

# CHAPTER ONE

## INTRODUCTION

### 1.1 General Background

Language is a means of Communication. In this regard, Jespersen (1904, p.4) says, “Language is not an end in itself, just as little as railway tracks, it is a way of connection between souls, a means of communication ... languages is the most complete, the richest, the best means of communication it bridges the physical chasm between individuals...” (as quoted in Sthapit, 2001, p.1). It is also a human phenomenon which is as complex as human relationship in society. Because of the most valuable single possession of language, human beings became the supreme creature of the world. So, language is species specific and species uniform possession of human beings. Linguistically, language is an arbitrary, voluntary, vocal system of human communication. It is produced with the assistance of vocal apparatus. The different activities of daily human life expressed, accumulated, and stored by the use of language. It is the general medium to express human thoughts, feelings, emotions, ideas etc. It is used to carry out different activities of human beings such as transmitting human civilization (culture, religions etc.), literature, political thoughts, diplomatic activities of human races, and human achievements in different field of the world. Therefore, Language is “the most frequently used and most highly developed form of human communication” (Crystal, 1971, p.239).

Human Language is clearly distinguished from other animal species. Stressing on the human language, Lyons (1991, p.10) says “...man is most clearly distinguished from other animal species... by his capacity for language”. Human communication has two forms of speech and writing. Regarding this, Lyons (1991, p.18) says “...Speech

is primary, and the written language is secondary and derived from it". Thus, Specifically Language is the possessive of human communication.

The English Language has been getting an increasing position in the world. It is spoken all over the world. It is a global Language which is the most widely taught as foreign language in over 100 countries in present situation. It is used as an international linguafranca. So, In common, it is also called a Standard English. In the present age of globalization, every invention, discoveries, creation, verification for materials, the aimed knowledge must be circulated to every person of the world to be valid and accessible. For this condition, we should get mastery over English Language. It is the demand of the world. It shows the power of human language among languages.

Literature and Language are interrelated. Language is broad but the literary language is a variety of language. It is the most complicated, hypothetical, and popular part of language which is a mirror of time, place, culture and society. In short, literature is a small book of society with different events.

### **1.1.1 Definition of Literature**

The word 'literature' (from Latin litterae) is the art of written work, and is not confined to published sources (although, under some circumstances, unpublished sources can also be exempt). The word "literature" literally means "acquaintance with the letters" and the parts pro toto terms 'letters' is sometimes used to signify "literature", as in the figures of speech "arts and letters" and "the man of letters" ([www.ncgoodwin.net/pages/aspects of poetry](http://www.ncgoodwin.net/pages/aspects_of_poetry)). Apart from this etymologically, it is said to have something more. To quote Halliday et al. (1964, p.245), "Literature is

language for its own sake". The concept of literature becomes more evidence if we observe the statement given by Steiner (1971, p.115), "Literature is language, but language in a condition of special use: that condition being one of total significance and of a significance which is for every true poems or, piece of literacy pros-unique". Barthes (1978) puts forward his idea in an interesting way that literature is the question minus answer (as quoted in Saud, 2003, p.2). In the view of Murdoch (1978), "literature is sorts of disciplined technique for arousing certain emotions" (as quoted in Lazar, 1993, p.2). In this way, Lazar (1993, p.1) himself, defines "literature is a words\_of\_fantasy horrors thoughts, visions etc which are put into words". That is to say, "Literature as a **rhetoric** engaging the human senses, desires, and emotions and conveying **ideologies** and ideological messages". Parijat in Mero Nepali Kitab of Class 9, said "Literature is a type of weapon, which has more danger power of explosion rather than bombs".

In the word of Kennedy (1983, p.V) "...literature is a kind of art, 'usually' written, that offers pleasure and illumination". Here, the use of the word usually implies that there is oral literature, too. Taylor (1984) said, "The roots of what we call literature are in everyday stories, dramas, rhymes, songs, rhetoric and flow of language in relationship"( as quoted in Adhikari, 2007, p.2). Likewise, according to OALD (2000, p.901), "Writing that are valued as works of art, especially fiction, drama and poetry". That is to say, it describes the literature as the art of writing by including major genres of literature (fiction, drama, and poetry).

Brook<sup>1</sup> asserts that "writing is not literature unless it gives to the reader a pleasure which arises not only from the things said, but from the way in which they are said" (as quoted in Saud, 2003, p.3). In a general sense, the term 'literature' refers to written

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<sup>1</sup> Stopford A. Brook

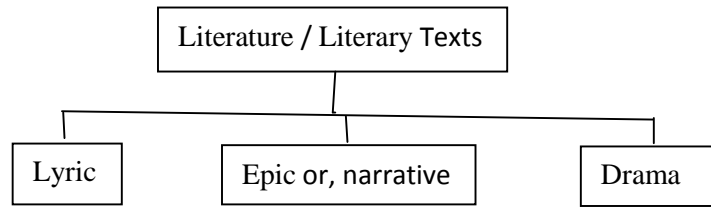
works as a collective body, the whole sum of written belonging to a particular era, language or, people, as in Spanish literature.

According to the narrow sense of view, literature is an output of artistic record of human life where written medium is used for recording. On the other hand, broadly speaking it is written recorded artistic record of words including all races such as history and science as well as poems and novels found to express emotion, feeling, ideas etc. related to human life relation. Literature is an art of writing which collects the people' imaginations and emotions systematically into words. "Literature is a sphere in which the linguistic transactions of past ages are stored up reverently for their values to posterity".

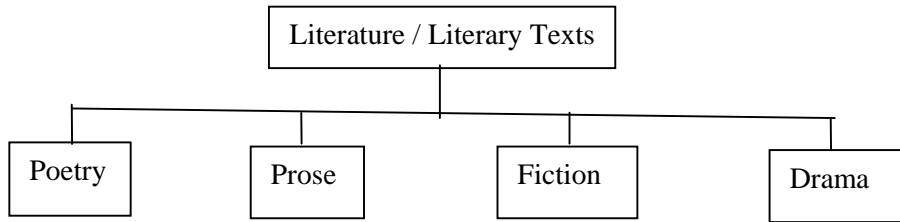
To sum up we can say that literature is an artistic written human creation by the use of tactful and playful words expressing ideas, expressing, feelings, emotions and opinions of human life to be better and enjoyable life in future. A human cultural practice involving the imaginative and expressive use of language in stories, poems, plays and other literary genres. Literature is both a form of entertainment and a vehicle of ideas and thought expressed in symbolic form.

### **1.1.2 Genres of Literature**

Literature is a full-fledged discipline of Language. It is complete in itself with many genres. There are different genres of literature. The genres into which literature works have been categorized at different times are very numerous and the criteria on which the classifications have been based are highly variable. The different literary persons classified the literature differently based on time, features, lesson etc. These are shown below.

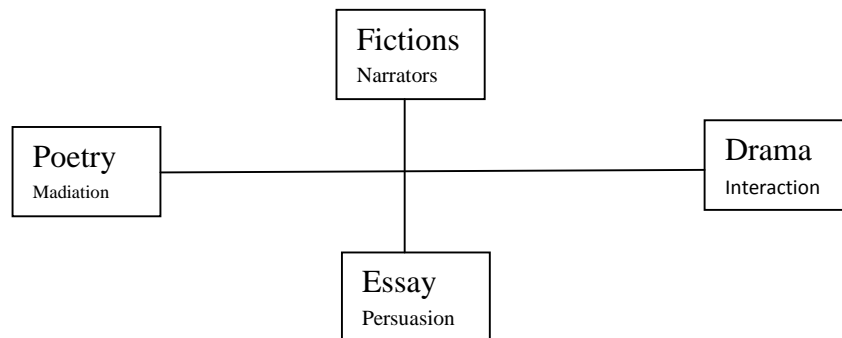


It is literature classification in the time of Plato and Aristotle (as quoted in Adhikari, 2007, p.8). According to Joyce (1916) literary works are classified in this way.

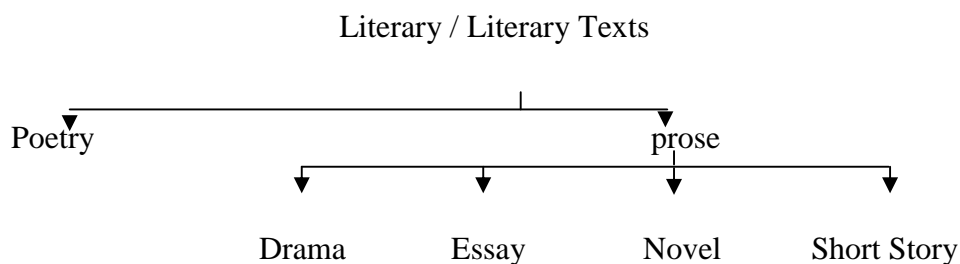


(as quoted in Abrams, 2005, p.115).

According to Scholes et. al. (1997), Literature can be broadly divided into four genres or, forms.

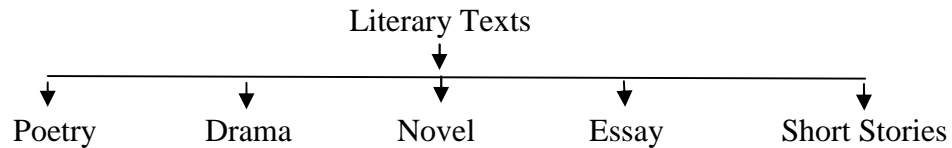


Broadly, speaking literature has its two forms: poetry and prose. It is not complete itself. So, they can be classified into different genres as follows:



Anyway, the different literature genres are taught in the school and campus of Nepal. For the sake of convenience, and also considering the school and campus syllabus in

Nepal. The major five genres of literature are found to be mentioned. It is similar to the last genre of literature are mentioned as below:



## **I. Poetry**

Poetry is a rhyming creation of human mind which reflects a part of society as a mirror. So, Carlyle has called it 'musical thought' (as quoted in Bhattarai, 1988, p.17). There are also creativeness and imaginative power of mind in poetry. In this connection Scholes et. al. (1997, p.525) say "Poetry exercises a valuable though perhaps unsound side of the mind: imagination". Poetry has its own linguistic rules or, poetic diction. Although poetry and meter are closely related, meter is not an indispensable vehicle of poetic expression because there are many beautiful poems composed without using metrical device. But it helps to create the rhythm. Rhythm is the only significant features in poetry that makes it differ from prose work. It is the natural medium of poetic feeling. Poetry is essentially a game with artificial rules and it takes two- a writer and reader to play it. Poetry is a product of creative mind of art where one can find aesthetic pleasure and knowledge expressed in beautiful language, thought, form, emotion and rhythm. These qualities take a particular form of expression.

## **II. Drama**

Drama is a piece of creative writing which actually composed to be performed to show the events of life on the stage. The chief elements of drama are – plot (scenes,

acts etc.), characterization, Language (dialogue), setting (time and place), and an outlook on life (Bhattarai, 1988, p.11). Drama or, a play in the Abrams (2005, p.69) is "the form composition designed for performance in the theater, in which actors take the roles of the characters, perform the indicated actions, and utter the written dialogue". There are mainly three types of drama based on the ending, viz. tragedy, comedy and tragicomedy. The tragedies are the plays with sad endings and comedies are the plays with light and happy endings. A play is composed to perform on a stage. So, the essential quality of drama is interactive communication. It is said that it is not complete until it is staged. But, Abrams (2005, p.69) also said about the closet drama which is written in dramatic form, with dialogue, indicated to be read rather than to be performed. It is found either in prose or, verse form.

### **III. Novel**

Novel is a large form of short story but complete events of life. It is a literary form of our complex and many sided modern world. So, it is a long fictional or, non-fictional narrative creation in prose elevated in style, rich in characters and setting, and dealt with a single complete plot about human beings, their feelings, their thoughts and actions. The fictional novels are written with imaginary characters and events but non-fictional novels narrate the true history of someone or, something. The chief elements are plot, character, dialogue, time, action, place, language and style, and a philosophy of life (Bhattarai, 1988, p.6). According to Abrams (2005, p.197), it is an "extended work of fiction written in prose". It represents the fuller history of real life and character in comparison to the other forms of literature. The major features of a novel are narration.

#### **IV. Essay**

Essays are one of the genres of literature nearly always written in prose and which are moderate in length. Essay is a description of something. It may be dramatic, narrative or, poetic in form. Abrams (2005, p.87) writes "Essay is a short composition in prose that undertakes to discuss a matter, express a point of view, persuade us to accept a thesis on any subject, or simply entertain". The main purpose of writing the literary essays is to provide pleasure to the readers. Dr. Johnson has defined an essay as "*a loose sally of the mind: an irregular, indigested piece, not a regular and orderly composition. Literally the word means attempt or, an experiment. An essay is also regarded as a literary composition on any subject a prose and short*" (Bhattarai, 1988, p.98). Etymology says the word 'Essay' has been derived from the French word 'essai' which means trial or attempt. Montague is known as the first man to write essays; then the system of writing essays started and spread all over the world. Francis Bacon is known as the father of modern English essays. Bacon rightly says," the word 'essay' is late but the thing is ancient" (ibid). The essential quality of essay is that of persuasion. Thus, essays are said to be moderate, persuasive, purposeful and flexible. Essays are expressed through different modes like description, narration, argumentation, reflection and so on. These modes of expression of essay determine its type or, nature.

#### **V. Short Stories**

Fiction is a work of prose narrative invented by the writer in which characters and events are imaginary. A short story is a creative writing which narrates the past events and incidents systematically from top to bottom. The short stories can be easily in a single setting. In this regards, Abrams (2005, p.205) says, "A short story is a brief



work of prose fiction, and most of the terms for analyzing the component elements, the types, and the narrative techniques of the novel are applicable to the short story as well". So, it is a short form of novel but it shows the few events of life. It differs from the novel in that it cannot exhibit life in its variety and life requires a larger canvas than the short story provides. In this connection, Poe<sup>2</sup> tells that a short can be read at one sitting of from an hour, and is limited to a certain unique single effect to which every detail is subordinate (as quoted in Adhikari, 2007, p.10). The major quality of a short story is narration. Plot, character, setting, language style and theme are its chief elements.

### **1.1.3 Poetry and its Language**

Poetry as an art form predates literary. It is a creative composition art writing generally in verse. In the past poetry was composed in verse but now it is written in line. Poetry, as Saporta says, is the overlap between language and art, that is, there are certain phenomena which are simultaneously members of the class we call language and the class we call art (Subedi, 1992, p.26). "Poetry must, of course, be written in emotional freedom. Moreover, poetry (esp. poems) is not language but the content of the language. ([www.ncgoodwin.net/pages/aspectsofpoetry](http://www.ncgoodwin.net/pages/aspectsofpoetry)).

The emphasis in poetry may be on recreating an experience, taking delight in the sounds of language, etc. Wordsworth has an exalted conception of poetry. According to him (mcgoodwin.net 2010), "poetry is the breath and finer spirit of all knowledge; it is impassioned expression which is in the countenance of all science". He not only defines poetry but also explains too the process involved in the production of poetry. His theory of poetry is comprehensive in the sense that it tells us the qualification of

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<sup>2</sup> Edger Allen Poe

the poet, the function of poetry and recommends the language of poetry. This theory is valid because it comes from a poet who practiced it himself in his poetry ([www.ncgoodwin.net/pages/aspects of poetry: 2010](http://www.ncgoodwin.net/pages/aspects%20of%20poetry)). Johnson takes it as "the art of uniting pleasure with truth by calling imagination to the help of reason" (as quoted in Kennedy, 1983, p.670). Likewise, Coleridge views poetry "the best words in the best order" (as quoted in Adhikari, 2007). In this ways many persons have given different views towards poetry. Poetry is an imagination awareness of experience expressed through meaning, sound, and rhythmic language choices so as to evoke an emotional response. Poetry is at bottom criticism of life. Speech framed: to be heard for its own sake and interest even over and above its interest of meaning". Likewise, Flanagan (about.com guide, 2010) said, "Poetry is the chiseled marble of language; it's a paint-spattered canvas- but the poet uses words instead of paint, and the canvas is you. Poetic definitions of poetry kind of spiral in on themselves, however, like a dog eating itself from the tail up". In the Wikipedia/the free encyclopedia, "Poetry is artistically rendering words in such a way as to evoke intense emotion or, an ah Ha! Experiences from the reader".

About the nature and process of poetry Wordsworth says (mcgoodwin.com2010), "poetry is spontaneous overflow of powerful feelings; to takes its origin from emotion recollected in tranquility; the emotion is contemplated till, by a species of reactions, the tranquility disappears, an emotion kindred to that which was before the subject of itself actually exit in the mind. In this mood, successful composition begins and in a similar mood it is carried out to be continued" ([www.mcgoodwin.net/pages/aspects of poetry.html](http://www.mcgoodwin.net/pages/aspects%20of%20poetry.html) ). So, it has its own special language. "Poetry is a serious business.

Literature is the apparatus through which the world tries to keep intact its important

ideas and feelings". Poetry is a life cherishing force. And it requires a vision – a faith. The aesthetic Satisfaction is related to poetry.

The language of poetry is special and different than the language of any other texts or, daily use of language. The poetic language consists of rhyming words, rhythm, meter, diction, tone, music, alliteration, assonance etc. Due to the deviation of linguistic form norm, poetry is different from prose. While composing a poem, poet uses special types of diction selecting appropriate words. The rhyming scheme is an important aspect of poetry which makes the poem standard and symmetrical. The rhythm, meter, tone, music make the poem systematic and sweet. The alliteration and assonance are also the important factors of composing poetry.

According to Wikipedia/the free encyclopedia, “Writing a poem ... is a kind of possible love affair between something like the heart ... and the learned skills of the conscious mind". "...The part of the psyche that works in concert with consciousness and supplies a necessary part of the poem-the heat of a star as opposed to the shape of a star, let us say-exists in a mysterious, unmapped zone, not unconscious, not subconscious, but cautious.... It can stay silent a lifetime... that wild, silky part of ourselves without which no poem can live...” All poems exist in a historical context and none are timeless. In writing poetry, the poet should avoid excessive glitter and weight which sacrifices the energy of the poem ([www.ncgoodwin.net/ pages/aspects of poetry:2010](http://www.ncgoodwin.net/pages/aspects_of_poetry:2010)).

Poetry differs linguistically from the usual or, standard form of language. Most poetry can be described as literature in the form of verse. Verse, in turn, can be defined as discourse in which the speaker binds himself in advance to follow certain more or less closely defined pattern of rhythm, regardless of the topic of discourse (Hockette,

1958, p.558). Many poetical works are found in metrical form. It allows the regular occurrence of prosodic features. There is psychological connection between poetic feeling and metrical diction. Poetry makes greater use of resources of meaning such as figurative language, allusion, symbol, and imagery. These all makes the language of poetry connotative. The tone of poetry is also meditative. It has own visible shape. Poetry recognizes syntax, invests its own vocabularies, and freely mixes registers and creative's its own punctuation. The metrical form is not indispensable to a good poetry as a renowned critic. So, Coleridge said "Poetry of the highest kind may exist without meter" (as quoted in Bhattarai, 1988, p.18). Poetry draws creatively on a full range of archaism and dialect generate new vivid metaphors. It patterns sounds and order rhythms. It has argued that poetry frequently breaks the rules of language. But it communicates in a fresh and original way. Modern poems are prosaic in form. Therefore, it is rightly said that "... the distinction is one degree, not of kind" (Hockette, 1958, p.558). It is very difficult to find a distinct poetry from Prose.

#### **1.1.4 Aspects of Poetry**

Aspect of poetry refers to the different features which are found or, used in poetry while composing. Poetry includes *deviation of linguistic norm; Diction, Tone and Voice; Sounds and Textures, and Imagery; Meter, line break: foot, Rhyme; Stanzaic and Other Overall Form; assonance and alliteration etc.* Aspect of poetry is described based on the 'Wikipedia' ([www.ncgoodwin.net/pages/aspects of poetry: 2010](http://www.ncgoodwin.net/pages/aspects%20of%20poetry)).

##### **A. Diction, Tone and Voice**

**Diction** refers to a poem's entire word choice, the overall effect, like the ingredients selected for a recipe, creating the tone or mood of the poem. The voice is the speaker

(agent who is speaking through the poem, not necessarily the author), the persona.

Voice may also determine who is presumably being spoken to or listening/reading the poem. Voice may represent the public or the inner thoughts of the speaker (dramatic monologues are often the latter). The persona may be the invented "I" (who is not the poet), the poet himself (Personal "I"), the public voice ("We"), a mysterious voice, a combination, etc. The speaker may also be invisible (anonymous, unidentified) if a 3rd person voice narrates a story. In dramatic monologue, one person speaks to another-in epistle, one writes a letter to another. In contemporary poetry, as compared to more traditional poetry, the speaker is less inclined to assume who the listener is, or that the audience is universal and homogeneous.

The contemporary poem typically uses diction suggesting the poem was not formally composed, tone is natural and with friendly intimacy, uncomplicated word order, not self-conscious or pretentious, more like a neighbor than a professor (Oliver, 1994).

The choice of words (and their connotations as well as denotations) contributes to the aural texture of the poem. Tone can be formal, stately, noble, didactic, informal, playful, ironic, angry, tense, exuberant, boisterous, teasing, bored, sad, querulous, nostalgic, etc.

Negative capability: Keats's concept in which the poet should be a kind of neutral or unbiased force, remaining empty in order to fill himself/herself with an understanding or sympathy for or empathy with the subject of the poem: "Negative Capability, that is when a man is capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact and reason... With a great poet the sense of Beauty overcomes every other consideration, or rather obliterates all consideration (Keats)".

## B. Sounds and Textures, and Imagery

Poetry should be read aloud [except perhaps for certain poems whose effect depends on the visual layout on the page]. “The “ding dong” theory of Heyse that maintained that language consists of sounds which are induced by sensory impressions, is now discredited” (Oliver, 1994). Many poets emphasize their love for the sounds of language. Good poems use fresh language, not clichés, and often choose concrete words over abstract. Verbs are often action verbs, not passive. A high density of one syllable words creates a vigorous impression. Some poets like to use “forgotten” words (e.g., archaic words) to add to texture, etc. Inclusion of vivid details is essential for texture creation. “MO emphasizes that contemporary poets should avoid old-fashioned stylistic devices such as poetic diction, clichés, and inversion of word order, as well as informational (non-poetic, prosaic) language” (Oliver, 1994).

The alphabet contains families of sounds: vowels: a e i o u (sometimes w and y), consonants: [asp = aspirate liq=liquid] and semivowel [imperfectly sounded without a vowel]:

c (soft, asp) f (asp) g (soft asp) h (asp)

j (asp) l (liq) m (liq) n (liq) r (liq) s (asp) v w x (asp) y z

mute [cannot be sounded w/o a vowel]: b c (hard) d g (hard) k p t

Sound patterns are changing the meaning. It has vital role to grasp the meaning of poetry. It gives the saunters in poetry.

“Imagery (or figurative language) is the representation of one thing by another (using a figure, figure of speech, figurative image, or trope)” said Oliver (1994). Poetic imagery imparts the dash and tenderness to the poem. The image of a familiar thing is evoked and then linked to an unknown thing, extending the known essence to it. As a result, we see something about the unknown thing in the light of the known. In poetry,

an image is a word picture of any physical sensation, not just visual-i.e., the imaginative recreation of a sensation (touch, auditory, smell, visual, taste, kinetic/motion). Images are most appealing when the language employed is graphic and concrete rather than abstract or vague. "We respond immediately to language that seems to be experience, rather than language that seems to describe experience from a distance". Literal image aims to replicate an object or experience (Mayes, 1994).

### **C. Line Break : Foot**

The word verse implies a turning at the end of lines at various possible points-where to turn the line entails decisions about the visual presentation on the page. Line breaks should be purposeful and not employed randomly. In metrical verse, each metrical line can be divided into feet (metron, pl. metra), each foot consisting of a pattern of stressed and unstressed syllables. The poet selects a suitable metrical line to convey the desired effect. Meter conveys rhythm, which can be inherently pleasurable and can help to convey the meaning of the poem (<http://en.wikipedia.org>). But the poet (and the reader) should not be slavishly exact and unvarying (sing song) regarding meter. Because of variations in the number and pattern of metrical feet in some poetic lines, the majority rules in determining what meter to attribute to a given line. A switch of the timing of rhythm called syncopation can be used for variety. Scansion is the act of dividing a line while reading it into feet, a process that may include the use of elision to combine what would ordinarily be separate syllables into one sound. Scansion often employs the symbols/for accented or long, and – for unaccented or short.

**Foot** is the prosodic feature. It is the basic unit of rhythmic measurement in a line of poetry constructed by the combination of heterogeneous (strong + weak) syllables. In

the other words, foot is 'a unit of sound in verse, in which there is one stressed syllable, marked –; and one or more unstressed syllables, marked U.' It is indicated by the various combination of macron (–) and breve (U).

Iamb:[ light stress (or short) + heavy stress (or long) [U –] Iambic meter is termed a rising rhythm because of the stressed final syllable. Example: "If mu- | sic be | the food | of love, | play on" [Shakespeare, Twelfth Night Act 1, scene 1, 1–3]

Trochee ("run"): [heavy (long) + light (short) [– U] Trochaic meter is termed a falling rhythm because of the unstressed final syllable. Example:

"Double, | double, | toil and | trouble" [Shakespeare, Macbeth Act 4, scene 1]

Dactylic foot (like a "finger"): [heavy (long) stress + 2 light (short) [–UU] A stressed syllable comes before two light syllables.

Examples: "keeping their | difficult balance"

"This is the | forest pri- | meval. The | murmuring | pines and the | hemlocks" [Henry W. Longfellow "Evangeline"]

Anapestic foot ("struck back"): two light (short) + a heavy (long) [UU–] Two light syllables comes before a strong syllable. Anapestic meter is used in limericks and Annabel Lee.

Example: "For the moon | never beams | without bring- | ing me dreams

Of the beau- | tiful Ann- | abel Lee;" [Edgar A. Poe, Annabel Lee]

Spondee ("of a libation", adjective = spondaic): two equal [heavy or long] stresses [ ? / ] Examples: "breadboard", "deadhead"

Amphibrach ("short at both ends"): a light (short) + a heavy (long) + a light (short) [U – U]

Example: "The wind in | the willows | is rustling | in whispers"



Pyrrhic (fr. Greek for war dance, adjective = Pyrrhic): two light (short) syllables

[UU] found in [www.ncgoodwin.net/pages/aspects of poetry: 2010](http://www.ncgoodwin.net/pages/aspects%20of%20poetry%202010).

This is a hypothetical metrical unit sometimes called upon to clear up problems of traditional scansion by feet, a usage which is deprecated by some.

Choriamb (adjective = Choriambic): two light (short) syllables between two accented (long) syllables. [-UU-].

Asclepiad: (named after Asclepiades of Samos c.300 BCE, adjective = Asclepiadean):

A spondee followed by two or three choriamb and followed by an iamb. For

example, [ -- | -UU - | -UU - | -UU- | U - ] .

Example: "Springtime, | Summer and Fall: | days to behold | a world" [W. H. Auden,

In Due Season] ([www.ncgoodwin.net/pages/aspects of poetry: 2010](http://www.ncgoodwin.net/pages/aspects%20of%20poetry%202010)).

#### **D. Meter**

Meter is the fixed pattern of stressed and unstressed syllables in the line of verse that produces rhythm. In the other words, the combination formed by the appearance of heterogeneous syllables (strong and weak or, vice-versa) is known as meter in poetry.

It appears in the line of verse. The verse line is divided into feet which contains different rhythms and stresses. The basic unit of rhythm containing at least stressed syllable (-) and one or more unstressed syllables (U) is the foot. Meter is determined by the type and the number of feet in a line.

##### *The Length of Metrical Lines:*

Monometer: one foot per line

Dimeter: 2 feet per line

Trimeter: 3 feet per line

Tetrameter: 4 feet per line

Pentameter: 5 feet per line

Hexameter: 6 feet per line

Heptameter: 7 feet per line

Octameter: 8 feet per line

(Source: [www.ncgoodwin.net/pages/aspects of poetry](http://www.ncgoodwin.net/pages/aspects%20of%20poetry): 2010).

The use of the iamb is common and natural in English, German and Russian verse, and iambic pentameter is the most important meter in English.

### **E. Rhyme and its kinds**

Rhyme refers to the correspondence of terminal sounds. Two or more words with the same sound are called rhyme. e.g. 'Love' and 'dove' are rhymes. 'Day' and 'Weigh' rhyme, 'Meat' rhymes with 'street'. Rhyme is the chief property of poetry of which makes poetry different from prose. It creates the melody (music) in poetry. The repetition of same vowel sound in the final words of two lines in verse simply represents the rhyme. It creates the poetic effect in any expression. It can give pleasure, can convey a sense of unity of structure and harmony is meant to be noticed, is often light-hearted or, humorous, is common in slang, and can assist with memorization. Rhyme (correspondence of terminal sounds) can give pleasure, can convey a sense of unity of structure and harmony, is meant to be noticed, is often light-hearted or humorous, is common in slang, and can assist with memorization. English poetry in the 12C through the 19C usually rhymed, though prior to that the emphasis was on alliteration. In contemporary poems (after the breakdown of coherent society following WWI), the use of rhyme declined and is now an option to avoid if its use would force extra or inappropriate words or syntax (<http://en.wikipedia.org>). Good contemporary poets strive to avoid hackneyed rhymes

drawn from the "poetry grab-bag" ("moon/June") (<http://en.wikipedia.org>). The different types of Rhyme are as follows:

True rhyme or masculine rhyme: Rhyme on a final stressed syllable ("hill/still")

Feminine rhyme: Rhyme consisting of words ending with a light stress ("buckle/knuckle")

Slant rhyme or Off-rhyme or half-rhyme: Final words almost rhyme (e.g., "down" and "noon")

End rhyme: Rhyme at the ends of lines

Internal rhyme: Rhyme within a line

Rising rhymes: End rhymes with a rising final syllable ("repress/undress")

Falling rhymes: End rhymes with an unaccented last syllable ("partly/smartly")

Apocopated rhyme: Rhyme in which the last syllable of one of the rhymes is cut off ("gain/painless")

Linked rhyme: Rhyme in which the first syllable of a line echoes the last syllable of the previous line ("Night weighs down the rooftop/stops the flashlight of a scared cop")

Triple rhyme: Rhyme of three syllables in which the first syllable of each is the accented one, often used for comic effect ("higgledy/piggledy")

Head rhyme: Another name for alliteration or initial rhyme

Eye rhyme: Words that look similar on the printed page, though they are pronounced differently ("cough/rough")

Unpatterned rhyme: Randomly placed rhyming words.

In this study, poems can be analyzed in the following terms of rhyme that criteria taken from Eng. Ed., Elective I (Teaching English Literature).

- I. full and half rhyme
- II. interline and intraline rhyme
- III. sound and sight rhyme

i) **Full and half rhyme:** In full rhyme there is the repetition of not only same vowel sound but also same consonant sound immediately after the vowel. It is also called perfect rhyme or true rhyme.

The half rhyme is called an imperfect rhyme. It is also known as 'partial' or 'near', or 'slant' rhyme, or else as 'par rhyme'. Here, the rhyme takes place not because of the repetition of same vowel sound but because of same consonant sound or if there is the repetition of vowel sound, there won't be the repetition of same consonant sound before or after the vowel. In this way, full rhyme is absolute rhyme and half rhyme is a par rhyme.

e.g., (a) "Tiger! Tiger! Burning bright  
In the forests of the night."

Here, bright and night are the example of full rhyme.

(b) "It was the boy born in cold,  
Was it the father him who killed?"

Here, /k/ /l/ /d/ in 'cold' and 'killed' create half rhyme.

(ii) **Interline and intraline rhyme:** The rhyme within the same line is called intraline rhyme. It is an internal rhyme. Here, the rhyme appears among of between the words of same line. But the rhyme across the lines is an interline rhyme. It is the most common variety of rhyme. Such rhymes can be created by the repetition of mere vowel sounds.

e.g, "The chatty, the catty, the boring adoring ,

The cold and official and the heart ort pouring."

Here, 'chatty' with 'catty' and 'boring' with are the examples of intraline rhyme respectively. 'Adoring' with 'pouring' is an example of interline rhyme.

(iii) **Sound and Sight Rhyme:** In sound rhyme, there is the repetition of same vowel sound. The repetition of same vowel in pronunciation creates the sound rhyme. The sight rhyme is known as an eye-rhyme. It refers to the repetition of same alphabet but not the vowel pronunciation. It is found while seeing the words.

e.g., (a) "Get with child a monoester root

Or who cleft the devil's foot."

Here, 'root' with 'foot' is the example of sound rhyme.

(a) "Reading is possible through book,

Light is possible through moon."

"Tell and suggest him to go,

Force him and compel to do."

Here 'book' and 'moon', 'go' and 'do' create sight rhyme.

## **F. Stanzaic and Other Overall Forms**

Metrical poetry is often arranged in stanzas (from "room", where by analogy the poem is the whole house; in music, a stanza is also termed a strophe). A stanza is a recurring pattern of meter and rhyme—there is no exact definition of stanza. (Bold indicates accented syllable):

**Couplet:** pairs of lines, often with end rhyme scheme aa bb cc dd ee, etc. The heroic couplet rhymes iambic pentameter couplet.

**Tercet or Triplet:** triplets of lines, often with end rhyme scheme aaa bbb ... or aba bcb ...

**Terza Rima:** tercets with interlocking rhyme scheme aba bcb cdc ded, etc. Used by Dante in the Divine Comedy (which employs hendecasyllable or eleven syllable lines), but often iambic pentameter when written in English.

Quatrain: a stanza or poem of four lines abab cdcd, etc. In common measure quatrains, a 4-foot iambic line alternates with a 3-foot iambic and the rhyme scheme is abcb.

Quintet: 5 lines.

Chaucerian stanza or rhyme royal: 7-line (septet) stanzaic pattern with rhyming scheme ababbcc, used by Chaucer in *The Canterbury Tales*.

Octave: 8-line stanza. Ottava rima is abababcc, used in *Don Juan*, by Lord Byron.

Spenserian Stanza: 9 lines ababbcbcc, devised by Spenser for *The Faerie Queene*

Sonnet ("little song"): 14 lines in iambic pentameter

English (Shakespearean) Sonnet: 3 quatrains and a concluding often epigrammatic couplet rhyming abab cdcd efef gg.

Italian (Petrarchan) Sonnet: An octave and a sestet rhyming abbaabba cdecde or abbaabba cdccdc ([www.poeticbyway.com/glossary2.html](http://www.poeticbyway.com/glossary2.html)).

Spenserian sonnet: links the quatrains with a chain or interlocked rhyme scheme, abab bcbc cdcd ee ([www.poeticbyway.com/glossary2.html](http://www.poeticbyway.com/glossary2.html)).

Other forms: Villanelle, sestina, triolet, rondeau, rondel, haiku (3 lines of 5-7-5 syllables), pantoum, and tanka.

Additional possible poetic structural forms include:

Refrain: Whole stanzas, or concluding lines of stanzas, or multiple lines, that repeat (as in a choral section of a hymn).

Syllabic Verse: Verse in which a pattern is established in which the number of syllables in each of the lines of the first stanza is exactly repeated in the following stanzas.

Continuous form: Verse with no stanzaic breaks.

Concrete poetry (Shaped poetry): Attempts to convey meaning through the graphical layout or shape of the words on the page.

Open form (nonce form): Having a form unique to the particular poem.

### **1.1.5 Figures of Speech in the Language of Poetry**

Poetry is related to Rhetoric: Poetry is language that makes abundant use of figures of speech and language that aims to be powerfully persuasive. Figurative language is the representation of one thing by another. To quote Kennedy (1983, p.479), broadly "a figure of speech may said to be occur whenever a speaker or, a writer, for the sake of freshness or, emphasis, departs from the usual denotation of the words." Similarly, Fowler (1994, p.1221) states, "Figures of Speech are deliberate local manipulations of the phonological, syntactic, Semantic, or pragmatic structure of texts producing 'extra' patterning which are not required by the grammatical rules of the language". A figure of Speech is thus a word or, a group of words used to give particular emphasis to an idea or, sentiment. A Literal image aims to replicate an object or, experience.

Figurative images can do one or, more followings:

- i. Expand sensory perception beyond the literal meaning.
  - ii. Give pleasure or surprise to the imagination.
  - iii. Impart vigor by the inclusion of another active sensory detail.
  - iv. Intensify the deeper intention in the poem by adding the new dimension of the figurative image.
- (Mayes, 1994).

Kennedy (1983, p.479) states that figures of Speech are not devices to state what is demonstrably untrue. Indeed they often state truths that more literal language cannot communicate: they call attention to such truths; they lend them emphasis. So, figures of Speech are often used and chaffed for emphasis, freshness of expression; or, clarity. However, Clarity more also suffer from their use. Fowler (1994, p.1221) Says, "Many types of figure of Speech have been identified and classified, Ranging from repetition of a consonant phoneme (alliteration) to a semantic contradiction in co-occurring items (oxymoron)". A figure of speech is, therefore a dress with full rich ornament of poetry in which we clothe an idea for the purpose of making it more impressive and effective and esp. for grasping the main idea or, purpose.

The following brief survey of classical rhetorical figures is based on Korte and Jahn (1985), a 10-page brochure still widely used at the English Department of the University of Cologne. When we compiled that handout, our main sources were Abrams (1981), Holman (1977), Preminger (1975), and Shipley (1971); we also consulted some standard dictionaries such as Webster's Collegiate and the Shorter Oxford English. For our main organizational principle of grouping the figures by their dominant linguistic effect we are indebted to Platt (1975). A more recent standard handbook is Lanham (1991). For an excellent internet source see Harris (1997) at [www.uky.edu/ArtsSciences/Classics/Harris/rhetform.html](http://www.uky.edu/ArtsSciences/Classics/Harris/rhetform.html).

“Figures Of Speech are deliberate local manipulation of the phonological, syntactic, semantic, or pragmatic structure of texts producing ‘extra’ pattering...” Fowler (1994, p.1221). There are different figures of speech under topic ‘Phonetic figures of speech, Morphological figures of speech, Syntactic figures of speech, and Semantic figures of



speech'. Here, the following figures of speech are briefly described below which are limited in this study.

#### **A. Phonetic figures of speech (sound-oriented figures)**

Phonology refers to (a science of human vocal noise) the study of the meaning potential of clusters of sounds. "The phonology of English requires no alliteration, assonance, rhyme, or metrical measure in message forms" (Widdowson, 1984, p.154); but, the language of poetry makes abundant use of those phonological devices.

Therefore, the language of poetry is phonologically deviated. "Phonetic figures are sound-related figures of speech. They encompass various stylistic means, namely the alliteration, assonance, cacophony, paronomasia (pun) and onomatopoeia. All of these concrete realisations of phonetic figures relate to sounds as they represent repetition of sounds and vowels (alliteration and assonance), clashes of sounds (cacophony), "play upon the sounds and meanings of words" (pun) and imitation of sounds (onomatopoeia)" (Basismodul, 2007/2008, p.15). Among many phonetic figures of speech, alliteration, assonance and Onomatopoeia are described here briefly.

- i. **Alliteration** - The repetition of a particular **sound** in the first **syllables** of a series of words or phrases. Alliteration has developed largely through **poetry**, in which it more narrowly refers to the repetition of a **consonant** in any syllables that, according to the poem's **meter**, are stressed, as in **James Thomson's** verse "Come...dragging the **l**azy **l**anguid **L**ine along". Repetition of initial consonant sounds in neighboring words. A subtype of 'consonance'.

e.g., He clasps the crag with crooked hands (Tennyson)

- ii. **Assonance** - The repetition of **vowel sounds** to create internal **rhyming** within **phrases** or **sentences**, and together with **alliteration** and **consonance** serves as one of the building blocks of **verse**. For example, in the phrase "Do **you** like

blue?" the /u / ("o"/"ou"/"ue" sound) is repeated within the sentence and is  
assonant. Repetition of vowel sounds. e.g., mad as a hatter

iii. **Onomatopoeia** - Imitation of the sound associated with a thing or an action.

e.g., Cock a doodle doo! My dame has lost her shoe. (Nursery rhyme)

## **B. Morphological figure of speech (word-oriented figures)**

Morphological figures of speech refer to relating to or concerned with the formation of admissible words in a language of poem. It studies structure and form of words in language or a language, including inflection, derivation, and the formation of compounds. Among many morphological figures of speech, archaism, anaphora, tautous and ephiphora are described briefly.

i. **Anaphora** - Repetition of a word or expression at the beginning of successive phrases, sentences, or verses. e.g., Help! I need somebody/ Help! Not just anybody/ Help! You know I need someone (Song)

ii. **Archaism** - A word or phrase (or a particular meaning of a word or phrase) that is considered extremely old fashioned and long out of common use. e.g., He holds him with his skinny hand,/ 'There was a ship,' quoth he./ 'Hold off! unhand me, grey-beard loon!'/ Eftsoons his hand dropped he. (Coleridge)

iii. **Epiphora** - Repetition of a word or expression at the end of successive phrases, sentences, or verses. e.g., Little Lamb, who made thee?/ Dost thou know who made thee? (Blake, "The Lamb")

iv. **Tautotes** – Frequent repetition of a word. In the other words, a figure of speech which involves a statement which is vacuous, because self-evidently true (Leech, 1969, p.132). e.g., O wonderful, wonderful, and most wonderful/ wonderful! And yet again wonderful, / and after that, out of all hooping! (As You Like It)

### C. Syntactic figure of speech (arrangement figures)

In **linguistics**, syntax refers to "the study of the principles and processes by which **sentences** are constructed in particular **languages**". Syntactic Figure of speech studies of the rules that govern the ways in which words combine to form phrases, clauses, and sentences in poem. Syntactic figures of speech are of or relating to or conforming to the rules of syntax; "the syntactic rules of a language" composed in the poem.

“Syntactic Figures of speech are syntax-related expressions or grammar which deviates from the plainest expression of meaning. They work with the order of words in a sentence to create certain effects/meanings. They encompass various stylistic means, e. g. changing the grammatical construction of a sentence (Anacoluthon) or repeating ideas in different words and phrases (Tautology). Also, syntactic figures are major influences on style: the way meanings are concretized or abstracted, through syntactical figures, affects the way an audience responds to those meaning”

( <http://literarystudies.wikispaces.com/syntactic+figures+of+speech>). Among syntactic figures of speech, ellipsis and inversion figures are described below.

- i. **Ellipsis**– The act of leaving out or, omission of a word or phrase. e.g., Beauty is truth, truth Beauty (Keats).
- ii. **Inversion**- “An **inversion** is a deviation from the normal change of an **atmospheric** property” ( <http://en.wikipedia.org/wiki/Inversion>). Deviation from normal word order. e.g., No living man/ all things can.

### D. Semantic figures of speech (meaning-related figures)

Semantic figures of speech can be treated as specific recognition mechanisms for which word as - association and perceptual simulation are suitable in meaning. The

semantic figures of speech in poetry are metaphor, simile, paradox etc. These mechanism differ the surface meaning from the deep meaning. Among the semantic figures of speech, only metaphor, simile and paradox are described here briefly.

- i. **Paradox-** “A figure of speech which involves contradiction or a statement which is absurd, because self-evidently false” (Leech, 1969, p.132). It is seemingly nonsensical or illogical statement; resolvable contradiction. e.g., The child is father of the man. (Wordsworth).
- ii. **Simile-** A figure of speech which involves a comparison between two distinctly different things explicitly indicated mainly by the word "like" or "as" (Abrams, 2005, p.102).e.g., Like a bridge over troubled water/ I will lay me down.
- iii. **Metaphor-** A figure of speech which involves the transference of meaning of a name or descriptive term to some object different from, but analogous to, that to which it is properly applicable (Leech, 1969, p.158). Simply, the term ‘Metaphor’ refers to “a comparison of things or actions not introduced by "like" or "as". e.g., You are a machine ([www.ncgoodwin.net/pages/aspects of poetry](http://www.ncgoodwin.net/pages/aspects%20of%20poetry)).

Sources: Full reference: Jahn, Manfred. 2002. A Guide to the Theory of Poetry. Part I of Poems, Plays, and Prose: A Guide to the Theory of Literary Genres. English Department, University of Cologne.

## 5.2 Literature Review

Although many researches carried out in the Department of English Education, the number of researches related to the Language of literature is very low.

Though a great number of studies have been carried out on Language of poetry, there is no research carried out on Language used in poetry of Higher Secondary Level:

Compulsory English in the Department. Out of these researches, some of the related researches have been reviewed below:

**Adhikari** (2008) has conducted a research to find out the techniques used in teaching poetry in Grade XII and to compare the technique used in Urban and rural areas studies "*Techniques Used in Teaching Poetry*". He used both types of sources: primary and secondary source of data on his study. He concluded that the Urban areas' teachers used both teacher-centred and Students-centred techniques whereas Teachers of rural areas used only teacher-centred techniques.

**Bhetuwal** (2006) carried out a research on "*A Study of Lexical Cohesion in the Poems of Teaching English Literature Taught in B. Ed. 3<sup>rd</sup> Year*". He completed his study descriptively esp. used secondary data. The main aim of this study was to find out that the existence of reiteration was more than that of collocation. He found out the same information of his study.

**Adhikari** (2007) has carried out a research on "*Language Deviation in Poetry*". He used the secondary data for his study. The main objectives of his research were to describe the language deviation in poems with reference to (a) realization, (b) form and, (c) semantics level of language on the poems of Teaching English Literature (B.Ed.). He found out that language of poetry is deviated which are found in level of language. These deviations make the poetry differences from other genres.

Similarly, **Sharma** (2005) in his thesis, "*Teaching of Literature in Language Class Problems, Prospect and Perspicuity*" states that the integrated approach for language and literature is the most rewarding for teaching Learning Process. Learners can successfully assimilate appropriate ideas, uses, techniques, forms, and structures from

literary text and step by step enhances their comprehension power, perception and simulation of the authentic materials to practice certain formulations and fortify their language skills. He analyzed the study collecting primary and secondary data by the observation.

**Neupane** (2010) has carried out a research on "*A Study on Teaching Poetry at Grade Eight*". The main objectives of this study were to find out the strategies for teaching poetry in Lower secondary Level. He has limited his study to the questionnaires and classroom observation of the teacher. He found out that only some of the teachers gave the background information of poetry and many teachers used the Nepali language while teaching poetry. Without motivation teaching will be useless. Teachers have not used appropriate strategies in teaching poetry. He concluded that the teaching strategies employed by the teachers were not so effective.

**Gyawali** (2004) has carried out a study on "*A Study on Teaching Poetry at Secondary Level*". He collected data visiting the different secondary school. The objectives of his study were to identify the strategies and problems of teaching poetry at the secondary level, and to find out the relevance of teaching poetry at that level. He found out that they did not focus the students to guess the meaning matter of poem, answer of some spot question, etc. In addition to this, they used Nepali Language to describe the poem, meaning etc.

Many research works have been carried out on different aspect of language and literature. The present study is different from the above mentioned ones since it analyzed the language from the points of figures of speech, contextual meaning of content words, and aspect of poetry: meter, foot and rhythm found in the Poetry of Higher Secondary Curriculum in Compulsory English.

### 1.3 Objectives of the Study

The study had the following objectives:

I. To describe the language of poetry with reference to the following two levels of language:

A) Figures of Speech based on the following terms:

**i) Phonetic figures of speech (sound-oriented figures):**

- Alliteration
- Assonance
- Onomatopoeia

**ii) Morphological figures of speech (word-oriented figures):**

- Archaism
- Anaphora
- Tataous
- Ehiphora

**iii) Syntactic figures of speech (arrangement figures):**

- Ellipsis
- Inversion

**iv) Semantic figures of speech (meaning-related figures):**

- Simile
- Metaphor
- Paradox

B) Prosodic Features:

- i. Meter
- ii. Foot
- iii. Rhyme

II. To suggest some pedagogical implications.

#### **1.4 Significance of the Study**

The study deals with the language of poetry in figures of speech and prosodic features. Poetry is such a thing which is to be enjoyed not only in terms of its matter but also in manner. The manner of poetry is usually foregrounded. This study is significant especially for the student of applied linguistics who have a keen interest in the language of poetry. The study is equally useful for the student of Higher Secondary Level. This study is also useful for the concerned researchers, language readers, textbook writers, subject experts etc. Above all, the study is significant for those who are interested in the language of poetry.

#### **1.5 Definition of the Terms and Term Source Used in This Study**

**Archaism:** A very old word or phrase that is no longer used

(<http://www.en.wikipedia.org/wiki/archaism>).

**Blank Verse:** The lines of iambic pentameter which are unrhymed (Abrams, 2005, p. 25).

**Free Verse:** An 'open form' verse which is like traditional verse, printed in short lines instead of with the continuity of prose, but differs from such verse by the fact that its rhythmic pattern is not organized into a regular metrical form (Abrams, 2005, p.110).

**Morphological figures of speech:** Relating to or concerned with the formation of admissible words in a language of poem. It studies structure and form of words in language or a language, including inflection, derivation, and the formation of compounds ([http:// www.uni-koell.de/~ame02/pppp.htm](http://www.uni-koell.de/~ame02/pppp.htm)).

**Morphological figures:** The term is taken from [www.uni-koell.de/~ame02/pppp.htm](http://www.uni-koell.de/~ame02/pppp.htm).

**Phnological figures:** The term is taken from [http:// www.uni-koell.de/~ame02/pppp.htm](http://www.uni-koell.de/~ame02/pppp.htm) or

<http://englishliteratures.weebly.com/uploads/1/1/6/0/1160179/schemes.pdf>.



**Phonetic figures of speech:** Phonetic figures are sound-related figures of speech. They encompass various stylistic means, namely the alliteration, assonance, cacophony, paronomasia (pun) and onomatopoeia. All of these concrete realisations of phonetic figures relate to sounds as they represent repetition of sounds and vowels (alliteration and assonance), clashes of sounds (cacophony), "play upon the sounds and meanings of words" (pun) and imitation of sounds (onomatopoeia) (Basismodul, 2007/2008, p.15).

**Semantic figures:** The term is taken from [http:// www.uni-koell.de/~ame02/pppp.htm](http://www.uni-koell.de/~ame02/pppp.htm).

**Syntactical figures (arrangement figures):** The term is taken from <http://englishliteratures.weebly.com/uploads/1/1/6/0/1160179/schemes.pdf>.

**Syntactic figures of speech:** "Syntactic Figures of speech are syntax-related expressions or grammar which deviates from the plainest expression of meaning. They work with the order of words in a sentence to create certain effects/meanings. They encompass various stylistic means, e. g. changing the grammatical construction of a sentence (Anacoluthon) or repeating ideas in different words and phrases (Tautology). Also, syntactic figures are major influences on style: the way meanings are concretized or abstracted, through syntactical figures, affects the way an audience responds to those meanings"

(<http://literarystudies.wikispaces.com/syntactic+figures+of+speech>).

**Trochee:** a metrical foot consisting of two syllables, an accented syllable followed by an unaccented syllable (Saud, 2003 p. 279).

## CHAPTER TWO

### METHODOLOGY

This Chapter incorporates the description of the sources of data, sampling procedure, tools for data collection and processes of data collection. It also comprises the description of the limitations of the study. The researcher adopted the following methodology to fulfill the objectives of the study.

#### 2.1 Sources of Data

The study was solely based on only the Secondary source of data. The researcher consulted the following sources:

- i. The ten different poems prescribed in the course "Compulsory English: The Magic of World, and The Heritage of World" of Higher Secondary Level (Class XI & XII).
- ii. Different thesis approved in the Department of English Education, the researches, journals and articles on related topic,
- iii. Different books on language and literature like Abrams (2005), Allen and Corder (1974), Aarts and Aarts (1986), Halliday et. al. (1964), Hockett (1958), Kennedy (1983), Lazar (1993), Leech (1969) etc. and So on.
- iv. Different websites on related topics.
- v. The different books, journals, articles, related dictionaries and theses as well as visited some related websites to collect more information for the facilitations of the study

## 2.2 Sampling Procedure

The researcher followed the judgmental (or, purposive) sampling procedure to select the poems.

## 2.3 Tools for Data Collection

The researcher used the theory of element of poetry and checklists the tools for data collection. He prepared a separate checklist for each meter, foot, and rhyme and went through the selected poems thoroughly using the criteria as mentioned in the checklists.

## 2.4 Processes for Data Collection

The researcher followed the given stepwise processes of data collection while carrying out the research.

- i. Ten different poems prescribed in the course "Compulsory English: The Magic of Word, and The Heritage of Word" of Higher Secondary Level were collected. Those poems were *my heart leaps up*, *full fathom five...*, *the lamentation of the old pensioner*, *the poplar-field*, *traveling through the dark*, *keeping things whole*, *god's grandeur*, *on the vanity of earthly greatness*, *concrete cat* and *grandmother*.
- ii. The preliminary study related to the topic was done by consulting different books, websites, researches, etc.
- iii. A checklist was prepared based on the checklist format of meter, foot, and rhymes.
- iv. The language of poetry was analyzed and interpreted based on the figure of speech in poetry, meter, foot, and rhyme.

## 2.5 Limitations of the Study

The study was carried out under the limitations given below.

- i. The study was limited to only the ten poems prescribed in Compulsory English: The Magic of word, and The Heritage of word (Poems: **my heart leaps up**, full fathom five..., the lamentation of the old pensioner, the poplar-field, **traveling through the dark**, keeping things whole, god's grandeur, on the vanity of earthly greatness, concrete cat and grandmother.) of Higher Secondary Level Curriculum.
- ii. The study was confined to the analysis of language of poetry on the basis of the following terms:
  - a) Figures of Speech based on the following terms:
    - a. Phonetic figures of speech (sound-oriented figures);**
      - Alliteration
      - Assonance
      - Onomatopoeia
    - b. Morphological figures of speech (word-oriented figures);**
      - Archaism
      - Anaphora
      - Tautology
      - Epiphora
    - c. Syntactic figures of speech (arrangement figures);**
      - Ellipsis
      - Inversion
    - d. Semantic figures of speech (meaning-related figures);**
      - Simile
      - Metaphor
      - Paradox
  - b) Prosodic Features
    - i. Meter
    - ii. Foot
    - iii. Rhyme
- iii. The study suggested some pedagogical implications of poetry language.
- iv. The checklist was prepared based on the prosodic features which are found in poems.

## **CHAPTER THREE**

### **ANALYSIS AND INTERPRETATION OF DATA**

This chapter deals with analysis and interpretation of data. Different types of figurative and prosodic language in the selected poems have been analyzed while doing the analysis and interpretation of data. The research has followed the poem wise figurative and prosodic language.

#### **3.1 Figures of Speech in Poetry**

Figure of speech of language / figurative language is the representation of one thing by another (using figurate image or trope). The language of poetry derives the literal straight forward meaning of the words phrases and sentences by the use of tropes the fore grounded irregularities of content (Leech, 1969, p. 79). There are different figures of speech that change the words position and common meaning. The figures of speech related to phonetic figures, morphological figures, syntactic figures, semantic figures and pragmatic figures of meaning as used in the poems have been presented below.

##### **3.1.1 Phonetic Figures of speech**

Phonology refers to (a science of human vocal noise) the study of the meaning potential of clusters of sounds. “The phonology of English requires no alliteration, assonance, rhyme, or metrical measure in message forms” (Widdowson, 1984 p.154); but, the language of poetry makes abundant use of those phonological devices. Therefore, the language of poetry is phonologically deviated. Some poets place word-stress even in unusual places. In poems/songs some of sounds are repeated in a line.

So, the phonetic figures of speech study the sound of poetry. They are also performing the different features of poetry. The phonological figures (alliteration, consonance and Onomatopoeia) with their examples found in the poems are presented below.

**Table 1**  
**Phonetic Figures of Speech**

<b>Devices</b>	<b>Examples</b>	<b>PN</b>	<b>PLN</b>
Alliteration	<u>B</u> ound each to each <u>b</u> y natural piety	1	9
	Full fathom <u>f</u> ive they <u>f</u> ather lies But doth <u>s</u> uffer a <u>s</u> ea- <u>c</u> hange Into <u>s</u> omething rich and <u>s</u> trange. <u>D</u> ing-dong, Hark! Now I hear them – <u>D</u> ing-dong, bell	2	1 5 6 8,9
	Ere <u>T</u> ime <u>t</u> ransfigured me. And crazy <u>r</u> ascals <u>r</u> age their fill	3	6 9
	The poplars are <u>f</u> elled, <u>f</u> arewell to the shade And the whispering sound of the <u>c</u> ool <u>c</u> olonnade: Of my <u>f</u> avourite <u>f</u> ield, and the bank where they grew, To muse on the <u>p</u> erishing <u>p</u> leasures of man Have a <u>s</u> till <u>s</u> horter date, and die <u>s</u> ooner than we	4	1 2 6 18 20
	that road is narrow; to swerve <u>m</u> ight <u>m</u> ake <u>m</u> ore dead	5	4
	for moving./ I move	6	15/16
	The world is charged with the grandeur of God. It will flame out, like shining from shook foil; It <u>g</u> athers to greatness, like the ooze of oil Crushed. Why do men then now not reck his rod? Generations have trod, have trod, have trod; And all is seared with trade; bleared, smeared with toil; And wears man's smudge and shares man's smell: the soil Is bare now, nor can <u>f</u> oot <u>f</u> eel, being shod. And for all this, nature is never spent; There lives the <u>d</u> earest freshness <u>d</u> eep <u>d</u> own things; And though the <u>l</u> ast <u>l</u> ights off the black <u>W</u> est <u>w</u> ent Oh, <u>m</u> orning, at the <u>b</u> rown <u>b</u> rink eastward, <u>s</u> prings— <u>W</u> orld <u>b</u> roods with <u>w</u> arm <u>b</u> reast and with ah! <u>b</u> right <u>w</u> ings.	7	Full poem Except 13 line
	...billiard brawls	8	2
	like the light	10	22

Assonance	My heart <u>leaps</u> up when I <u>behold</u> So be it when I shall <u>grow old</u> . Bound <u>each</u> to <u>each</u> by natural <u>piety</u>	1	1 5 10
	Full fathom five thy father lies Of his bones are coral made.	2	1 2
	My <u>chair</u> Was <u>nearest</u> to the fire	3	
	The Poplars are <u>fell'd</u> , <u>farewell</u> to the shade Nor Ouse on his bosom their image receives. And the <u>tree</u> is my <u>seat</u> that once lent me a shade. Where the hazels afford him a <u>screen</u> from the <u>heat</u> , With a turf on my <u>breast</u> and a stone at my <u>head</u>	4	1 4 8 10 15
	That road is narrow.../ To <u>keep</u> <u>things</u> whole	5 6	4 17
	...,like the ozze of oil/...have trod, have trod/have trod. And all is seard with trade; blrard, smeared with toil;	7	3,5,6
	Onomatopoeia		
	Ding-dong/...Ding-dong bell	2	8,9
Whisper/...whisper	9		
Under the hood purred the steady engine	5	14	
And the whispering sound of the cool colonnade		4	

The above table shows that there has been found alliteration in the first poem of line 9. 'Full fathom five they father lies' is a good example of alliteration of poem no. 2, and alliteration has been found in 5<sup>th</sup>, 6<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup> line of second poem. So, alliteration has been found to be high used in second poems. The 4<sup>th</sup> and 7<sup>th</sup> poems have also more alliteration. Similarly, alliteration has been found in the 3<sup>rd</sup> poems of line 6 and 9, the 5<sup>th</sup> poem of line 4, the poem 6<sup>th</sup> of line 15 & 16.

According to above table, another device of onomatopoeia has been hardly found in poem 2, 4, 5 and 9. Assonance has been found in poem 1, 2, 3,4,5,6 and 7 in different lines. The first and fourth poem contains greater number of assonance than other poems. In short, the phonetic figures of speech (alliteration, consonance and Onomatopoeia) have been found in more numbers in some poems and there are not found any use of phonological figures (alliteration, consonance and Onomatopoeia) in some poems. Alliteration has been found more than others among ten poems.

### 3.1.2 Morphological Figures of speech

Morphology is concerned with the description of the smallest grammatical units of a language, and the patterns regarding how words are formed. Morphological figures refer to relating to or concerned with the formation of admissible words in a language of poem. It studies structure and form of words in language or a language, including inflection, derivation, and the formation of compounds. Figures at the level of lexis involve archaism, anaphora, tautotes and ephiphora and so on. The use of them makes the poem in the unusual way. The morphological figures of speech, (ephiphora, anaphora, tautotes and archaism), along with their examples found in the poem are presented below.

**Table 2**  
**Morphological Figures of Speech**

<b>Devices</b>	<b>Examples</b>	<b>PN</b>	<b>PLN</b>
Archaism	Fathom, thy / doth.../Sea nymphs.../	2	1,5,7
	...ouse...	4	4
Anaphora	It is not found among ten poems.		
Tautotes	It is not found among ten poems.		
Ephiphora	Generations have trod, have trod, have trod.	7	5

The above table shows that Morphological figures of speech (ephiphora, anaphora, tautotes and archaism) have been found very poor in poems. Archaism (i.e. A word or phrase (or a particular meaning of a word or phrase) that is considered extremely old fashioned and long out of common use.) has been found in line 1, 5, and 7 of 2nd poem & 4<sup>th</sup> line of 4th poem. Anaphora and tautotes i.e. frequent repetition of a word has not been found in these poems. But ephiphora (i. e. repetition of a word or expression at the end of successive phrases, sentences, or verses) has been found in 5<sup>th</sup> line of 7<sup>th</sup> poem.



### 3.1.3 Syntactic Figures of Speech

Syntactic figures of speech study order of the words in which words combine to form phrases, clauses, and sentences in poem. Syntactic figures of speech are of or relating to or conforming to the rules of syntax; "the syntactic rules of a language" composed in the poem. In this study the use of ellipsis and inversion figures with their examples found in the poems have been presented below.

**Table 3**  
**Syntactic Figures of Speech**

<b>Devices</b>	<b>Examples</b>	<b>PN</b>	<b>PLN</b>
Ellipsis	Full fathom five thy father lies; Of his bones are coral made	2	1 2
	Resounds with his sweet-flowing ditty no more To muse on the perishing pleasures of man; Have a still shorter date, and die sooner than we	4	12 18 20
	dead on the edge of the Wilson River road. My fingers touching her side brought me the reason-- her side was warm; her fawn lay there waiting, alive, still, never to be born. I thought hard for us all--my only swerving--, then pushed her over the edge into the river.	5	2 9 10 11 17 18
	Generations have trod, have trod, have trod; And all is seared with trade; bleared, smeared with toil; Is bare now, nor can foot feel, being shod. Oh, morning, at the brown brink eastward, springs— Because the Holy Ghost over the bent	7	5 6 8 12 13
	The sword of Charlemagne the just	8	3
	So was it when my life began; So is it now I am a man; So be it when I shall grow old,	1	3 4 5
Inversion	And now in the grass behold they are laid	4	7
	Traveling through the dark I found a deer By glow of the tail-light I stumbled back of the car Beside that mountain road I hesitated. under the hood purred the steady engine around our group I could hear the wilderness listen	5	1 5 12 14 16
	In the field / ...an the absence / of field... / And always / the air moves in ...	6	1,2,3 10,11
	And for all this, nature is never spent And though the last lights off the black West went Oh, morning, at the brown brink eastward, springs— Because the Holy Ghost over the bent	7	8 9 12 13
	Is ferric oxide , known as rust.	8	4

The above table shows that **syntactic figures of speech** (ellipsis and inversion) have been found more. Ellipsis has been found in poem no.2, 4, 5, 7 and 8 in different lines where auxiliary verb, preposition, article, phrases etc. have been found to be omitted. There has also been found inversion in different lines of 1<sup>st</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, & 8<sup>th</sup> poem such as 3<sup>rd</sup>, 4<sup>th</sup> & 5<sup>th</sup> line of first poem, 1<sup>st</sup>, 5<sup>th</sup>, 6<sup>th</sup> and so on of fifth poem, 7<sup>th</sup> line of fourth poem and so on where chiefly S-V and word order agreement are disordered. e.g., '*Is ferric oxide, known as rust*' has been found in the place of '*ferric oxide is known as rust.*'

### **3.1.4 Semantic Figures of Speech**

Semantic is that aspect of linguistics which deals with the history and changes in the meaning of words. Semantic figures of speech can be treated as specific recognition mechanisms for which word association and perceptual simulation are suitable in meaning. The semantic figures of speech in poetry are metaphor, simile, paradox etc. I analyzed the poems based on the selected semantic figures of metaphor, simile and paradox. These mechanism differ the surface meaning from the deep meaning. These are particular mechanism for deriving one meaning of a word from another. These figures affect the meaning and make the poetry seemed beautiful. The following table shows the devices of semantic figures of speech (metaphor, simile and paradox) found in poetry.

**Table 4**  
**Semantic Figures of Speech**

<b>Devices</b>	<b>Examples</b>	<b>PN</b>	<b>PLN</b>
Simile	And I must era long lie <u>as</u> lowly <u>as</u> they	4	14
	It will flame out, <u>like</u> shining from shook foil;	7	2
	It gathers to a greatness, <u>like</u> the ooze of oil		3
Metaphor	Of his bone are coral made These are pearls that were his eyes	2	3 4
	My contemplations are of time. I split into the face of time.	3	11 17
	And the tree is my seat that once lent me a shade.	4	8
	The road is narrow; to swerve might make more dead.	5	4
	I am what is missing.	6	7
	And all is seared with trade; bleared, smeared with toil; And wears man's smudge and shares man's smell: the soil Is bare now, nor can foot feel, being shod. There lives the dearest freshness deep down things; Because the Holy Ghost over the bent World broods with warm breast and with ah! bright wings	7	6 7 8 13 14
	Of mastodons, are billiard balls. The sword of Charlemagne the Just Is ferric oxide, known as rust. The grizzly bear whose potent hug Was feared by all, is now a rug.	8	2 4 6
	The child is father of the man	1	7
	Of his bone is coral made Those are pearls that were his eyes But doth suffer a sea-change into something rich and strange	2	2 3 6
	Crazy rascals rage their fill	3	9
The poplar are felled, farewell to the shade	4	1	
..., nature is never spent.	7	9	

The above table shows that the major semantic figure of speech is simile. According to Abrams (2005, p.102), "Simile is a figure of speech involves a comparison between two distinctly different things explicitly indicated mainly by the word "like "or "as". But it has been found less than metaphor. Among the ten poems of class 11 and 12,

simile has been found in the 4<sup>th</sup> & 7<sup>th</sup> poems where the indications ‘like’ & ‘as’ are used as cooperation. It has been found 14<sup>th</sup> line of fourth poem and 2<sup>nd</sup> & 3<sup>rd</sup> line of seventh poem. The next chiefly used device is metaphor. According to Leech (1969), “In metaphor, unlike in simile the tenor, the vehicles and the ground of comparison have to be hypothesized from ‘what is there’ in the text”. It has been found in different lines of 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> poem. e.g., the 3<sup>rd</sup> & 4<sup>th</sup> line of second poem, 11<sup>th</sup> & 17<sup>th</sup> line of third poem, 8<sup>th</sup> line of fourth poem, 4<sup>th</sup> line of 5<sup>th</sup> poem and so on. Two different things have been compared based on implicitly stated common ground. They mainly involve the violation of selection restrictions. In this line of poem ‘I am what is missing’, the writer is present in the space of every things. It is compared the space with the fulfillment things. Likewise, metaphor has been found in the different line of second, third, fourth, sixth, seventh and eighth poems.

Another device of figure of speech is the tropes paradox- seemingly nonsensical or illogical statement; resolvable contradiction. In the different line of first, the second, the third, the fourth and the seventh poems, the semantic ‘paradox’ has been employed. e.g., the seventh line of first poem, the ninth line of third poem, the first line of fourth poem and the ninth line of seventh poem. These expression as shown in the table are self-contradictory. So, from the literal ground, the meaning of expressions becomes absurd. ‘The child is father of the man’ is the popular paradoxical statement of first line.

### **3.2 Prosodic Features**

Prosody is the art of verification. It is the study of sound pattern and rhythms mainly in poetry. Prosodic features are found basically in such writing that follows metrical composition. When a piece of prose is written in poetic style, it can follow the

prosody. The prosodic features are the visible (not all) characteristics of poetry. Any poetry can be analyzed on the basis of such features. Such features differentiate poetry from prose. It includes rhyme, rhythm, foot and meter. In my study I analyzed the poetry based on rhyme, foot and meter.

### 3.2.4 The Poem-wise Analysis on Prosodic Features (Rhyme, Meter & foot)

Prosody (the art of verification) is the study of sound patterns and rhythms mainly in poetry. Prosodic features are found basically in such writing that follows metrical composition. It includes rhyme, rhythm, foot, and meter. In this section, the poems of rhyme, meter and foot are analyzed in this way.

#### PN 1: My Heart Leaps Up...

| My heart || leaps up || when I || **behold** |  
 | U — || U — || U — || U — |

A rain- bow in the **sky**:  
 | U — || U — | U — |

| So was || it when || my life || **began**; |  
 | U — || U — || U — || U — |

| So is || it now || I am || a **man**; |  
 | U — || U — || U — || U — |

| So be || it when || I shall || grow **old**, |  
 | U — || U — || U — || U — |

| Or let || me **die**! |  
 | U — || U — |

| The Child || is fa- || ther of || the **Man**; |  
 | U — || U — || U — || U — |

| And I || could wish || my days || to **be** |  
 | U — || U — || U — || U — |

| Bound each || to each || by nat- || ural || **piety**. |  
 | U — || U — || U — || U — || U — |

The above analysis of poem shows that Wordsworth's "My Heart Leaps Up" is made up of 9 lines rhyming, a b c c a b c d d. It has been composed in nine lines with rising rhythm where the first line and second line are made up of 8 and 6 syllables

respectively and the next three lines are made up of 8 syllables each. The sixth line is made up of 4 syllables. 8 syllables have been found in the seventh line and the eighth line. 10 syllables have been found in the ninth line. So, four meter (tetrameter) of each line except ninth line (six meter), second line (three meter) and sixth line (two meter) has been found in this poem. The meter has found uniformly iambic, that is, the first syllable is stressed and the second is unstressed. In short, the poem has been composed in iambic tetrameter with rising rhythm.

From the point of rhyme, Sound / full / interline rhyme has been found in this poem such as *behold* with *old*. Likewise, sound / full / interline rhyme has been created in *Sky* with *die* and *Began* with *man*. Similarly, sound / half / interline rhyme has been found in *Be* with *Piety*.

## PN 2: Full Fathom Five...

Full fath-		om five		thy fa-		ther lies;
U -		U -		U -		U -
Of his bones		are co-		ral made;		
U -		U -		U -		
Those are		pearls that		were his eyes:		
U -		U -		U -		
Nothing		of him that		does fade,		
U -		U -		U -		
But doth		suffer		a sea change		
U -		U -		U -		
Into some-		thing rich		and strange.		
U -		U -		U -		
Sea-nymphs		hourly		ring his knell:		
U -		U -		U -		
Ding-dong.						
	Hark! now		I hear		them – Ding-	
	U -		U -		U -	

From the analysis of above, the poem has been composed in rhymed verse or, blank verse. There has been found eight lines, containing four meter except first and eighth line (five meter). Actually, it has been composed in iambic tetrameter and trimeter lines rhyming abxb, traditionally used in the folk narrative.

In the poem, *change* with *strange*, *knell* with *bell*, *lies* with *eyes*, *made* with *fade* have created sound / full / interline rhyme.

### **PN 3: The Lamentation of the Old Pensioner**

Although I shelter from the rain  
Under a broken tree  
My chair was nearest to the fire  
In every company  
That talked of love or politics,  
Ere Time transfigured me.

Though lads are making pikes again  
For some conspiracy,  
And crazy rascals rage their fill  
At human tyranny,  
My contemplations are of Time  
That has transfigured me.

There's not a woman turns her face  
Upon a broken tree,  
And yet the beauties that I loved  
Are in my memory;  
I spit into the face of Time  
That has transfigured me.

This analysis shows that it has been composed in free verse (i.e. an 'open form' verse which is like traditional verse, printed in short lines instead of with the continuity of prose, but differs from such verse by the fact that its rhythmic pattern is not organized into a regular metrical form (Abrams, 2005, p.110)). So, in free verse poem there can't be found meter and foot. It has also been found that the poet has not maintained any rhyme in this poem.

#### PN 4: The Poplar Field

[The pop- || lars are || felled, || farewell || to the || shade |  
U -		U -		U -		U -		U -		U -
And the		whisper-		ing sound-		of the		cool col-		onnade:
U -		U -		U -		U -		U -		U -
The winds		play no		longer		and sing		in the		leaves,
U -		U -		U -		U -		U -		U -
Nor Ouse		on his		bosom		their im-		age re-		ceives.
U -		U -		U -		U -		U -		U -

[Twelve years|| have e- || lapsed || since I || first took || a view|  
U -		U -		U -		U -		U -		U -
Of my		favour-		ite field,		and the		bank where		they grew,
U -		U -		U -		U -		U -		U -
And now		in the		grass be-		hold they		are laid,		
U -		U -		U -		U -		U -		U -
And the		tree is		my seat		that once		lent me		a shade.
U -		U -		U -		U -		U -		U -

[The black- || bird has || fled to || anothe- || er re- || treat |  
U -		U -		U -		U -		U -		U -
Where the		hazels		afford		him a		screen from		the heat;
U -		U -		U -		U -		U -		U -
And the		scene		where his		melo-		dy charmed		me before
U -		U -		U -		U -		U -		U -
Resounds		with his		sweet-flow-		ing di		tly no		more.
U -		U -		U -		U -		U -		U -

[My fu- || gitive || years || are all|| hasting|| away, ||  
U -		U -		U -		U -		U -		U -
And I		must e -		re long		lie as		lowly		as they,
U -		U -		U -		U -		U -		U -
With a		turf on		my breast		and a		stone at		my head,
U -		U -		U -		U -		U -		U -
Ere ano-		ther such		grove		shall a-		rise in		its stead.
U -		U -		U -		U -		U -		U -

['Tis a || sight to || engage || me, if || any- || thing can, |  
U -		U -		U -		U -		U -		U -
To muse		on the		perish-		ing plea-		sures		of man;
U -		U -		U -		U -		U -		U -
Short-lived		as we		are, our		enjoy-		ments,		I see,
U -		U -		U -		U -		U -		U -
Have a		still shor-		ter date,		and die		sooner		than we.
U -		U -		U -		U -		U -		U -

In this poem, *shade* with *colonnade*, *Leaves* with *receives*, *laid* with *shade*, *can* with *man*, *before* with *more*, *head* with *stead* have created sound, full and interline rhythm.

Similarly, *View* with *grew*, *retreat* with *heat*, *away* with *they*, *see* with *we* have



created sight, half and interline rhythm. Here it has also been found that where there is sound rhyme there is full rhyme but where there is sight there may be half rhyme. The rhyme scheme is found in A-A-B-B.

As shown in the poem, the language of ‘The Poplar Field’ is typical of the eighteenth century, to be precise, the transitional era. Some words have been found the turned archaic, some words have been changed their meanings. A twenty-first century reader may find the word usage non-contemporary, yet highly poetic and hence elegant. The lines strictly to iambic pentameter have been found in this poem. Sharp contrast between the past and the future invokes a sense of loss in the reader and forces him to think upon the shortness of worldly happiness.

### **PN 5: Traveling Through the Dark**

[Trave- || ling through || the dark || I found || a deer|  
 | u - ||u - || u - ||u - ||u - |  
 |dead on ||the edge of || the Wil||son Ri || ver road.  
u -		u -		u -		u -		u -
It is		usually best		to roll		them into		the canyon:
u -		u -		u -		u -		u -
that road		is narrow;		to swerve		might make		more dead.
u -		u -		u -		u -		u -

[By glow || of the || tail-light || I stumbled || back of || the car |  
u -		u -		u -		u -		u -		
and stood		by the		heap, a		doe, a		recent		killing;
u -		u -		u -		u -		u -		
she had		stiffened		already,		almost		cold.		
u -		u -		u -		u -		u -		
I dragged		her off;		she was		large in		the belly.		
u -		u -		u -		u -		u -		

[My fin||gers tou||ching her|| side brought|| me the|| reason—|  
u -		u -		u -		u -		u -		
her side		was warm;		her fawn		lay there		waiting,		
u -		u -		u -		u -		u -		
	alive,		still, ne		ver to		be born.			
u -		u -		u -		u -		u -		
	Beside		that moun		tain road		I hesi		tated.	
u -		u -		u -		u -		u -		

The car		aimed a head		its low		ered par		king lights;			
U -		U -		U -		U -		U -			
under the		hood purred		the stea		dy en		gine.			
U -		U -		U -		U -		U -			
I stood		in the glare of		the warm		exhaust		turning red;			
U -		U -		U -		U -		U -			
around		our group		I could		hear the		wilderness		listen.	
U -		U -		U -		U -		U -			

I thought		hard for		us all--		my only		swerving--		
U -		U -		U -		U -		U -		
	then pushed		her over		the edge		into the		river.	
U -		U -		U -		U -		U -		

This above poem shows that it has been composed in 18 lines with four stanzas and one couplet. It seems to like sonnet. But it is not related to the formal rule of sonnet. It has also been found that this poem has been composed of eighteen lines, each line containing ten syllables, five meters with unstressed syllable and stressed syllable. So, it is composed in iambic pentameter. But there are some deviations found in the formation of poem. Actually it seems to form in iambic pentameter. But some of lines have 11, 12 etc syllables and some doesn't have. In this line, '||By glow|| of the|| tail-light ||I stumbled|| back of|| the car||' there are 6 meter. Likewise, in some case there have been found stressed and unstressed syllables used in the place of unstressed syllable and stressed syllable. These all are the poetic deviation. In this poem, there have not been found full, sound and intraline rhyme. The poet has not intentionally created rhyme in this poem. But, near rhyme, half rhyme and off rhyme has been found. In the other word, there has been found interline rhyme and sight rhyme only. *Road* with *dead*, *Reason* with *born* has created sight / half / interline rhyme.

## **PN 6: Keeping Things Whole**

In a field  
I am the absence  
of field.  
This is  
Always the case.  
Wherever I am  
I am what is missing.

When I walk  
I part the air  
and always  
the air moves in  
to fill the spaces  
where my body's been.

We all have reasons  
for moving.  
I move  
to keep things whole.

This poem shows that it has composed in free verse. “Although free verse requires no meter, rhyme, or other traditional poetic techniques, a poet can still use them to create some sense of structure, where poets repeat certain phrases and uses commas to create both a rhythm and structure. Much pattern and discipline is to be found in free verse: the internal pattern of sounds, the choice of exact words, and the effect of associations give free verse its beauty” (Boulton, 1953). So, this poem is also free of rhyme. The poet has not created any rhymes. There have not been found meter, foot, and rhyme too.

## PN 7: God's Grandeur

| The world||is charged||with the||grandeur ||of God. |  
| U - ||U - ||U - ||U - ||U - |  
It will ||flame out, || like shi || ning from || shook foil; |  
U -		U -		U -		U -		U -	
It ga-		thers to		a greatness,		like the		ooze of oil	
U -		U -		U -		U -		U -	
Crushed.Why		do men		then now		not reck		his rod?	
U -		U -		U -		U -		U -	

Gene-		rations		have trod,		have trod,		have trod;	
U -		U -		U -		U -		U -	
	And all		is seared		with trade;		bleared, smeared		with toil;
U -		U -		U -		U -		U -	
And wears		man's smudge		and shares		man's smell:		the soil	
U -		U -		U -		U -		U -	
Is bare		now, nor		can foot		feel, be-		ing shod.	
U -		U -		U -		U -		U -	

And for		all this,		nature		is ne-		ver spent;	
	U -		U -		U -		U -		U -
	There lives		the dea-		rest fresh		ness deep		down things;
U -		U -		U -		U -		U -	
	And though		the last		lights off		the black		West went
U -		U -		U -		U -		U -	
Oh, mor-		ning, at		the brown		brink east		ward, springs—	
U -		U -		U -		U -		U -	
Because the Holy Ghost over the bent									
U -		U -		U -		U -		U -	
World broods		with warm		breast and		with ah!		bright wings	
U -		U -		U -		U -		U -	

This analysis of poem shows that it has fourteen lines, each containing ten syllables, and a fix pattern of rhyme - abba, abba in octave and cdcddc in sestet rhyme. So, it has been found to be an Italian sonnet. It has been composed in the structure of | U - ||U - ||U - ||U - ||U - |. From this structure, it has ten syllables and five meters. So, it is called iambic Pentameter. There has been found poetry deviation in meter with syllable.

In this poem, *god* with *rod*, *Spent* with *went* has created sight / half / interline rhymes. Similarly, *foil* with *oil*, *rod* and *shod* with *trod*, *toil* with *soil*, *Spent* with *bent*, *things* and *wings* with *springs* have created sound / full / interline rhyme. This poem has

intraline rhyme such as trade; bleared, smeared. Trade with bleared and smeared has been created musical melody in poem. **Have trod, have trod, have trod** has created full intraline rhyme too.

**PN 8: ON THE VANITY OF EARTHLY GREATNESS**

The tusks		that clashed		in migh-		ty brawls
U -		U -		U -		U -
Of mas-		to-dons,		are bil-		liard balls.
U -		U -		U -		U -

The sword		of Char-		lemagne		the Just	
U -		U -		U -		U -	
Is fer-		ric ox-		ide, known		as rust.	

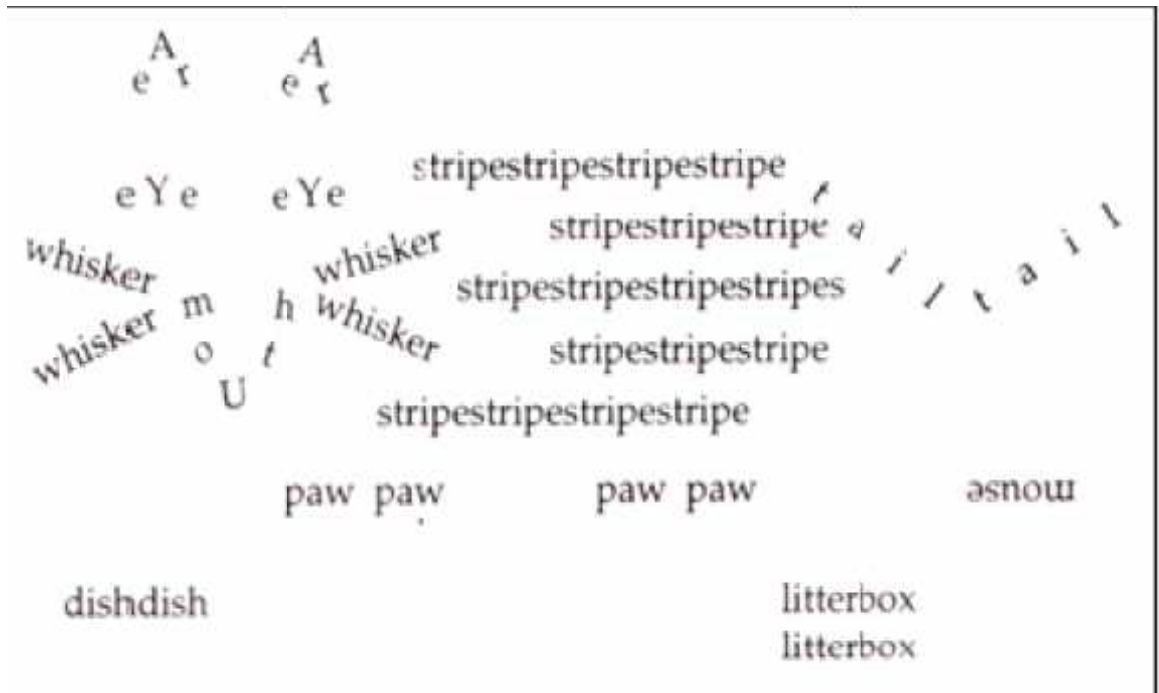
U -		U -		U -		U -
The grizz-		ly bear		whose po-		tent hug
U -		U -		U -		U -
Was feared		by all,		is now		a rug.
U -		U -		U -		U -

Great Cae-		sar's bust		is on		my shelf,
U -		U -		U -		U -
And I		don't feel		so well		myself.
U -		U -		U -		U -

This poem shows that it has been composed of eight lines, each line containing ten syllables, five meters with unstressed syllable and stressed syllable. So, the artistically structured lines keep the conventional meter with the rhyme scheme **aa**. The lines strictly stick to iambic tetrameter.

*Brawls* with *balls* has created sight / half / interline rhyme. *Just* with *rust*, *hug* with *rug*, *shelf* with *myself* have created sound / full / interline rhyme in this poem. The poet has maintained good rhyme without crossing the line of poem.

### PN 9: Concrete Cat



This poem shows that it looks like a cat and words refer to the parts of a cat. So, it is called concrete poetry (also called shape poetry in which the typographical arrangement of words is as important in conveying the intended effect as the conventional elements of the poem, such as meaning of words, rhythm, rhyme and so on. It is sometimes referred to as [visual poetry](#), a term that has evolved to have a distinct meaning of its own, but which shares the distinction of being poetry in which the visual elements are as important as the text (from Wikipedia, the free encyclopedia, 2010). Full sounds interline and intraline rhyme have been found.

### PN 10: Grandmother

if i were to see  
her shape from a mile away  
i'd know so quickly  
that it would be her.  
  
the purple scarf

and the plastic  
shopping bag.  
if i felt  
hands on the head  
i'd know that those  
were her hands  
  
warm and damp  
  
with the smell  
  
of roots.  
  
if i heard  
a voice  
coming from  
a rock  
i'd know  
and her words  
would flow inside me  
like the light of someone  
stirring ashes  
from a sleeping fire  
at night.

This poem shows that it is also free verse poem (i.e. free verse is a form of [poetry](#) that does not use consistent [meter](#) patterns, [rhyme](#), or any other musical pattern. It thus tends to follow the rhythm of natural speech (From Wikipedia, the free encyclopedia).

The researcher has not found any rhyme under criteria of this study mentioned in limitation of study. Free verse poem is an 'open form' verse which is like traditional verse, printed in short lines instead of with the continuity of prose, but differs from such verse by the fact that its rhythmic pattern is not organized into a regular metrical form (Abrams, 2005:110). So, there cannot be found any meter and foot in this poem.

## CHAPTER FOUR

### FINDINGS AND RECOMMENDATION

#### 4.1 Findings

The following findings have been deduced from the study:

- i. The different figures are found to be used in poetry in large numbers. Among the figures **alliteration** (phonetic figures of speech) and **metaphor** (Semantic figures of speech) were found to be used greater number of poems rather than others.
- ii. Spacing between words in the poems was not found to be violated.
- iii. Omission of the different grammatical functions was the most prominent grammatical deviation in the language of poetry. The obligatory grammatical functions were also found to be deleted in some instances. Hyperbaton was found to be used as the next prominent device of grammatical deviation.
- iv. The large number archaisms were also found to be used in some poems than others poems. Among poems the popular field had also some archaism.
- v. Anaphora and tautotes were not found in poems.
- vi. The syntactical figure i.e. ellipsis is found to be used in Second, Fourth, Fifth, Seventh and Eighth poem in large number. There were found subject auxiliary, preposition, passivization 'be' verb in poems. In the case of letter deleted words, mainly the initial letter of past tense denoting suffix ' \_ed ' was found to be omitted in the popular field.
- vii. Some paradoxical sentences were also found in poems with transferring good meaning in poem. e.g. 'the child is father of the man ' '...nature is never spent ', "There are pearls that were his eyes." etc.



- viii. Sound, full and Intraline rhyme were found in greater numbers than sight, half and interline rhyme. Sound, full and interline rhyme were general and were creating a musical melody in poem but some of poems did not have any rhyme. They were composed in free verse.
- ix. I found that iambic pentameter is common. Among the ten poems six poems were composed in iambic foot. It means iambic foot is supreme and general in nature.
- x. Many prosodic deviations (found in meter and foot) were found to be used in poems in large number.
- xi. Concrete poetry was found in one which doesn't have any meter and foot. The researcher was found that its language is shape of poem.

#### **4.2 Recommendations**

On the basis of the findings of the study, the researcher has attempted to foreword some suggestions for teaching poetry, which would be beneficial for the teachers, students, other researchers and above all the readers of English poetry.

- i. The different types of figures are found in the poetry. It always changes the meanings. It is a special feature of poem. So, while teaching poetry in the classroom, the teacher should make the students familiar with figures of speech.
- ii. It gives pleasure not only in its matter but also in the manner. The manner is the fore grounded. The students should be familiarized with the different devices of foregrounding.
- iii. Poetry is the best sources for teaching the best words. The teacher can use poetry to develop the vocabulary power of student. The teacher should teach all cultural terms and teach other vocabularies which are new for the students.

- iv. The language of poetry is deviated because of the figures of speech, compositional structure of poetry, the use of selected words etc. which makes the structure of sentences and metrical composition unusual. So, the teacher should introduce the students about them while teaching.
- v. The students can be asked to compose poems using the licenses of verse composition. It will establish them as writers in their own right.
- vi. It should make the students clear regarding the distinctions between poetry and prose.
- vii. The students can be asked to find out other discourses in which some foregrounded features of poetry can be found.
- viii. The curriculum development center should include poetry with cultural and compositional background which helps to explain and give symbolic meaning. Poetry should be included which can be understood easily with literal meaning.
- ix. Poetry has different prosodic features which creates melody. It gives pleasure for reader and listener. The students should be made familiar with prosaic features.

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## APPENDIX – I

### I. Checklist for Phonological figures

Devices	Examples	PN	PLN	Remarks
Alliteration				
Consonance				
Assonance				
Onomatopoeia				

## II. Checklist for Morphological figures

Devices	Examples	PN	PLN	Remarks
Archaism				
Anaphora				
Tautoes				
Ephiphora				

## III. Checklist for Syntactical figures

Devices	Examples	PL	PLN	Remarks
Ellipsis				
Inversion				

## v. Checklist for Syntactical figures

Devices	Examples	PN	PLN	Remarks
Simile				
Metaphore				
Paradox				

## V. Checklist for foot

Foot	Scale	Example	PLN
Iambic	U -     U -     U -     U -     U -		

	If mu-    sic be    the food    of love,    play on		
Anapestic	U U -     U U -     U U -     U U -   For the moon   never beams   without bring-   ing me dreams Of the beau-   tiful Ann-   abel Lee		
Trochaic	- U     - U     - U     - U    Double,    double,    toil and    trouble		
Dactylic	- U U     - U U     Eva with her     bas ket was     - ∞ ∞     - ∞ ∞     Deep in the     bells and grass		
Spondee	- -     breadboard		
Amphibrach	U - U     U - U     U - U     U - U     The wind in     the willows     is rustling     in whispers		
Choriamb	- U U -		
Pyrrhic	U U		

Note: - [-] stands for the stressed syllable ( i. e. dum)

[U] Stands for the unstressed syllable ( i. e. da)

III. Rhyme is analyzed in the following terms:

Sound and sight rhymes

Full and half rhymes

Intraline and interline rhymes

## APPENDIX- II

### 1. My Heart Leaps Up

My heart leaps up when I behold





A rainbow in the sky:  
So was it when my life began;  
So is it now I am a man;  
So be it when I shall grow old,  
Or let me die!  
The Child is father of the Man;  
And I could wish my days to be  
Bound each to each by natural piety.

William Wordsworth  
(1770-1850)

## 2. "Full Fathom Five..."

Full fathom five thy father lies;  
Of his bones are coral made;  
Those are pearls that were his eyes;  
Nothing of him that does fade,  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
Ding-dong,  
Hark! Now I hear them – Ding-dong, bell



William Shakespeare  
(1564-1616)

## 3. The Lamentation of the Old Pensioner

Although I shelter from the rain  
Under a broken tree  
My chair was nearest to the fire  
In every company  
That talked of love or politics,  
Ere Time transfigured me.

Though lads are making pikes again  
For some conspiracy,  
And crazy rascals rage their fill  
At human tyranny,  
My contemplations are of Time  
That has transfigured me.

There's not a woman turns her face  
Upon a broken tree,  
And yet the beauties that I loved  
Are in my memory;  
I spit into the face of Time  
That has transfigured me.



W.B. Yeats  
(1865-1939)

## 4. THE POPLAR-FIELD

[Written 1784. Published in *The Gentleman's Magazine*, Jan.,  
1785; afterwards in 1800.]

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

Twelve years have elaps'd since I first took a view  
Of my favourite field and the bank where they grew,  
And now in the grass behold they are laid,  
And the tree is my seat that once lent me a shade.

The blackbird has fled to another retreat  
Where the hazels afford him a screen from the heat,  
And the scene where his melody charm'd me before,  
Resounds with his sweet-flowing ditty no more.

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

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



William Cowper  
(1731-1800)

## 5. Traveling Through The Dark

Traveling through the dark I found a deer  
dead on the edge of the Wilson River road.  
It is usually best to roll them into the canyon:  
that road is narrow; to swerve might make more dead.

By glow of the tail-light I stumbled back of the car  
and stood by the heap, a doe, a recent killing;  
she had stiffened already, almost cold.  
I dragged her off; she was large in the belly.

My fingers touching her side brought me the reason--  
her side was warm; her fawn lay there waiting,  
alive, still, never to be born.  
Beside that mountain road I hesitated.

The car aimed ahead its lowered parking lights;  
under the hood purred the steady engine.  
I stood in the glare of the warm exhaust turning red;  
around our group I could hear the wilderness listen.

I thought hard for us all--my only swerving--,  
then pushed her over the edge into the river.

## 6. Keeping Things Whole



William Stafford

In a field  
I am the absence  
of field.  
This is  
always the case.  
Wherever I am  
I am what is missing.

When I walk  
I part the air  
and always  
the air moves in  
to fill the spaces  
where my body's been.

We all have reasons  
for moving.  
I move  
to keep things whole.



Mark Strand

*Mark Strand, "Keeping Things Whole" from Selected Poems. Copyright © 1979, 1980 by Mark Strand. Used by permission of Alfred A. Knopf, Inc., a division of Random House, Inc.*

*Source: Selected Poems (Alfred A. Knopf, 2002). Guest poem submitted by Terry Smith:*

## 7. "God's Grandeur" (1877)

Gerard Manley Hopkins (1844–89). Poems. 1918.

THE WORLD is charged with the grandeur of God.  
It will flame out, like shining from shook foil;  
It gathers to a greatness, like the ooze of oil  
Crushed. Why do men then now not reckon his rod?  
Generations have trod, have trod, have trod;  
And all are seared with trade; bleared, smeared with toil;  
And wears man's smudge and shares man's smell: the soil  
Is bare now, nor can foot feel, being shod.

5



And for all this, nature is never spent;  
There lives the dearest freshness deep down things;  
And though the last lights off the black West went  
Oh, morning, at the brown brink eastward, springs—  
Because the Holy Ghost over the bent  
World broods with warm breast and with ah! bright wings.

10

Because the Holy Ghost over the bent  
World broods with warm breast and with ah! bright wings.



## 10. Grandmother

if i were to see  
her shape from a mile away  
i'd know so quickly  
that it would be her.  
the purple scarf  
and the plastic  
shopping bag.  
if i felt  
hands on the head  
i'd know that those  
were her hands  
warm and damp  
with the smell  
of roots.  
if I heard  
a voice  
coming from  
a rock  
i'd know  
and her words  
would flow inside me  
like the light of someone  
stirring ashes  
from a sleeping fire  
at night.

- Ray young bear



**Appendix- III**  
**The Presentation of Figure of speech**  
**B. Phonological figure**

Devices	Examples	PN	PLN	Remarks
Alliteration	<u>B</u> ound each to each <u>b</u> y natural piety	1	9	
	Full <u>F</u> athom <u>f</u> ive they <u>f</u> ather lies But doth <u>s</u> uffer a sea- <u>ch</u> ange Into <u>s</u> omething rich and <u>s</u> trange. <u>D</u> ing-dong, Hark! Now I hear them – <u>D</u> ing-dong, bell	2	1 5 6 8,9	
	Ere <u>T</u> ime <u>t</u> ransfigured me. And crazy <u>r</u> ascals <u>r</u> age their fill	3	6 9	
	The poplars are <u>f</u> elled, <u>f</u> arewell to the shade And the whispering sound of the <u>c</u> ool <u>c</u> olonnade: <u>T</u> welve years have elapsed since I first <u>t</u> ook a view Of my <u>f</u> avourite <u>f</u> ield, and the bank where they grew, And the tree is my <u>s</u> eat that once lent me a <u>s</u> hade Where the <u>h</u> azels afford him a screen from the <u>h</u> eat; To muse on the <u>p</u> erishing <u>p</u> leasures of man Short-lived as we are, our enjoyments, I see, Have a <u>s</u> till <u>s</u> horter date, and die <u>s</u> ooner than we	4	1 2 5 6 8 9 18 19 20	
	dead on the edge of the Wilson River road. that road is narrow; to swerve might make more dead for moving./ I move	5 6	2 4 15/16	
	The world is charged with the grandeur of God. It will flame out, like shining from shook foil; It <u>g</u> athers to a <u>g</u> reatness, like the ooze of oil Crushed. Why do men then now not reck his rod? Generations have trod, have trod, have trod; And all is seared with trade; bleared, smeared with toil; And wears man's smudge and shares man's smell: the soil Is bare now, nor can <u>f</u> oot <u>f</u> eel, being shod. And for all this, nature is never spent; There lives the <u>d</u> earest freshness <u>d</u> eep <u>d</u> own things; And though the <u>l</u> ast <u>l</u> ights off the black <u>W</u> est <u>w</u> ent Oh, <u>m</u> orning, at the <u>b</u> rown <u>b</u> rink eastward, <u>s</u> prings— <u>B</u> ecause the Holy Ghost over the <u>b</u> ent <u>W</u> orld <u>b</u> roods with <u>w</u> arm <u>b</u> reast and with ah! <u>B</u> right <u>w</u> ings.	7	Full Poem	
	like the light	8		Not found
		9		”
		10		

Assonance	My heart <u>leaps</u> up when I <u>behold</u> So be it when I shall <u>grow old</u> . Bound <u>each</u> to <u>each</u> by natural <u>piety</u>	1	1  5/10	
	Full fathom five thy father lies Of his bones are coral made.	2	1 2	
	My <u>chair</u> Was <u>nearest</u> to the fire	3		
	The Poplars are <u>fell'd</u> , <u>farewell</u> to the shade Nor Ouse on his bosom their image receives. And the <u>tree</u> is my <u>seat</u> that once lent me a shade. Where the hazels afford him a <u>screen</u> from the <u>heat</u> , With a turf on my <u>breast</u> and a stone at my <u>head</u>	4	1 4 8 10 15	
	That road is narrow.../	5	4	
	To <u>keep</u> <u>things</u> whole	6	17	
	...,like the ozze of oil/...have trod, have trod/have trod. And all is seard with trade; blrard, smeared with toil;	7	3,5,  6	
		8		Not found
		9		Not found

		10		Not found
Onomatopoeia		1		Not found
	Ding-dong/...Ding-dong bell	2	8,9	
		3		Not found
	And the whispering sound of the cool colonnade	4	2	
	Under the hood purred the steady engine	5	14	
		6		Not found
		7		Not found
		8		Not found
	Whisper/...whisper	9		
		10		Not found

### B. Morphological figures

Device	Examples	PN	PLN	Remarks
Archaism		1		Not found
	Fathom, thy / doth.../Sea nymphs.../	2	1,5,7	
		3		Not found
	...ouse...	4	4	
		5		Not found
		6		Not found
		7		Not found
		8		Not found
		9		Not found
		10		Not found
Anaphora	<i>It is not found among ten poems.</i>			Not found
Tautotes	Generations <u>have trod, have trod, have trod.</u>	7	4	It is only found PN 07.



Ephiphora	<i>It is not found among ten poems.</i>	1		Not found
		2		Not found
		3		Not found
		4		Not found
		5		Not found
		6		Not found
		7		Not found

### C.Syntactical Figures

Device	Examples	PN	PLN	Remarks
Ellipsis		1		Not found
	Full fathom five thy father lies; Of his bones are coral made	2	1 2	
		3		Not found
	Resounds with his sweet-flowing ditty no more To muse on the perishing pleasures of man; Have a still shorter date, and die sooner than we	4	12 18 20	
	dead on the edge of the Wilson River road. My fingers touching her side brought me the reason-- her side was warm; her fawn lay there waiting, alive, still, never to be born. I thought hard for us all--my only swerving--, then pushed her over the edge into the river.	5		2 9 10 11 17 18
		6		Not found
	Generations have trod, have trod, have trod; And all is seared with trade; bleared, smeared with toil; Is bare now, nor can foot feel, being shod. Oh, morning, at the brown brink eastward, springs— Because the Holy Ghost over the bent	7	5 6 8 12 13	
	The sword of Charlemagne the just	8	3	Not found
		9		Not found
		10		Not found
Inversion	So was it when my life began; So is it now I am a man; So be it when I shall grow old,	1	3 4 5	
		2	4	Not found
		3		Not found
	And now in the grass behold they are laid	4	7	
	Traveling through the dark I found a deer By glow of the tail-light I stumbled back of the car Beside that mountain road I hesitated. under the hood purred the steady engine around our group I could hear the wilderness listen	5	1 5 12 14 16	
	In the field / ...an the absence / of field... /	6	1,2,3	

	And always / the air moves in ...		10,11	
	And for all this, nature is never spent And though the last lights off the black West went Oh, morning, at the brown brink eastward, springs— Because the Holy Ghost over the bent	7	8 9 12 13	
	Is ferric oxide , known as rust.	8	4	
		9		Not found
		10		Not found

#### D.Semantical Figures

Devices	Example	PN	PLN	Remarks
Simile		1		Not found
		2		Not found
		3		Not found
	And I must era long lie as lowly as they	4	14	
		5		Not found
		6		Not found
	It will flame out, <u>like</u> shining from shook foil; It gathers to a greatness, <u>like</u> the ooze of oil	7	2 3	
		8		Not found
		9		Not found
		10		
Metaphore		1		Not found
	Of his bone are coral made These are pearls that were his eyes	2	3/4	
	My contemplations are of time. I split into the face of time.	3	11 17	
	And the tree is my seat that once lent me a shade.	4	8	
	The road is narrow; to swerve might make more dead.	5	4	
	I am what is missing.	6	7	
	And all is seared with trade; bleared, smeared with toil; And wears man's smudge and shares man's smell: the soil Is bare now, nor can foot feel, being shod. There lives the dearest freshness deep down things; Because the Holy Ghost over the bent World broods with warm breast and with ah! bright wings	7	6 7 8 13	
	Of mastodons, are billiard balls.	8	1	
	The sword of Charlemagne the Just Is ferric oxide, known as rust.		4	
	The grizzly bear whose potent hug Was feared by all, is now a rug.		6	
	9		Not found	
	10		Not found	
Paradox	The child is father of the man	1	7	
	Of his bone is coral made Those are pearls that were his eyes But doth suffer a sea-change into something rich and	2	2 3 5/6	

	strange			
	Crazy rascals rage their fill	3	9	
	The poplar are felled, farewell to the shade	4	1	
	..., nature is never spent.	7	9	
		8		Not found
		9		Not found
		10		Not found