way of writing has inspired many people and changed how poetry is viewed.

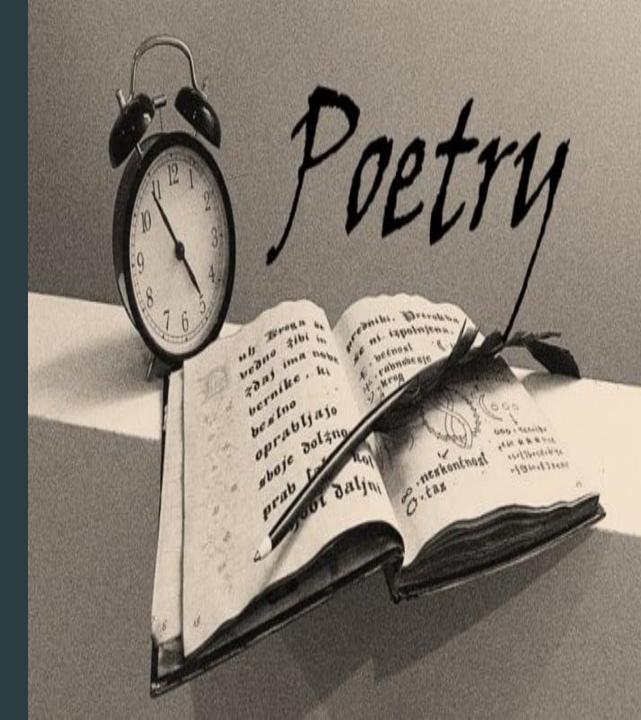
4. How did Sylvia Plath's life affect her poems?

Sylvia Plath's own life, including her struggles with mental health and her personal relationships, deeply influenced her poems. Her work reflects her personal experiences and emotions.

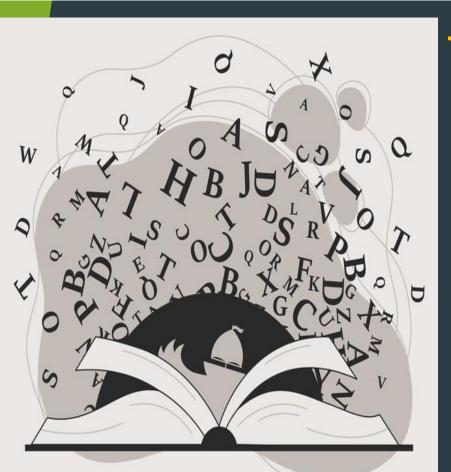


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Week-12

Slide: 116-121

Robert Frost:

Stopping by woods in snowy evening Frost Philosophy

Robert Lee Frost

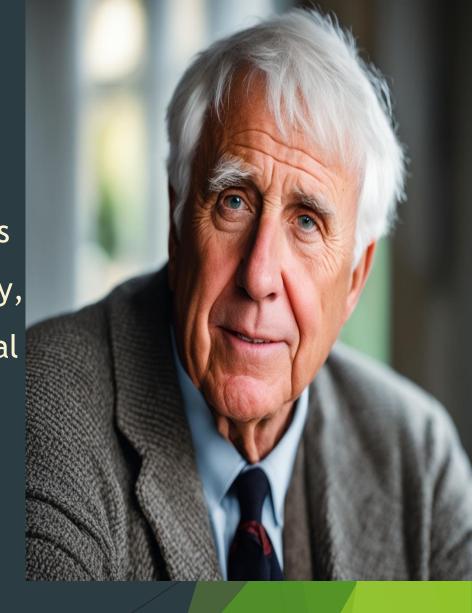
He was an American poet. Known for his realistic depictions of rural life and his command of American colloquial speech, Frost frequently wrote about settings from rural life in New England in the early 20th century, using them to examine complex social and philosophical themes.

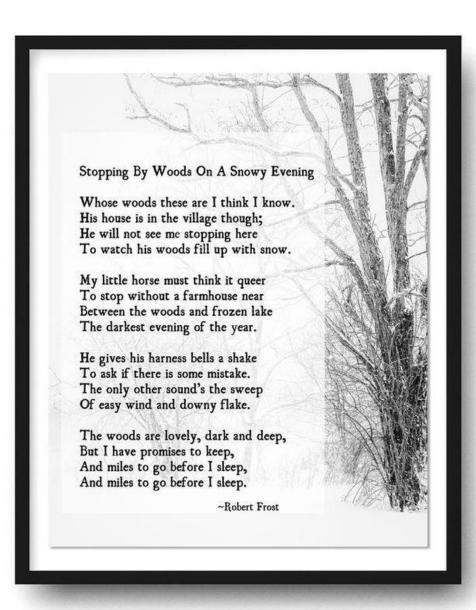
Born: March 26, 1874, San Francisco, California, USA

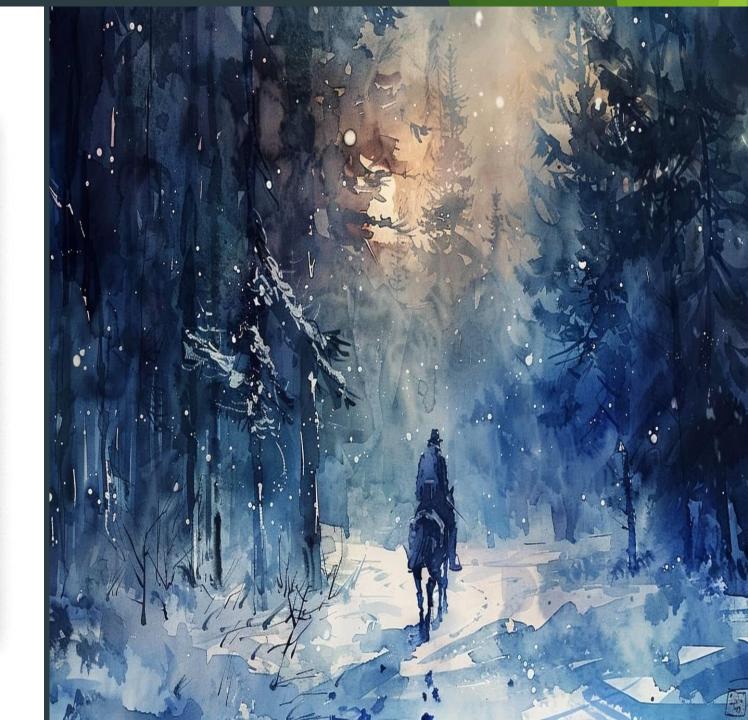
Died: January 29, 1963, Boston, USA

Influenced by: William Wordsworth, John Keats ·

Education: Harvard University (1897-1899), Lawrence High School, Dartmouth College







Stopping by Woods on a Snowy Evening

Robert Frost's "Stopping by Woods on a Snowy Evening" is a short yet profound poem that captures the beauty of nature, the allure of solitude, and the responsibilities of life. Written in 1922, it is one of Frost's most beloved works, admired for its simplicity and depth. This poem " is a meditation on life's balance between the allure of peace and solitude and the call of responsibility. It's quiet beauty and profound simplicity make it timeless.

Themes: Nature's Beauty and Solitude: The woods symbolize nature's quiet, peaceful allure, contrasting with the demands of human life. The speaker finds solace and admiration in the tranquil, snowy scene.

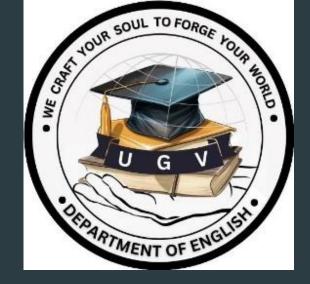
The Journey: The speaker's journey reflects life itself, with its responsibilities and inevitable progression.

Duty and Responsibility: The speaker acknowledges the pull of obligations ("promises to keep"), reminding us of the balance between enjoying life's quiet moments and fulfilling responsibilities.

Life and Mortality: The dark, still woods can be seen as a metaphor for death or eternal rest. The speaker is tempted by the peacefulness but chooses to return to life's journey

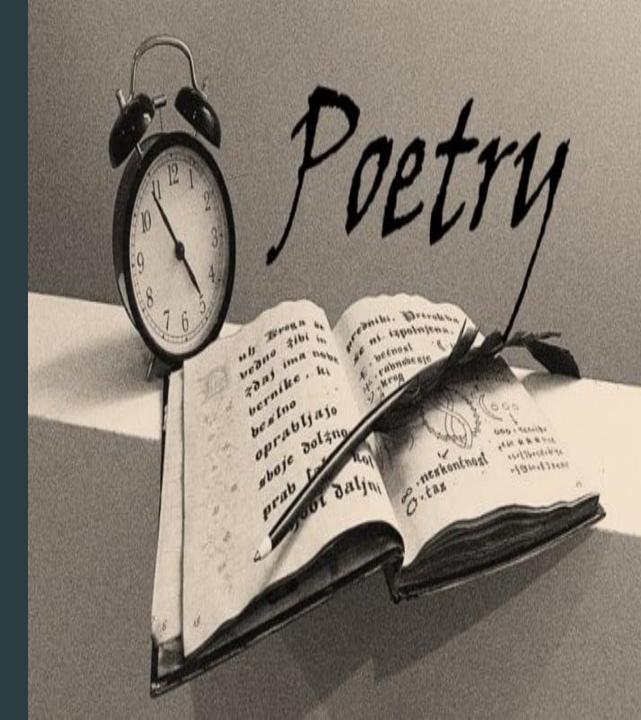
Symbolism

The Woods: Represent the allure of escape, solitude, or even death. They are "lovely, dark, and deep," evoking both beauty and mystery. Snow: Suggests purity, silence, and stillness, emphasizing the neditative tone of the poem.

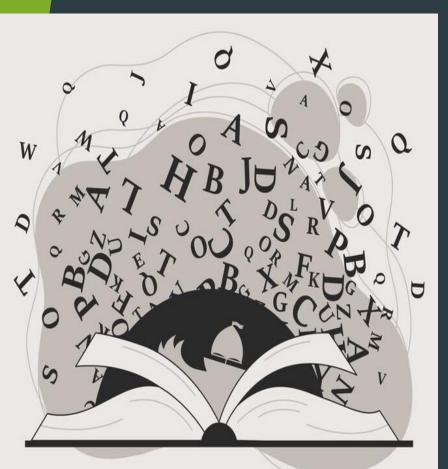


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Week-13 128

Slide: 122-

Walt Whitman: I Hear America Singing

Walter Whitman Jr.

He was an American poet, essayist, and journalist; he also wrote two novels. He is considered one of the most influential poets in American literature.

Whitman incorporated both transcendentalism and realism in his writings and is often called the father of free verse.

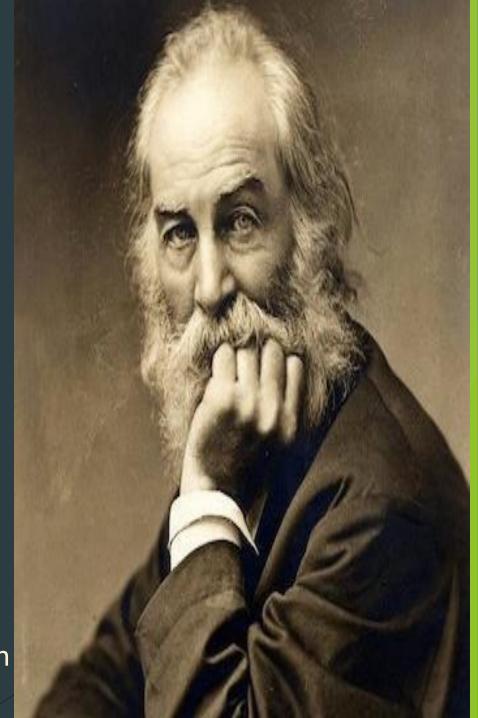
Born: May 31, 1819, West Hills, New York, United States

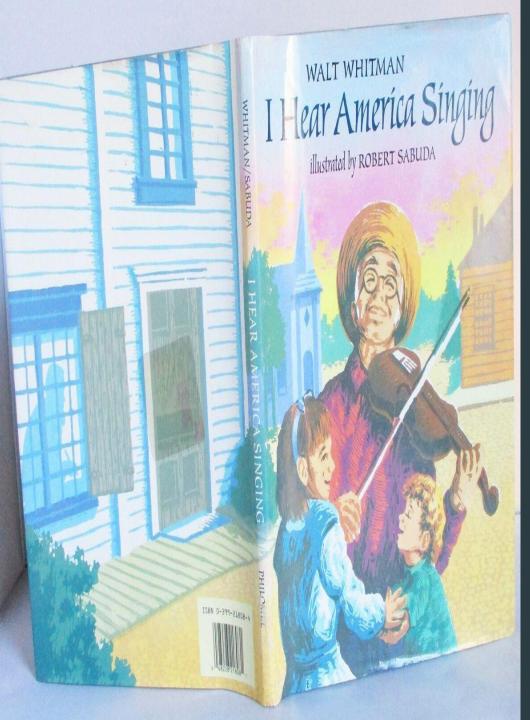
Died: March 26, 1892 (age 72 years), New Jersey, USA

Influenced by: Ralph Waldo Emerson, Abraham Lincoln ·

Siblings: George Washington Whitman, Mary Elizabeth Whitman

Parents: Louisa Van Velsor Whitman, Walter Whitman, Sr.





I hear America singing, the varied carols I hear, Those of mechanics, each one singing his as it should be blithe and strong,

The carpenter singing his as he measures his plank or beam.

The mason singing his as he makes ready for work, or leaves off work,

The boatman singing what belongs to him in his boat, the deckhand singing on the steamboat deck,

The shoemaker singing as he sits on his bench, the hatter singing as he stands,

The wood-cutter's song, the ploughboy's on his way in the morning, or at noon intermission or at sundown, The delicious singing of the mother, or of the young wife

The delicious singing of the mother, or of the young wife at work, or of the girl sewing or washing, Each singing what belongs to him or her and to none else,

Each singing what belongs to him or her and to none else, The day what belongs to the day—at night the party of young fellows, robust, friendly,

Singing with open mouths their strong melodious songs.

Themes: I hear America singing

Walt Whitman's "I Hear America Singing" is a celebration of individuality, labor, and unity in 19th-century America. It is part of his groundbreaking collection *Leaves* of Grass and reflects his democratic ideals and appreciation of everyday people.

Celebration of Everyday Work:

The poem honors the diverse contributions of workers, from carpenters to mechanics, shoemakers, and mothers, emphasizing the dignity of labor. Each profession is depicted as an essential thread in the fabric of America.

Individuality and Joy:

Each worker sings their own unique song, symbolizing individual identity and pride in their labor. The emphasis on singing reflects joy, creativity, and fulfillment.

Unity in Diversity:

The collective "song" of America is formed by the distinct voices of its people, suggesting harmony through diversity. Whitman highlights how different roles contribute to the shared identity of the nation.

Analysis of 'I Hear America Singing'

'I Hear America Singing' sees Whitman celebrating the various 'carols' or songs he hears his fellow Americans singing as they go about the work: the mechanics, the carpenter, the mason, the boatman, the deckhand, the shoemaker, the hatter, the wood-cutter, the ploughboy, the mother, the 'young wife at work', the seamstress or washerwoman.

These various workers are offered to us in turn in a way that rhapsodies but doesn't quite *romanticise*: Whitman's exuberant free verse is full of joy and energy, but he doesn't sentimentalise these trades.

Nor does Whitman deny the individuality of these workers who are grouped together by their jobs: instead, *each* is 'singing what belongs to him or her and *to none else*'. The poem blends individuality with commonality, collective belonging with personal expression. There is something jubilant about Whitman's celebration of his country's people and their songs.

Analysis of 'I Hear America Singing'

There is also an emphasis in 'I Hear America Singing' on the *strength* of the songs the American people sing, and the voices which sing them, and by extension, the American people themselves. Note how the songs are not just 'melodious' but 'strong' in the poem's last line, and how he had earlier used the word 'robust' and, in the second line, how the song of the mechanics was not only 'blithe' but 'strong'.

The poem is not only about 'carols' but is a carol itself: that is, 'a song; originally, that to which they danced. Now usually, a song of a joyous strain' or 'a song or hymn of religious joy' (Oxford English Dictionary). But God is not the subject, and is not mentioned: instead, it is a hymn to the American people.

Note how the emphasis is also on *working* people throughout: the people of America are busy engaging in their daily tasks, whether they're mechanics, carpenters, masons, boatmen, woodcutters, plough-boys, mothers, girls sewing. The emphasis is more specifically on manual labour: pen-pushers and even teachers and priests are not mentioned in Whitman's song to the American people. This is because people performing manual labour are more likely to sing as they work, to pass the time; but it's also because Whitman wants to sing the praises of the ordinary American.

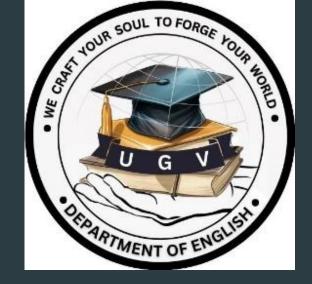
Analysis of 'I Hear America Singing'

All of this is described, not using the stricter or more regular forms of the sonnet, rhyming couplet, or quatrain - nor even of the unrhymed but metrically regular (or more regular) <u>blank verse</u> used by Shakespeare, Wordsworth, Tennyson, and other English poets. Instead, Whitman breaks with rhyme, and with the English verse tradition altogether, instead taking his cue from the Psalms of David, with their verses of irregular lengths, and lack of rhyme.

The form of 'I Hear America Singing' is not dictated by rhyme or metre; instead, it is created through Whitman's succession of images of various working American people going about their work, and singing as they do so.

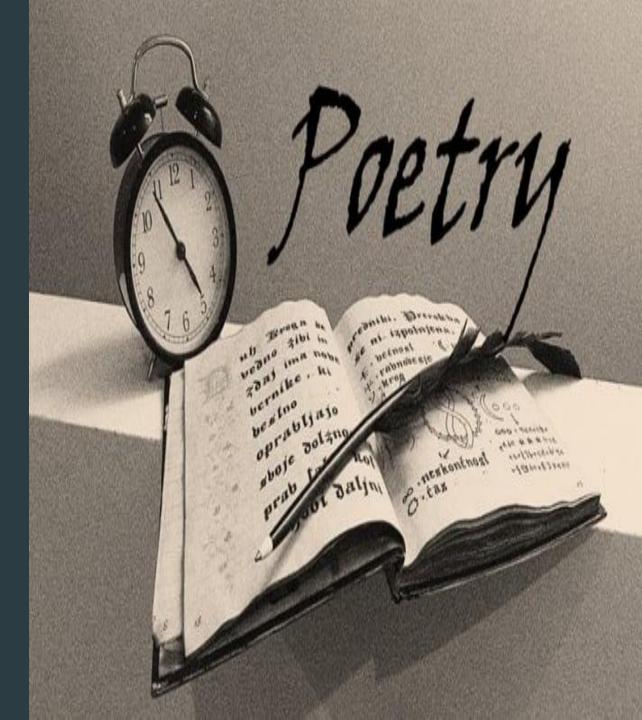
But then again, did even Whitman truly *invent* free verse in 'English' literature? Perhaps that honour should go to a mad cat-owner named Christopher 'Kit' Smart, whose 'Jubilate Agno' is one of the great paeans to cats in English literature. It is also, perhaps, the very first great free verse poem in the language. Like Whitman's

verse, it takes its cue from the Biblical Psalms.

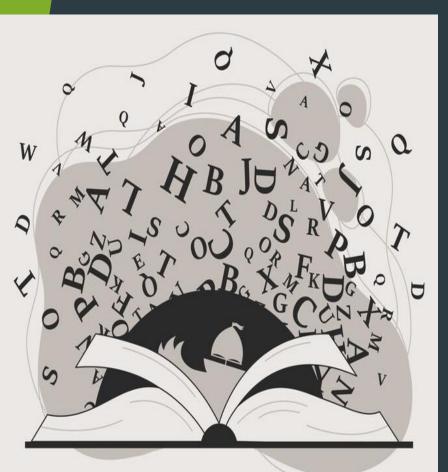


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Week-14

Slide: 130-137

Doris Lesing

Poem: Fable

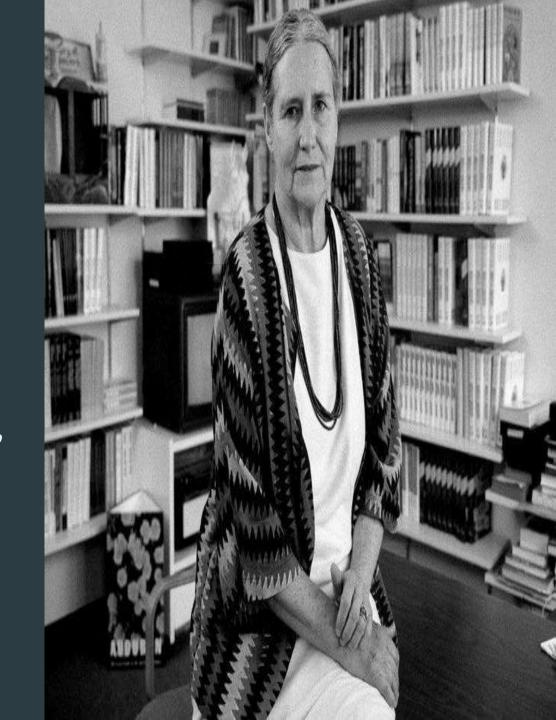
Poem: O Cherry Trees You are too white for

my heart

Doris May Lessing

Doris May Lessing CH OMG (22 October 1919 - 17 November 2013) was a British novelist. She was born to British parents in Iran, where she lived until 1925. Her family then moved to Southern Rhodesia (now Zimbabwe), where she remained until moving in 1949 to London, England.

Her novels include The Grass Is Singing (1950), the sequence of five novels collectively called Children of violence (1952-1969), The Golden notebook (1962), The Good Terrorist (1985), and five novels collectively known as Canopus in Argos: Archives (1979-1983).



Doris May Lessing

Lessing was awarded the 2007 Nobel Prize in Literature. In awarding the prize, the Swedish Academy described her as "that epicist of the female experience, who with scepticism, fire and visionary power has subjected a divided civilisation to scrutiny".

Lessing was the oldest person ever to receive the Nobel Prize in Literature, at age 87.

In 2001 Lessing was awarded the David Cohen Prize for a lifetime's achievement in British literature.

In 2008 The Times ranked her fifth on a list of "The 50 greatest British writers since 1945

Fables

When I look back I seem to remember singing. Yet it was always silent in that long warm room. Impenetrable, those walls, we thought, Dark with ancient shields. The light Shone on the head of a girl or young limbs Spread carelessly. And the low voices Rose in the silence and were lost as in water. Yet, for all it was quiet and warm as a hand, If one of us drew the curtains A threaded rain blew carelessly outside. For a while the dance went on -That is how it seems to me now: Slow forms moving calm through Pools of light like gold net on the floor. It might have gone on, dream-like, for ever. But between one year and the next - a new wind blev The rain rotted the walls at last? It is so long ago. But sometimes I remember the curtained room

And hear the far-off youthful voices singing.



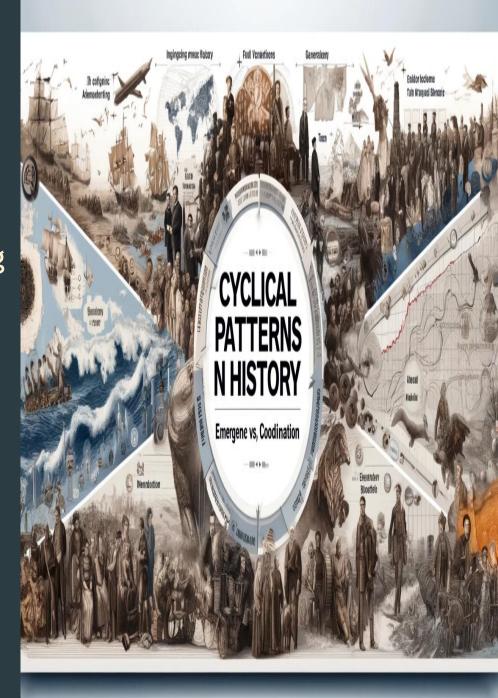
Summary

In "Fable," Lessing constructs a parable-like narrative to convey a moral lesson. The poem unfolds as a story that seems timeless and universal, involving characters or scenarios that symbolize aspects of human existence. Through the fable, Lessing critiques human tendencies—such as ignoring wisdom, repeating mistakes, or failing to act with awareness.

The narrative tone and allegorical style encourage readers to reflect on their own lives and societal structures. The poem's simplicity in form contrasts with its deep philosophical implications, leaving space for personal interpretation. She uses allegory to explore themes of human nature, wisdom, and

the cyclical patterns of history

and behavior. It challenges readers to reflect on their choices and learn from past mistakes, offering a timeless moral lesson in a concise poetic form.



Themes

Human Nature and Behavior:

The poem examines how individuals and societies tend to repeat patterns, often without learning from the past. It reflects the cyclical nature of human folly and the struggle to break free from it.

Wisdom and Ignorance:

Lessing critiques the lack of insight or understanding that keeps humanity from evolving fully. The contrast between wisdom and blind action underpins the poem's moral lesson.

Existential Reflection:

The poem has an allegorical tone, suggesting broader questions about the meaning of life, choices, and human purpose.

Poem: Oh Cherry Trees You Are Too White for My Heart

Oh, Cherry trees you are too white for my heart,

And all the ground is whitened with your dying,

And all your boughs go dipping towards the river,

And every drop is falling from my heart.'

Now if there is justice in the angel with the bright eyes

He will say 'Stop!' and hand me a bough of cherry.

The bearded angel, four-square and straight like a goat

Lifts a ruminant head and slowly chews at the snow.

Goat, must you stand here?

Must you stand here still?

Is it that you will always stand here,

Proof against faith, proof against innocence?

Oh Cherry Trees You Are too White For My Heart, from Fourteen Poems, by Doris Lessing.

Summary

In "Oh, Cherry Trees, You Are Too White for My Heart," the speaker observes the striking whiteness of the cherry trees in bloom. While acknowledging their beauty, the speaker feels a profound sense of disconnect. The purity of the trees is too much for the heart to bear, possibly because it reminds the speaker of personal loss, emotional hurt, or a deeper sadness. The poem conveys a sense of emotional overwhelm, where the external world of beauty does not align with the internal emotional world.

Lessing's poem uses the imagery of cherry trees in full bloom to reflect on the tension between beauty, impermanence, and personal emotional pain. The speaker's conflict with the "too white" trees symbolizes a larger struggle to reconcile inner turmoil with the fleeting beauty of the external world.

The poem "Oh, Cherry Trees, You Are Too White for My Heart" by Doris Lessing is an exploration of the tension between beauty and emotional pain. Through vivid imagery and a deeply personal tone, Lessing contemplates the relationship between external beauty (symbolized by the cherry trees) and the inner emotional world.

Themes

The Conflict Between Beauty and Emotional Pain:

The cherry trees, with their brilliant white blossoms, symbolize external beauty and purity. However, the speaker finds them "too white," a metaphor for how beauty or perfection can be overwhelming or unattainable in the face of personal suffering or emotional turmoil.

Transience and Impermanence:

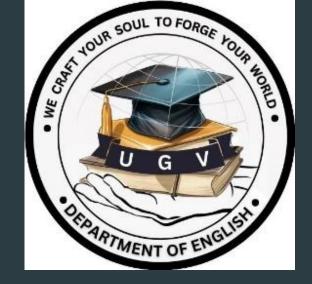
The cherry blossoms are ephemeral, suggesting that beauty and moments of joy are fleeting. The poem touches on the ephemeral nature of life, beauty, and even love.

Emotional Distance and Disconnection:

The speaker feels disconnected from the beauty around them, unable to fully engage with the world due to internal emotional conflict. The cherry trees, with their stark whiteness, seem to highlight this distance.

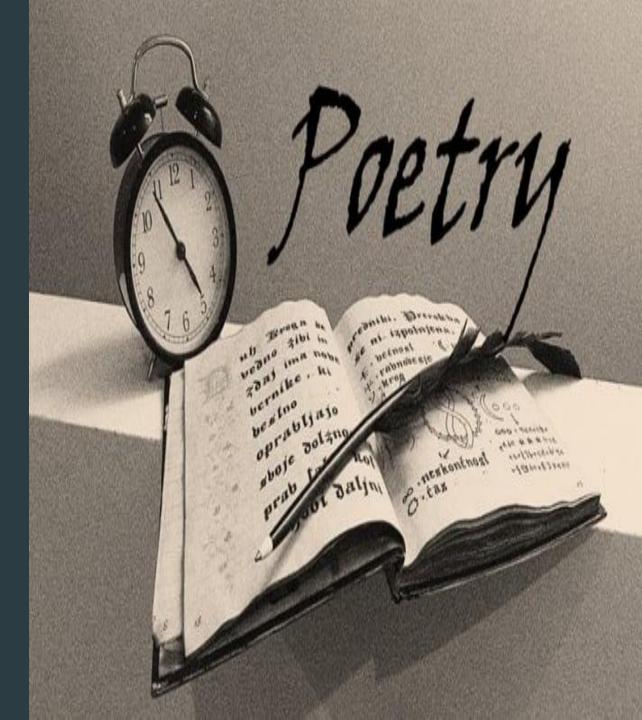
Longing and Yearning:

There's a sense of yearning in the poem, with the speaker longing to connect with the beauty of the trees but unable to due to emotional barriers.

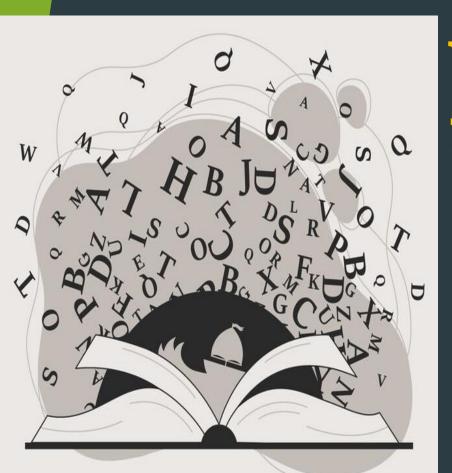


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Kahlil Gibran

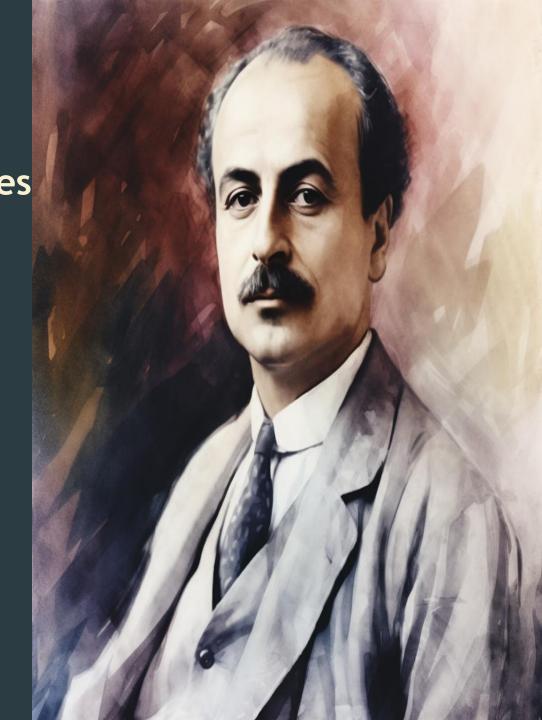
A tear and A smile

Kahlil Gibran

Kahlil Gibran was a Lebanese-American writer, poet, and visual artist. He is considered one of the most significant figures of modern Arabic literature.

His work, often infused with spirituality and mysticism, explored themes of love, loss, faith and the human condition. Gibran's poetry is characterized by its lyrical and evocative language, often employing aphorisms and parables to convey profound truths.

His style blended Romantic and Symbolist elements, reminiscent of the works of William Blake and William Butler Yeats.

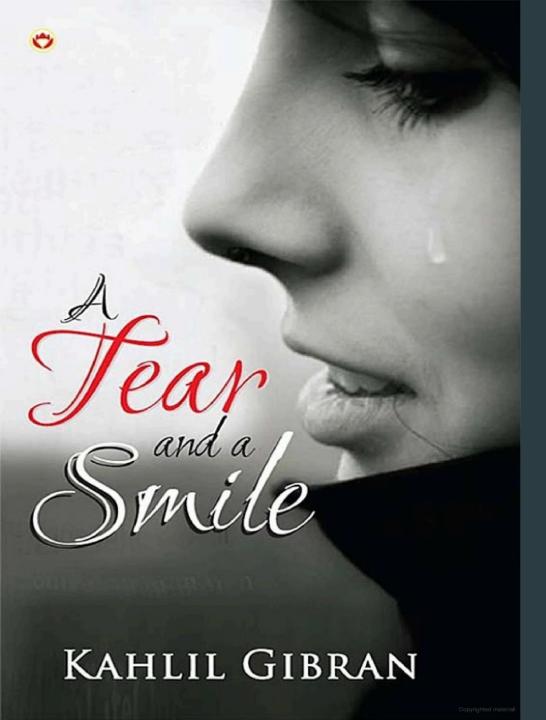


Kahlil Gibran

Gibran's writing emerged during a period marked by significant social and political upheaval, reflecting the anxieties and aspirations of a world grappling with modernization and changing cultural landscapes.

Gibran was also an accomplished visual artist, producing drawings and paintings that often accompanied his literary works.

He was deeply influenced by the **Arts and Crafts movement** and the writings of <u>Friedrich etzsche</u> and <u>Ralph Waldo Emerson</u>. Gibran's multifaceted artistic output cemented his place as a pioneering figure in both literature and art.



Poem: A tear and A smile

I would not exchange the sorrows of my heart For the joys of the multitude.

And I would not have the tears that sadness makes
To flow from my every part turn into laughter.

I would that my life remain a tear and a smile.

A tear to purify my heart and give me understanding Of life's secrets and hidden things.

A smile to draw me nigh to the sons of my kind and To be a symbol of my glorification of the gods.

A tear to unite me with those of broken heart;

A smile to be a sign of my joy in existence.

I would rather that I died in yearning and longing than that I live weary and despairing.

A tear and A smile

I want the hunger for love and beauty to be in the

Depths of my spirit, for I have seen those who are

Satisfied the most wretched of people.

I have heard the sigh of those in yearning and longing, and

it is sweeter than the sweetest melody.





With evening's coming the flower folds her petals and sleeps, embracing her longing.

At morning's approach she opens her lips to meet The sun's kiss.

The life of a flower is longing and fulfilment.

A tear and a smile.

The waters of the sea become vapor and rise and

Together and are a cloud

A tear and A smile

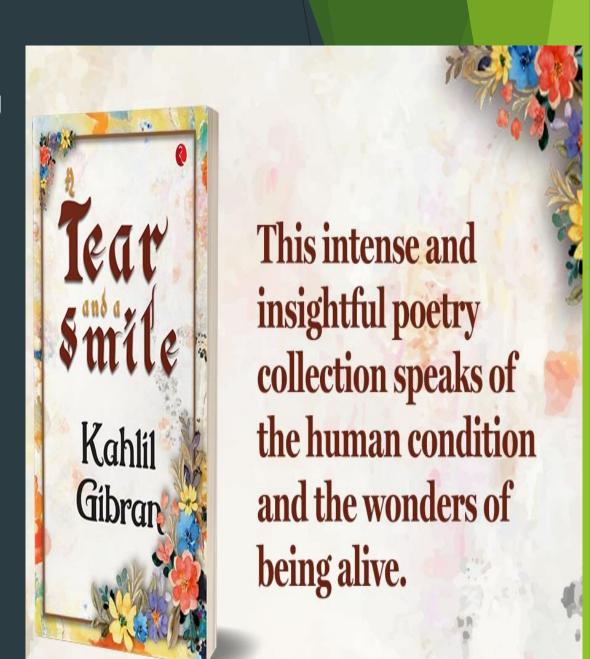
And the cloud floats above the hills and valleys
Until it meets the gentle breeze, then falls weeping
To the fields and joins with brooks and rivers to
return to the sea, its home.

The life of clouds is a parting and a meeting.

A tear and a smile.

And so does the spirit become separated from
The greater spirit to move in the world of matter
And pass as a cloud over the mountain of sorrow
And the plains of joy to meet the breeze of death
And return whence it came.

To the ocean of Love and Beauty----to God.



Summary of A Tear and a Smile

- This poem is a well-known poem by **Kahlil Gibran**, in which he explores the interconnectedness of joy and sorrow, and the balance between human emotions. The poem reflects Gibran's philosophical and spiritual views on life, love, and the human condition.
- It explores the idea that joy and sorrow are inseparable parts of the human experience. The poem urges readers to accept both emotions, understanding that they complement.
- In the poem, the speaker presents two powerful and contrasting symbols: a **tear** and a **smile**. These two emotions are personified, and the poem reflects on how they are intimately connected in the human experience.

Meaning of A Tear and a Smile in the poem

The tear is described as a symbol of sorrow and loss, yet it also represents growth, purity, and transformation. It is through sorrow that one can understand true joy.

The smile, on the other hand, symbolizes happiness, love, and contentment, but it is also linked to the pain that comes from life's imperfections. Both emotions, while opposite, are part of the same cycle, and the speaker suggests that one cannot exist without the other.

The central message of the poem is the idea that joy and sorrow are two sides of the same coin. One enriches the other, and life is meaningful because of the interplay between them.

The speaker encourages the reader to embrace both emotions fully, recognizing that they are essential to the human experience. pen each other, and that true wisdom comes from embracing life's contradictions.

THE TRULY GREAT MAN IS HE WARM WOULD MASTER NO CAME
AND WHO WOULD BE MASTERED BY NONE

KHALIL GIBRAN

DIWEBANESE - AMERICAN WRITER JUW ARTIST

Key points of the poem

Philosophical View on Life: Gibran's writing reflects his belief in the cyclical nature of life and human emotions. He suggests that life's challenges and its moments of happiness are both integral parts of the whole.

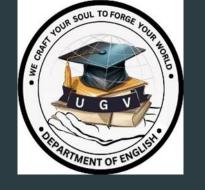
Acceptance of Life's Contradictions: The poem encourages embracing the full spectrum of human emotions, acknowledging that both happiness and sadness contribute to a complete and meaningful existence.

Key Points

Interconnectedness of Joy and sorrows: The poem emphasizes that happiness and sadness are not opposing forces, but are interdependent. Without sorrow, one cannot fully appreciate joy.

Emotional Balance: Gibran suggests that emotions like joy and sorrow, love and loss, are all necessary for personal growth and understanding. Each has its purpose in shaping who we are.

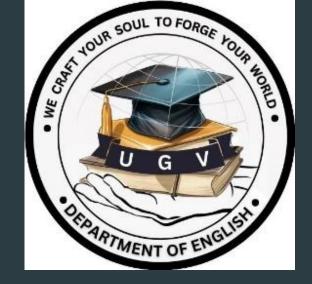
Personal Transformation: The tear, although associated with pain, also signifies a transformative force. Sorrow purifies and strengthens the individual, while joy nurtures the spirit.



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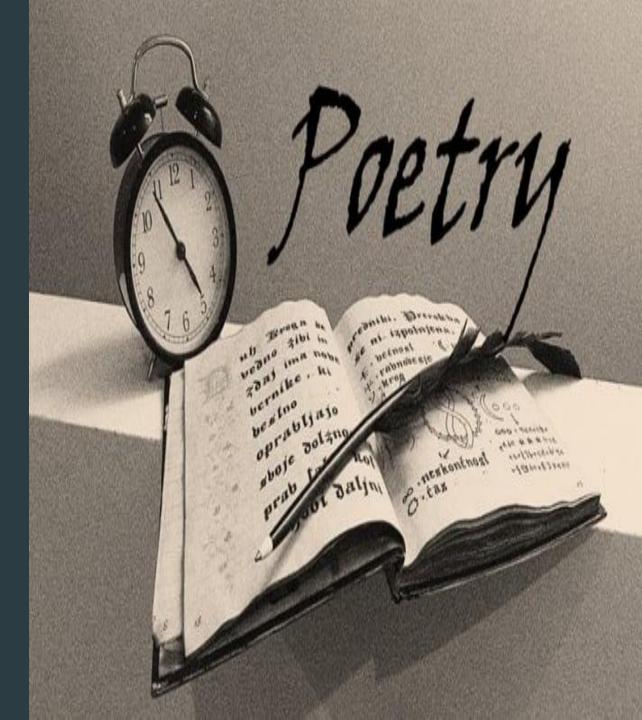


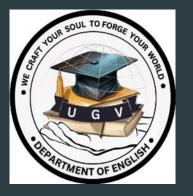
Recapitulation
Problem solving and
Question-answer session



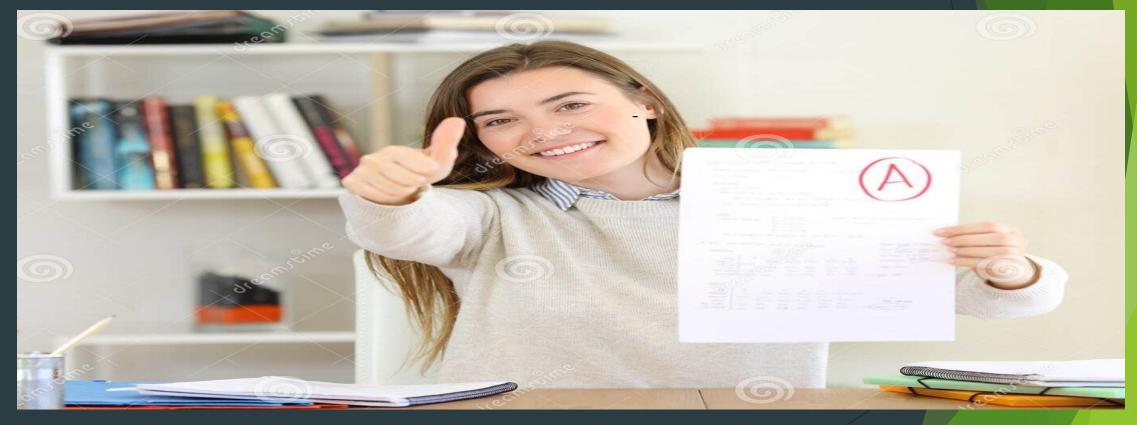
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Class test, presentation and Viva