Chapter - IV

Presentation, Analysis and Interpretation of Results

Introduction

TEP for DeRT in the different universities of India at the UG stage is really very significant and interesting from the standpoint of appreciating English poetry, especially at the elementary stage of entering into the world of skilfulness and depth of vision in literary appreciation. This has become all the more challenging to the teachers and students of English poetry for literary appreciation because it is really a point of characteristic entrance to the world of love and joy in reading, appreciating and composing poetry. Poetry is a matter of enjoyment and appreciation, and there is hardly any scope for LL, as such. Bearing this fact in mind, it has become more challenging now at the UG stage because it is crucial to both the teacher and the learner to appreciate English poetry in the context of any other language besides English. Thus appreciation gets a new platform for both the teacher and the learner in conjoint and communicated atmosphere of teaching-learning for appreciation.

The language of poetry, in English notwithstanding, is the language of emotion that essentially caters to the language of apposite appreciation. No doubt, it requires, more or less, an inner vision to see into the light of experience and imagination. The more redefined, disciplined, reflective and critical the approach to literary appreciation in TEP, the more is the outcome for both the learner and the teacher in creating and composing a new ambience of culture in refinement of subjectivity.

TEP in India at the UG stage rightly demands a broad canvas of the culture of

English poetry in direct association with thought-patterns of learners as well as their own imageries which might play a very vital role in entering into a new world of excellence and interest. In addition, it may not be inappropriate to forecast the beginning of a new era of understanding and appreciating English poetry by the learners from the very important and undeniable point that English is not for the English alone.

Therefore, keeping in view the backdrop as above, we might approach TEP in India for DeRT under a common consensus from a select study of the syllabi of some of the prominent universities where the study of English for literary appreciation characteristically represents a common background of exercise of literary development. Undoubtedly, the UG stage is the genetic one in forming and exercising the principal aims and objectives of the study of English poetry for literary appreciation. This stage essentially requires a strong foundation of forging ahead in the exercise of the finer nuances of English poetry. A healthy and spirited platform for interaction between the teacher and the taught in English poetry makes a landmark progress in the study of poetry for appreciation by means of dealing with different components of RT.

In this connection, it is to be noted that the syllabi of English poetry in the different universities of India at the UG stage are almost the same, and this is evident from the different topics selected for teaching-learning. What is very important is that there ought to be a relevant and fruitful exercise in this area of teaching-learning so that newer avenues of advancement in TEP for DeRT become a very bright and desirable possibility. With additions and alterations, enrichment and excellence, this possibility, of course, becomes successful and pays enviable dividends in the form of literary stylistics and aesthetic development.

RT in TEP is a very interesting, but at the same time, equally complex activity. It is interesting because at least two components, namely creative thinking and reflective analysis play a very vital role in the process of TEP. The structure of a poem is a composite one where many different components like IPs, rhetorical devices, musical patterns, symbols and suggestions contribute a lot to the appreciation of a poem. The development thus having a harmonious spurt in consolidation of RT becomes a major factor serving as a positive development in TEP for RT. The process, no doubt, is a difficult and intrinsic one which needs careful and cautious spelling out of different components of RT for a total and concrete canvas of creativity. This is done by adhering to the process below:

(1) Creating a Suitable Atmosphere of Teaching-Learning in Poetry

One of the major challenges in TEP for RT is to create a suitable atmosphere in teaching-learning. Apart from normal classroom atmosphere, TEP requires the role of the teacher to allow the students to enjoy an atmosphere of appreciating poetry as he/she thinks appropriate. Learning how to create and how to think – the two very important components – in the appreciation of a poem is definitely a positive outcome of a favourable teaching-learning atmosphere. The teacher also allows the learner to take his/her own initiative to change/adjust as he/she thinks favourable for appreciating a poem through RT. Freedom to create and enjoy a poem needs an assertive environment. When this is not possible, the teacher and the learner try to find out alternative avenues by taking recourse to changing the venue, rescheduling the time table and replanning the teaching-learning session in poetry. The teacher invites suggestions from students who know best how to have the most enjoyable atmosphere in appreciating a poem by means of exercise of RT. Sometimes in the interest of the learners, the teacher himself/herself makes separate arrangements by

holding out-of-campus activities described at length herein under:

(2) Classroom

In general cases, the classroom is the only platform for exercise of RT in TEP. This may be either a closed or an open air one. In the former, the teacher, almost alone, takes up the responsibility in organising, administrating, supervising, analysing and evaluating the classroom activity concerned with TEP for RT. Here, discipline holds the most key position in teaching-learning. Discipline here equips and enables the learners to maintain and exercise inner discipline. Rules and regulations, as such, are as subjective as possible. This means allowance of ample freedom for the learner in exercising RT. However, what affects RT exercised in a closed classroom is a complex situation where constraints like absence of efflorescence of thinking – self or group – cannot be altogether eliminated. The teacher also suffers from the limitations of a closed classroom which is affected by uncalled for disturbances.

In the open air classroom TEP for RT becomes living and thrilling. Learning to create and learning to think in order to learning to be as a reflective thinker become very effective in such a classroom. The teacher engages the learner in the exercise of RT and relegates himself/herself to the background. His/her primary strategy for TEP in such a classroom is to be a partner to all the learners exercising RT in poetry from multidimensional perspectives. One or two suggestions, if necessary, are enough for the learner in the process of RT and for this the teacher plays his/her role as best as possible.

(3) Teaching-Learning Aids

In TEP for RT, normally, teaching-learning aids are sparingly used. Poetry is a matter of creativity. It does not allow any imposition of constraints in the form of aids. Even

the teacher, an aid himself/herself, is not necessary. A teacher in TEP knows this very well. He/she really ponders over the use of teaching aids from the standpoint of their effectiveness and appropriateness in TEP. As such, it is really a very delicate activity to introduce teaching aids for the learners' development of RT. Realising the above, the teacher suggests a point or a hint by means of teaching aids and removes them as soon as its period of utilisation is over. This helps the learner to get the best out of those teaching aids. Unnecessary or excessive use of teaching aids defeats the purpose of TEP for DeRT. Alternately, the learner suggests new learning aids totally original to the teacher. Even in these cases, the teacher might advise the learners to be cautious of doing so which might kill time and energy for RT.

(4) Reviews/ Reflective Session

These are very essential for creating a suitable atmosphere of TEP for DeRT. As these are related to actual classroom sessions, exercises in RT should be properly recorded and critically discussed. The Review or the Reflective Session is a post-lesson activity which figures out the plus and minus points of a poem in terms of RT. The teacher should intensively go through each and every comment made by the learner and suggest some alternatives to betterment of RT. The Reflective Session should also be a pointer to future teaching-learning programmes for DeRT. Herein also, the teacher might invite the learners' viewpoints which would extend the horizon of RT.

(5) Library Work

This holds a very key position in TEP for DeRT. The library should be equipped with all the necessary teaching-learning aids along with Information and Communication Technology (ICT) materials. Undeniably, a good library with all the facilities available enables both the learner and the teacher to work together and find out newer

avenues of teaching-learning for DeRT. In the absence of the teacher, the duly qualified staff members of the library help the learners in having easy access to the most useful aids required for DeRT in poetry. Sometimes it is found that with availability of ample freedom of use, the library becomes an asset to enhance and illumine the RT patterns of the learner.

(6) Preparation and Participation in Group Discussions (GDs)

GDs amongst learners are a crucial avenue for DeRT. But, certainly, this is a post-teaching activity. The focus of the present research is to formulate teaching strategies for RT in TEP. As such, GDs remain outside the immediate purview of this study. However, as poetry is a matter of appreciation, GDs are vital to DeRT. In GDs, the respective merits and demerits of a student's exercise in RT are considered for thorough analysis and evaluation. This is a free and fair exercise. The teacher does not allow unnecessary interruption in focusing an individual learner's viewpoints. But, restraint is maintained in the interest of a positive outcome of any GD. Time schedule for this purpose, therefore, is strictly maintained for an overall and generous participation. Every outcome of such GDs is further geared to the purpose of enrichment on TEP for DeRT. All GDs are recorded for immediate or future reference.

In the preparation and participation of GDs as a post-teaching exercise introduced by the teacher, necessary schedule comprising the time-table, the groups concerned, the conveners, the time-keepers, the observers, the record-keepers etc. should be structured and analysed. These help the learners to be systematic in their approach to having the best out of GDs as active participants. This opens up the scope for further studies as indicated in Chapter V.

(6) Special Pointers

TEP is sometimes confronted with apparent ambiguities and difficulties for a learner. Under such circumstances, it is the duty of a teacher to specifically point out the vulnerable zones of difficulty and how to negotiate these for better DeRT. The students also present their specific problems in RT which the teacher should take serious note of. During a class the teacher may for the sake of easy access to RT present those pointers to the learners, who in turn appreciate a poem with proper emphasis on freedom to reflect.

(7) Over-all Evaluation

In TEP for DeRT, a teacher is always interested in an over-all evaluation where an appropriate climate holds the key to success. No doubt, it is a systemic pattern to arrive at an over-all evaluation. If the system proves its worth, appreciation to TEP is assured. In RT the over-all evaluation centres around a host of activities including the teacher's own outcome or contribution to RT which serves as a model for the learners to go ahead for quality thinking. Evaluation always points towards better exercise and manifestation of the thought process in poetry. The teacher simply guides the learner by providing him/her with a few suggestions and the rest follows in accordance with the learner's own canvas of curiosity for reflection to the process of thinking in poetry.

Presentation, Analysis and Interpretation of Basic Components of RT for TEP

The present study undertakes a thrilling, challenging, interesting and more or less, positive and concrete analysis of a few selected poems.

The poems selected are very well known and immensely popular ones which are part of the UG curricula all over India and beyond. Needless to say, most of these

are well-documented and widely commented upon. Being universally acknowledged and accepted, a critical study of these poems in the light of RT would certainly provide both the teacher and the learner with a comprehensive, methodical and critical understanding of the subject area.

Major stress, in this connection has been given to Infrastructure which plays a crucial role in TEP for DeRT through the provisioning of:

- Appropriate Classroom Climate
- Highlighting Basic/Essential Components Contributing to DeRT in TEP
- Spelling Out Prominent Avenues of Efflorescence of RT in TEP

Appropriate Classroom Climate in TEP for DeRT revolves around the role of the teacher who is efficient in dealing with Pupil-Exercise of Ideation of Emotion, and Pupil-involvement in Appreciation of English poetry for RT. So, appropriate classroom climate for DeRT depends squarely upon these three factors, viz. availability of duly qualified teachers who are able to properly guide the learners in their endeavour of RT through Pupil-Exercise of Ideation of Emotion, and Pupil-involvement in Appreciation of English poetry.

The teacher, having his/her own interest and experience in TEP for DeRT and having his/her own contribution to this field through critical and creative writings, makes sufficient and favourable ambience in Pupil-Exercise of Ideation of Emotion so that RT in TEP becomes interesting and thrilling. The inherent intention is to rouse the curiosity of learners by providing them with exercises on RT for negotiating with cross-currents of the ideas and emotions aroused by and through appreciation of the poems. This is done mainly, but not exclusively, by adhering to the following strategies:

- **Development of IPs:** The role of the teacher is best reflected in developing IPs. He/she inspires the learner to identify and be interested in the characteristics of IPs which are essential to appreciate a poem from the point of view of RT. He/she is also keen to enrich the learner with the stream of development of IPs through both an in-depth study of IPs as well as diversification of those to multiple avenues of RT. He/she also encourages a few relevant exercises for divergent thinking. In addition to these, he/she may also invite the learners' reaction to the same for necessary remodelling of the strategy. As development of IPs in TEP for DeRT is a challenging activity, the teacher knows it very well that whatever strategy he/she applies is always prescriptive and not a mandatory one. Sometimes, he/she, in course of development of IPs finds the necessity of changing the strategy by taking into consideration the loopholes of the learners' approach to IPs. To make IPs very transparent and supportive for RT to the learners, the teacher may repeat or re-interpret, as the case may be, some IPs which hold the essential ideas central to forming the viewpoints of a poet in a poem. The task is not very easy because it requires a keen eye to the study of the IPs from the beginning to the end of a poem. It is also interesting to note that the teacher finds a new platform for the study of IPs in terms of presentation in a poem. The sequence, regular or otherwise, of IPs that a teacher comes across in a poem also falls under the purview of its contribution the poem in terms of quality and excellence. Once the teacher finds out the real road to appreciating a poem in tune with the subject matter in the DeRT, the other part of the actual contribution of the IPs becomes very easily accessible and adventurous.

- **Development of Symbols:** Symbols hold the key to entering into the deep-rooted ideas, images and over-all philosophy of the subject matter as reflected in

a poem. These invite the teacher to explore different strategies to be adopted for the learner for easy accessibility to the world of mystery and wonder as woven in a poem. The teacher's assignment on delineating with symbols is primarily to allow the learners to be familiar with the different types of symbols spread over a poem either in a transparent manner or covered under the veil of apparent ambiguity. The classification of different symbols with their nature and characteristics very often requires sufficient understanding, appreciation and critical interpretation, where the teacher makes his/her own judgement on how and to what extent these are to be dealt with in a classroom in accordance with the time, mood and interest to be squarely negotiated. The symbols even require a thorough analysis and interpretation in some poems where the teacher opens the world of evaluation for each and every symbol as he/she feels to be assessed. The teacher sometimes considers some symbols very important because these reveal the character of a person/thing, as the case may be. Besides dealing with different aspects of symbols, as described above, the teacher also considers the role of symbols in manifesting time, action, creation of awe, mystery and other forms of supernatural circumstances. These are not only important areas of TEP for DeRT but also pointers to teaching poetry as a vision of life. All symbols in all poems are really challenges for the teacher in dealing with a poem for advancement of RT. His/her primary concern is to spread a web of the different varieties of symbols as reflected in a poem which really open new vistas of critical and reflective thinking. The more deep-rooted the symbols are, the more are the probabilities of encountering with the constellations of diverse thought patterns in a poem. The best prize for a teacher in TEP for RT awaits ample exercise with skilful presentation for the furtherance of RT. An integrated

approach to the study of symbols in a poem does not avert the attention of a sincere teacher who selects, studies and evaluates each of the symbols discussed in a classroom. These are further interpreted in terms of integration which upholds an altogether transparent vision of symbols in a poem. This exercise is also necessary for an open access to symbols for a deep-rooted study of a poem in terms of RT.

- **Development of Cues/Hints/Pointers**: The teacher also takes recourse to delivering a few suggestions, if necessary, by pointing out some of the important stints which suddenly flash at the time of RT on the mind of the learner through cues, hints and pointers. These cues, hints and pointers are actually used in order to serve as a stimulant to the learners to enter into the world of RT. As these are passports to easy accessibility to RT, these generally save time and energy to arrive at the target point of better teaching for RT. A good teacher always acts in moderating any cue, hint or pointer in order to serve the purpose of RT as best as possible. Sometimes, these cues, hints and pointers also broaden the vision and widen the outlook of appropriate assessment of thinking reflectively. These also direct the teacher's attention to overhaul the strategies for teaching in order to have a better result in creative and critical appreciation. The only positive guideline for application of cues, hints and pointers as he/she introduces while teaching a poem is to see how far these act as positive ones all throughout and never fall short of the desirable standard of efflorescence in RT. No doubt, it is a challenging task for the teacher to skilfully handle cues, hints and pointers at the time of teaching, but, there is no alternative to avert this challenge in order to be justified to RT.

- **Development of Rhetoric, Prosody and Musical Pointers:** In a classroom

while teaching a poem for DeRT, the teacher emphasises upon the use of rhetoric mainly through the deployment of diverse figures of speech. Proper identification, classification, appreciation and analysis of these under the careful eyes of the teacher is essential for the consolidation of RT. As these figures of speech are closely associated with the imageries, symbols and stylistics of a given poem, he/she points out how these contribute to the enrichment of the central idea of the poem. He/she also widens the canvas of the use of such figures of speech with ample illustrations from elsewhere, if and when necessary.

Identifying the correct prosodic pattern with proper selection of meters (and their variation) along with the genre/subgenre to which the poem under study belongs, the teacher makes the class responsive to enhancing apposite RT. He/she extends the strategies for understanding and appreciation of prosodic patterns for clarity and poignance of the rhyme-scheme and rhythm of a given poem. This definitely paves the way for greater manifestation of RT.

Music plays a pivotal role in the furtherance of RT in more ways than one. First, it indicates the tone of the poem under study as well as the temperament with which the poet approaches it. Second, the philosophical/psychological vision of the poem and its central idea get impetus from the music it creates. Third, the teacher brings forth the tenor that music introduces to the poem under study. It may carry one or more of emotions/feelings of refreshment, grandeur, happiness and sadness, anger or frustration, despondency, fear or mystery and so on and so forth. All these cater to the refinement of RT. Fourth, the teacher also unfolds different tunes

the music of a given poem provides for an integrative exposition to RT. Finally, the most important role for the teacher for DeRT through music is to guide the students for appreciating the lasting, often eternal effect that the music a poem offers.

- **A study of phonetics:** The study of phonetics for TEP from the exclusive standpoint of RT, involves how a teacher effectively makes poetry a matter of appreciation in an activity-oriented way by selecting proper words or expressions and dissecting and analysing these from the perspectives of accent, intonation, pitch-patterns, rhythm and resonance for the efflorescence of RT. These have a three-fold effect: First, the task of the teacher in introducing a poem for RT becomes easy and interesting because these make a definite exposure on how to appreciate a poem. Second, the finer nuances of a poem are exposed through such a study where teaching becomes a matter of skilful presentation of the resonance of a poem. Third, a critical approach to the study of poetry very often demands the study of phonetics from the specific areas such as intonation, pitch-patterns, rhythm and accent. This is where the teacher arranges the central ideas of the poem in terms of the necessary phonetic discussion which enables a favourable climate of reflective appreciation.

- **Reflective Mapping:** Reflective Mapping is very essential for TEP for DeRT. In a classroom the teacher is aware of the fact that unless appropriate classroom atmosphere is created for the sake of the exercise of Reflective Mapping, the whole purpose of TEP for RT would be defeated. As Reflective Mapping is a teaching strategy for easy accessibility to RT, the teacher's role is to see how best mapping can be done. This is not an easy exercise for the

teacher. He/she has to see how the assignment of mapping of RT goes on smoothly in classroom teaching. The teacher is acutely aware of the three stages of Reflective Mapping, viz., Initial, Medial and Final. While he/she takes special interest in delineating with each of these three stages of Reflective Mapping, he/she also remains careful of eliminating inclusion of any other mapping. To effectively map the elements of RT, he/she can elaborately map the contours of IPs, symbols and rhetorical devices among other components.

Basic Components of RT for TEP

The basic components of RT for TEP the researcher marks for identification, discussion, analysis and interpretation are:

(I) Imagery Patterns (IPs)

(II) Symbols

(III) Cues, Hints and Pointers

(IV) Rhetorical Devices

(V) Prosody, Rhyme and Music

(VI) Phonetics

This helps enriching these components in TEP for DeRT in the following way:

(I) Imagery Patterns (IPs)

Imagery-Patterns hold the key to RT in TEP. The teacher concerned takes into consideration each and every imagery pattern in the context of the poem for study and allows the learner to exercise his/her own IPs for DeRT. This also enriches appreciation to creative contribution by the teacher and the learner as well.

The following table (Table1) shows the different IPs from the poems under study are identified, classified and analysed at the outset for DeRT:

Table 1: Identification, Classification and Analysis of Imagery Patterns

Poem	**Identification of the Imagery**	**Classification**	**Analysis**
Shall I Compare Thee to a Summer's Day	the darling buds	Imagery of Beauty	The point of similarity through comparison is a dramatic quest that enlarges the span of thought process
	gold complexion	Imagery of Beauty	The imagery of brightness in radiance enhances the picture of beauty. The light of the sun reveals the aura of efflorescence
	eternal summer	Imagery of Beauty	The concept of permanence in beauty is revealed in a picturesque manner
	the eye of heaven	Imagery of Physical Appearance	The imagery of the sun is depicted in a roundabout manner (periphratically)
	nor shall death brag	Imagery of Personal Identity	Death personified as a braggart
On His Blindness	talent	Biblical Imagery	The imagery of the essence of life is spelt out through the devout Christian allusion
	true account	Biblical Imagery	The imagery of the self is explained through the Christian notion of paying a self-appraisal of one's account on

Poem	Identification of the Imagery	Classification	Analysis
			earth
		Imagery of Evaluation	The imagery makes one prepared for self-evaluation
	His mild yoke	Biblical Imagery	The imagery of duties and responsibilities towards one's master (God) needs to be always bourne in the mind of a true Christian
	bidding speed	Biblical Imagery	Imagery of self-preparation for discharging assignments given by God
	post o'er land and ocean	Biblical Imagery	Imagery of a sentiment as an assignment given by the master
The Sunne Rising	busie old foole	Imagery of personal identity	This imagery provides one with understanding and appreciating an explosive and dramatic beginning of the poem
	all countrey ants	Imagery of Personal Identity	Imagery of farm labourers busy like ants is portrayed metaphysically
	harvest offices	Imagery of Locale	Imagery which provides an exact physical/ geographical identity ('offices')
		Imagery of Activity	Duty of harvesting through the carriage of king's errand
	honor's mimic	Imagery of Personal	The imagery of characterization metaphorically

Poem	Identification of the Imagery	Classification	Analysis
		Identity	represented as an example of mockery
	all wealth alchemie	Imagery of Substance	The imagery for counterfeit, false or deceptive condition
	this bed thy centre is, these walls thy spheare	Imagery of Locale	The imagery of the lover's bed as the centre of the universe – the orbit of the sun's movement stands for the lover's room
Tintern Abbey	inland murmur	Imagery of locale	The visual effect of Titern Abbey is wonderfully created
		Imagery of Sound	The sound-effect produced by the onomatopoeic word 'murmur'
	the steep and lofty cliffs	Imagery of Locale	Beautiful pen-picture of the wooded hills overhanging the river wye made
		Imagery of Sound	The words 'steep' and 'lofty' echo the sense
		Imagery of Beauty	The beauty of hills and cliffs marvellously portrayed in between Monmouth and Chepstow
	quiet of the sky	Imagery of Beauty	The stillness of the sky over Tintern Abbey analysed
		Imagery of Evaluation	The sky evaluated in terms of quietude
	dark sycamore	Imagery of Beauty	This denotes the changing beauty from the green foliage

Poem	Identification of the Imagery	Classification	Analysis
			to the dark one in the month of July
		Imagery of Locale	This imagery refers to the location of the wooded hills
		Imagery of Time	This refers to the month of July
		Imagery of Evaluation	The sycamore is evaluated in terms of darkness that descends upon it
	sensations sweet	Imagery of Evaluation	This refers to the sweetness of sensations
		Imagery of Beauty	The psychological feeling of beauty through sensations
	unremembered pleasures	Imagery of Character	Pleasures have been characteristically represented as unremembered
		Imagery of Evaluation	Pleasures evaluated psychologically through absence of remembrance (absence of re-collective try-outs through sounds)
	serene and blessed mood	Imagery of Character	The character of the mood described as serene and blessed
		Imagery of Evaluation	'Mood' is evaluated in psychological terms of serenity and blessedness as emotional entities
	burthen of the	Imagery of	The mystical imagery of

Poem	Identification of the Imagery	Classification	Analysis
	mystery	Illusion	perplexing problems of life is indicated
		Imagery of Character	The psychological character of mystery is explained through its burden (problems of life)
	power of harmony	Imagery of Celebration	It refers to the celebration of harmony
		Imagery of Evaluation	It indicates the inherent force of harmony (the power of internal synchronisation)
	gleams of half-extinguished thoughts	Imagery of Beauty	The beauty of thought is explained in the image of gleams
		Imagery of Sound	'Gleams' bring forth an onomatopoeic effect
		Imagery of Character	[Human] thought is characterised as ‘half-extinguished'
		Imagery of Evaluation	Thought is evaluated in terms of light ('half-extinguished’)
	sad perplexity	Imagery of Evaluation	'Perplexity' of mind is evaluated in terms of sadness
		Imagery of Character	Human perplexity is characterised in the emotional imagery of sadness
	sounding cataract	Imagery of Sound	The roaring sound of waterfall is onomatopoeically expressed
		Imagery of	The waterfall is evaluated

Poem	Identification of the Imagery	Classification	Analysis
		Evaluation	through its sound
		Imagery of Beauty	The imagery of the roaring waterfall is denoted
	aching joys	Imagery of Sound	Joy is represented as aching, revealing the sense onomatopoeically
		Imagery of Character	Joy is characterised in terms of the image of sorrow in joy
	dizzy raptures	Imagery of Sound	The sound of the expression repeats the sense
		Imagery of Character	Rapture is characterised in terms of dizziness
		Imagery of Evaluation	It evaluates the ecstatic feelings of bringing forth giddiness
	still, sad music of humanity	Imagery of Character	Humanity is characterised in terms of music which is both still and sad
		Imagery of Evaluation	Psychological evaluation of humanity is made
	joy of elevated thoughts	Imagery of Beauty	This indicates the joy of heightened thoughts
		Imagery of Character	This refers to the characterisation of thought as 'elevated'
	a sense sublime	Imagery of Character	The psychological character of the sublimity of the sense is indicated

Poem	Identification of the Imagery	Classification	Analysis
	genial spirits	Imagery of Character	The psychological sense of cheerfulness and liveliness of mind is referred
	dreary intercourse	Imagery of Sound	The onomatopoeic expression that tunes with living drudgeries
		Imagery of Character	This refers to the psychological character of the human being
	A sobre pleasure	Imagery of Sound	'Sobre' echoes the sense (serenity)
		Imagery of Character	'Pleasure' is psychologically characterised as 'sobre' from the emotional point of view
Christabel (Part I)	castle clock	Imagery of Sound	Alliterative sounds of the words produce an imagery of suspense
		Imagery of Time	The imagery of the clock denotes time The castle denotes a medieval image
		Dramatic Imagery	The suspense of drama is produced effectively through the 'castle clock'
	crowing cock	Imagery of Sound	Alliterative sounds of the words present a definite image
		Imagery of Time	It also denotes time
	tu-whit, tu-whoo	Imagery of	The sound imagery introduces

Poem	Identification of the Imagery	Classification	Analysis
		Sound	an element of drama
	a toothless mastiff bitch	Imagery of Physical Appearance	The imagery of the bitch with its physical appearance presented
	Huge, broad-breasted old oak tree	Imagery of Physical Appearance	The imagery of the tree is presented with its physical appearance like a human being
		Imagery of Evaluation	The image of the oak tree is evaluated in terms of hugeness, physique and age
	Topmost twig	Imagery of Evaluation	The image of twig is evaluated in terms of height
		Imagery of Locale	The image of the tree is evaluated with its position
	silken robe of white	Imagery of Beauty	The image of the 'robe' in white silk explains a picturesque image
	blue-veiled feet unsandalled	Imagery of Beauty	The colour blue exposed as an object of beauty and connotes a fatalistic beauty
		Imagery of Personal Appearance	The image of feet 'blue veiled' and unsandalled is expressed
	A maid forlorn	Imagery of Character	'forlorn' reveals the psychological image of a maid
	the lamp with two-fold silver – chain	Imagery of Substance	The image of the lamp with its silver chain attributed
		Imagery of	Image of the beauty of the

Poem	Identification of the Imagery	Classification	Analysis
		Beauty	lamp with its silver chain suggested
		Imagery of Illusion	The image of the lamp mystically presented
		Imagery of Allusion	The lamp alludes to the sinking of Geraldine
		Historical Imagery	The lamp with its two-fold silver chain is suggestive of the middle age
	grey-haired friar	Imagery of Physical Appearance	The image of the friar with his grey hair
		Historical Imagery	The image of the friar with his grey hair refers to the Middle Age
		Imagery of Illusion	The friar with his hair introduced mystically by the word 'grey'
	glitter bright	Imagery of Beauty	Brightness indicates beauty
		Imagery of Sound	Onomatopoeic sound denoted by 'glitter'
	dim forest	Imagery of Character	The forest which is dimly lit
		Imagery of Beauty	Beauty with dimness indicates its quality
		Dramatic Imagery	The suspense and mystery of a forest dimly lit

Poem	Identification of the Imagery	Classification	Analysis
	a low moaning	Imagery of Sound	The sound of sorrowfulness
		Imagery of Evaluation	The image of 'moaning' is evaluated by the word 'low'
		Imagery of Character	The image of the sound with 'low moaning' is characteristically represented
	jubilant anew	Imagery of Character	The word 'jubilant' characterises 'anew'
		Imagery of Evaluation	'Anew' evaluates 'jubilant'
	large tears	Imagery of Character	The image of 'tears' is characterised by 'large'
		Imagery of Beauty	The image of 'beauty' is attributed by the word 'large'
	beauteous in a wilderness	Imagery of Beauty	The image of 'beauty' through 'wilderness'
		Dramatic Imagery	'wilderness' suggests dramatic quality of the image
	guardian spirit	Imagery of Evaluation	The abiding spirit assessed as 'guardian'. Supernaturalism introduced
Ode to the West Wind	pestilence-stricken multitude	Imagery of Sound	The imagery of falling of leaves producing prolonged sound
		Imagery of Personal Identity	The imagery of leaves suffering like a consumptive patient

Poem	Identification of the Imagery	Classification	Analysis
	living hues and odours	Imagery of Evaluation	The imagery of the 'sweet buds' producing lively colours and sweet fragrance
		Imagery of Sound	The imagery of the wind with its driving speed
	bright hair uplifted	Imagery of Activity	The west wind uplifting the hair
		Imagery of Evaluation	The imagery of 'bright hair' lifted by the speedy wind
		Imagery of Beauty	The bright, glowing colour of the hair raised
	fierce Maenad	Imagery of Physical Appearance	This imagery refers to the frenzied mood of Maenad
		Historical Imagery	The imagery that points out the allusive nature of frenzied women worshippers of Bacchus, the God of wine
	dirge of the dying year	Imagery of Sound	'dirge', a song, produces a musical sound-effect at the time of funeral
		Imagery of Personal Identity	The imagery of year that is about to die
		Imagery of Time	The imagery refers to the end/terminating ('dying') period of the year
	a vast sepulchre	Imagery of	The imagery of the tomb is

Poem	Identification of the Imagery	Classification	Analysis
		Substance	referred to here
	a heavy weight of hours	Imagery of Evaluation	It indicates the weight of error and injustice that years have brought
		Imagery of Time	The imagery of time (hours) running into years
	dead thoughts	Imagery of Evaluation	The concept of thought being dead evaluates mental state
		Imagery of Inactivity	It refers to the thoughts latent in the mind
	withered leaves	Imagery of Emptiness	The imagery of suggestiveness by the word 'withered'
		Imagery of Time	'withered leave' suggests end of the year, ie, winter
	trumpet of a prophecy	Imagery of Celebration	The imagery reveals the celebration of a regenerated humanity
		Imagery of Time	The beating of the prophetic ideas through the imagery of a trumpet
		Imagery of Sound	Audio-image effect of the sound of the trumpet-like voice
Ode to Autumn	mellow fruitfulness	Imagery of Beauty	The imagery of tranquil beauty is portrayed
		Imagery of Sound	The soft 'm' sound indicates fullness
		Imagery of	It indicates maturity

Poem	Identification of the Imagery	Classification	Analysis
		Time	
	maturing sun	Imagery of Beauty	The imagery of the beauty of fruitfulness with sun's assistance
		Imagery of Sound	The soft 'm' sound indicates fullness
		Imagery of Time	The sun causing maturity of fruit at the proper time (Autumn)
	ripeness to the core	Imagery of Beauty	The pregnant beauty (of 'ripeness') indicated
		Imagery of Evaluation	Assessing the condition ('ripeness') of the fruit
		Imagery of Time	'Ripeness' symbolically represents ageing/maturity
	sweet kernel	Imagery of Time	Sweetness of the inner essence indicated It also contributes to the process of maturity
	half-reap'd furrow	Imagery of Locale	Cornfield ('furrow') is indicated
		Imagery of Evaluation	The condition of corn is assessed
	cyder press	Imagery of Time	Use of the cyder press after reaping of the corn
		Imagery of Substance	Crushing of the corn by an instrument (cyder press)

Poem	Identification of the Imagery	Classification	Analysis
		Imagery of Activity	Crushing of the corn by an instrument (cyder press)
	wailful choir	Imagery of Activity	The choir reveals itself in a wail
		Imagery of Sound	The melancholy music of the choir indicated
	gathering swallows	Imagery of Activity	The action of gathering by swallows
		Imagery of Sound	The noise produced by the activity of gathering
Tithonus	Woods decay	Imagery of Time	The imagery of wasting away with the passage of time
		Imagery of Sound	The imagery of wasting away is presented onomatopoeically
	wither slowly	Imagery of Time	The imagery of wasting away with the passage of time
		Imagery of Sound	The imagery of wasting away is presented onomatopoeically
	ever-silent spaces	Imagery of Locale	The imagery of the East with its tranquillity is indicated
		Imagery of Time	The imagery of a vague period of time is suggested
	gleaming halls	Imagery of Beauty	Brightness is revealed
		Imagery of Locale	The situation of the hall
		Imagery of	Onomatopoeic diction of

Poem	Identification of the Imagery	Classification	Analysis
		Sound	'gleaming'
	bosom beating	Imagery of Sound	Sound of 'beating' equalling the sense
		Imagery of Activity	The psycho-physical activity of the beating of the bosom
	shake the darkness	Imagery of Sound	The jolting movement of darkness pictured
		Imagery of Physical Appearance	Darkness shakes the physical power
	beat the twilight	Imagery of Sound	The sound of beating represented onomatopoeically
		Imagery of Time	Twilight is metaphorically presented
		Imagery of Activity	Breaking the activity of the twilight into pieces of fire
	dewy warm	Imagery of Substance	Fresh dew is indicated
		Imagery of Character	Fresh with the freshness of morning dew
	wrinkled feet	Imagery of Time	Corresponds to the age of Tithonus
		Imagery of Physical Appearance	Shrivelled feet are indicated
	grassy barrows	Imagery of Locale	It indicates burial ground

Poem	Identification of the Imagery	Classification	Analysis
	empty courts	Imagery of Emptiness	The emptiness of the 'grassy barrows' (after the death of Tithonus) is suggestive of the burial ground
		Imagery Futility	Futile death is hinted
		Imagery of Illusion	The gorgeous court of the goddess Dawn is suggested
My Last Duchess	that piece a wonder	Imagery of Character	A pictorial imagery with a dramatic appeal
		Imagery of Beauty	A pictorial imagery with a dramatic appeal
	pictured countenance	Imagery of Character	Painting: a painted face
		Imagery of Beauty	Painting: a painted face
		Imagery of Personal Identity	Painting: a painted face
	earnest glance	Imagery of Activity	The mood of the lady – an ardent look – is brought out
		Imagery of Character	The mood of the lady – an ardent look – is brought out
	dropping of the daylight	Imagery of Time	The onomatopoeic imagery of evening with the setting of the sun
		Imagery of Sound	The onomatopoeic imagery of evening with the setting of the sun

Poem	Identification of the Imagery	Classification	Analysis
	bough of cherries	Imagery of Locale	The picturesque imagery of a cherry orchard
	Round the terrace	Historical Imagery	Mediaeval time resonated indicating suspense
		Dramatic Imagery	Mediaeval time resonated indicating suspense
	exceed the mark	Imagery of Evaluation	The last duchess' going 'beyond the mark'
	all smiles stopped	Imagery of Personal Identity	Imagery of a devastatingly ironic and terrible euphemism – the murder of the last duchess
	Known munificence	Imagery of Substance	The imagery expresses bounty
Futility	Move him into the sun	Imagery of Activity	The imagery of activity is expressed in rhetorical manner. The 'sun' here stands for sunlight (metonymy: cause for the effect)
	Whispering fields	Imagery of Activity	The imagery of speaking softly – uttering in a low voice
		Imagery of Sound	The whispering of the sun produces a sound effect echoing the sense onomatopoeically
		Imagery of Activity	The whispering of the sun produces a sound effect
	this morning and	Imagery of	The imagery of snowy

Poem	Identification of the Imagery	Classification	Analysis
	this snow	Locale	morning depicted rhetorically (hendiadys)
	the kind old sun	Imagery of Character	The image of the sun is represented as benevolent
		Imagery of Personal Identity	The image of the sun is symbolically presented as the father of the earth
	the clays of a cold star	Imagery of Locale	'clay' is represented as dead mass of matter. Earth is presented as a cold star since it is a geographical entity
	full-nerved	Imagery of Personal Identity	The imagery of life is still existent – nerves are strong
		Imagery of Character	It refers to the strong-nerved character of the soldier who died in the battlefield
	still warm	Imagery of Personal Identity	The young soldier is just dead having the warmth of his body still remaining
	too hard to stir	Imagery of Personal Identity	The soldier's dead body is so hard that it cannot be moved even by the sun
	fatuous sunbeams	Imagery of Personal Identity	The imagery of radiation from the sun is idiotic
		Imagery of Character	The imagery of the radiation, silly and idiotic, of the sun

Poem	Identification of the Imagery	Classification	Analysis
The Love Song of J. Alfred Prufrock	Let us go then	Imagery of Activity	The imagery of awareness for preparation represented dramatically
	patient etherised	Imagery of Inactivity	Imagery of fall of the evening in the sky like a patient under anaesthesia
		Medical Imagery	Onset of the evening is metaphorically represented as a patient under anaesthesia
	muttering retreats	Imagery of Sound	The scene of people muttering under intoxication while beating a hasty retreat
		Imagery of Activity	The scene of people muttering under intoxication while beating a hasty retreat
	oyster shell	Imagery of Emptiness	The imagery of vagueness through the emptiness of an oyster shell is reflected
	a tedious argument	Imagery of Character	The imagery has been expressed in the form of a transferred epithet
		Imagery of Time	Expressed so as to emphasise the seemingly endlessness of the argument
	a toast and tea	Imagery of Celebration	A picturesque imagery of congregation of people over a tea table in celebratory mood
	collar mounting to	Imagery of	The imagery is expressing

Poem	Identification of the Imagery	Classification	Analysis
	the chin	Personal Identity	absence of fitness
	wriggling on the wall	Imagery of Activity	The image of worm fixed on a wall with the help of a small pin, struggling to retrieve itself
	the butt-ends of my days and ways	Imagery of Futility	The uselessness of life and the impending violence affecting it is symbolically represented
	though I have seen my head brought it upon a platter	Historical Imagery	The imagery of violence through beheading as practised in the Middle Age indicative of Prufrock's terrified consciousness
	Eternal Footman	Biblical Imagery	The imagery refers to the ministering angel of the Lord (God)
	settling a pillow or throwing off a shawl	Imagery of Behaviour	This imagery signifies casual, indifferent attitude
	cautious and meticulous	Imagery of Character	The imagery of awareness and precision is expressed characteristically
	mermaids singing	Imagery of Illusion	The psychological imagery of alluration and illusion through mermaids
	combing the white hair	Imagery of Activity	The imagery of psycho-physical activity – searching womb with a comb

Poem	Identification of the Imagery	Classification	Analysis
	linger'd in the chambers of the sea	Imagery of Personal Identity	The imagery of residing in the rooms of the sea
		Imagery of Activity	The imagery of residing in the rooms of the sea
	sea-girls wreathed	Imagery of Activity	The imagery of garlanding the sea-girls

Interpretation:

Admittedly, the study of imageries in the selected poems brings forth a wide world of creative and reflective thinking that reveals a distinctive pattern. For the furtherance of RT, these diverse IPs have been divided into seventeen different sub-divisions which include among others dramatic, historical and mythological imageries side by side with imageries of time, character, beauty, sound and substance. The analysed IPs above can be categorised through the following figure (Figure1):

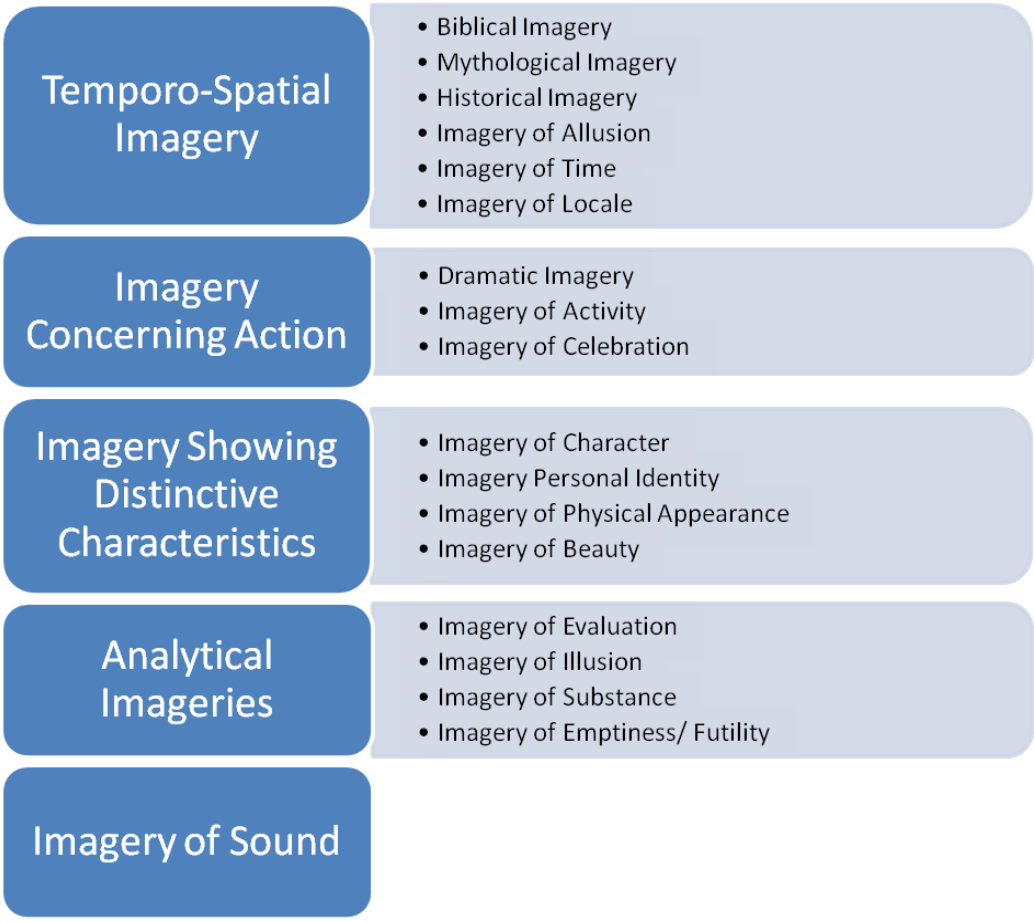


Figure 1: Interpretation of Imagery Patterns

Admittedly, with the above categories on IPs, distinctive broad patterns emerge. These broad patterns enable the teacher to uphold a reliable and interesting avenue of entering into the world of poetry so that enrichment of RT becomes easy and dynamic. Even the teacher makes the classroom atmosphere more agile and prompt in awakening a good sense of how to integrate the IPs for fruitful outcome in RT. A detailed study of the IPs from different dimensions of RT has already been made on the table above. This table details all the distinctive imageries from diverse points of view and shows how they are linked the central idea of each poem under study. In the following discussion the five main categories of IPs, viz., Tempero-Spatial Imageries, Imageries Concerning Action, Imageries Showing Distinctive Characteristics, Analytical Imageries and Imageries on Sound are interpreted vis-à-vis the detailed

analysis on the table above.

So far as Tempero-Spatial Imageries are concerned, the teacher makes a clear understanding of what it actually means and how they consolidate the finer points of RT through imageries concerning time and space. Here the notion of time is a broad-based one with imageries concerning historical as well as chronological time side by side with those from mythological or religious sources are included. So also are imageries concerning the time of different allusions. Spatial imageries are those which mainly concern locale or place. A fine fusion of temporal and spatial imageries is to be found in a whole lot of allusive, historical, Biblical and mythological imageries also.

The poems under study also throw up a significant number of imageries concerning action. These include imageries of activity (mainly concerning human beings), dramatic imageries and those concerning celebration. With the discussion of these IPs, as reflected in different poems, the teacher makes a significant advancement in preparing the learner to be more interested in how these IPs make a living situation in the appreciation of RT. The wide world thus opened by the teacher gives an added spurt to creativity on the basis of RT in poetry.

Imageries of character, personal identity, physical appearance and beauty are clubbed together under Imageries Showing Distinctive Characteristics. These imageries assist the teacher to direct the attention of the learner, particularly towards some of the essential psycho-physical characteristics as delineated in the poems. What is more important is that with the handling of these imageries, the teacher makes a sound background for the learner to arouse curiosity for understanding and appreciating personality-traits. This is a duel procedure of synthesising action and contemplation where the teacher makes no compromise to success in teaching how to

reflect in the study of poetry.

From a comprehensive study of the poems under discussion, a whole lot of imageries that deal with substance, evaluation, illusion and futility/emptiness emerges. These are grouped together under Analytical Imageries. These IPs are considered very important for the teacher who makes inroads to RT on any poem where he/she directs the attention of the learner to be familiar with each of these IPs contributing to DeRT. The teacher shows how the the imageries of evaluation and substance attune the spirit of RT in a systematic order and precision which are very essential for appreciating poetry for DeRT. He/she also ignites the learner on how a web of mystery in sync with illusion enables to create a certain sense of wonder and suspense which are the characteristic features of the main thrust of a poem towards RT. His/ her concern is to point out how these add to a conjoint and communicated picture of RT.

RT is often greatly assisted by Imageries on sound. The teacher manipulates all sound imageries because these are actually the heartbeats of every poem. By introducing each sound pattern the teacher actually prepares an active, positive and living classroom atmosphere. The more success he/she attains in handling the sound imageries, the more does he/she succeeds in highlighting the golden threshold of RT. As sound imageries are closely associated with the phonetical features of stress, accent, intonation and pitch patterns, the teacher, with his/her deft handling of these inspires the learners to be more interested in penetrating into the vivid IPs of a poem. In this connection, the teacher is also careful of integrating different rhetorical devices such as onomatopoeia, alliteration, inversion, oxymoron, transferred epithet, climax and anti-climax to the imageries of sound which definitely adorn and enrich DeRT. Last but not the least, the sound imageries also get an added impetus from a careful

study of the prosodic pattern involving metre, rhyme, rhythm and music as has been discussed in detail in the table (referred to prosodic pattern). Sound Imageries thus play a crucial role so far as DeRT is concerned.

(II) Symbols

In a poem symbols denote the inherent ideas. These indicate suggestiveness and also often act as cues or hints. They, at the same time, serve the major purpose of exploring the IPs (already discussed in detail) in a poem. These pave pathways to DeRT where teaching-learning becomes a joyful and creative activity. The following table (Table2) explains how the above has been achieved through proper identification, classification and analysis of the poems already selected:

Table 2: Identification, Classification and Analysis of Symbols

Poem	**Identification of the Symbol**	**Classification**	**Analysis**
Shall I Compare Thee to a Summer's Day	the darling buds of May	Symbol of Beauty	The point of similarity through comparison is a dramatic quest that enlarges the span of thought process
	gold complexion dimmed	Symbol of Colour	The imagery of brightness in radiance enhances the picture of beauty. The light of the sun reveals the aura of efflorescence
	eternal summer	Symbol of Time	The concept of permanence in beauty is revealed in a picturesque manner
	the eye of heaven	Symbol of Nature	The imagery of the sun is depicted in a roundabout manner (periphratically)

Poem	Identification of the Symbol	Classification	Analysis
On His Blindness	talent	Biblical Symbol	The imagery of the essence of life is spelt out through the devout Christian allusion
	present my true account	Biblical Symbol	The imagery of the self is explained through the Christian notion of paying a self-appraisal of one's account on earth
	light denied	Symbol of Physical Appearance	Blindness symbolised
	His mild yoke	Biblical Symbol	The imagery of duties and responsibilities towards one's master (God) needs to be always bourne in the mind of a true Christian
	bidding speed	Biblical Symbol	Imagery of self-preparation for discharging assignments given by God
The Sunne Rising	busie old foole	Symbol of Personal Identity	This imagery provides one with understanding and appreciating an explosive and dramatic beginning of the poem
	all countrey ants	Symbol of Personal Identity	Imagery of farm labourers busy like ants is portrayed metaphysically
	harvest offices	Symbol of Activity	Duty of harvesting through the carriage of king's errand
	honor's mimic	Symbol of Personal	The imagery of characterization metaphorically represented as an

Poem	Identification of the Symbol	Classification	Analysis
		Identity	example of mockery
	this bed thy centre is, these walls thy spheare	Symbol of Locale	The imagery of the lover's bed as the centre of the universe – the orbit of the sun's movement stands for the lover's room
Tintern Abbey	gleams of half-extinguished thoughts	Symbol of Vision	Introspective vision
Christabel (Part I)	castle clock	Historical Symbol	The castle denotes a medieval image
		Symbol ofTime	The imagery of the clock denotes time
	crowing cock	Symbol of Time	The cock's crowing serves as an interpreter of time supernaturally
	a toothless mastiff bitch	Symbol of Physical Appearance	The imagery of the bitch with its physical appearance presented
		Symbol of Sexuality	The notion of a 'mastiff bitch' which is toothless is symbolically compared with the present condition of Christabel in the castle
	Huge, broad-breasted old oak tree	Symbol of Physical Appearance	The imagery of the tree is presented with its physical appearance like a woman
	silken robe of white	Symbol of Beauty	The mystic appearance of Gerladine is ushered in
	blue-veiled feet	Symbol of	The blue colour is exposed as an

Poem	Identification of the Symbol	Classification	Analysis
	unsandalled	Beauty	object of fatal beauty
		Symbol of Sexuality	Expressed through 'blue veiled' and 'unsandalled'
	the lamp with two-fold silver – chain	Historical Symbol	The lamp with its two-fold silver chain is suggestive of the middle age
	grey-haired friar	Symbol of Physical Appearance	'grey' suggests age of the friar
	dim forest	Symbol of Character	The dimly-lit forest presents a supernatural atmosphere conducive to the fatalistic tendency of the poem
	a low moaning	Symbol of Character	The image of the sound with 'low moaning' is characteristically represented
	beauteous in a wilderness	Symbol of Beauty	The image of 'beauty' through 'wilderness'
		Symbol of Character	'wilderness' suggests sexual quality of Gerladine
Ode to the West Wind	pestilence-stricken multitude	Symbol of Personal Identity	The imagery of leaves suffering like a consumptive patient which symbolically represents the condition of man
	living hues and odours	Symbol of Character	This symbol of life is presented through the imagery of the 'sweet buds' producing lively colours and fragrance bringing back life

Poem	Identification of the Symbol	Classification	Analysis
			to the 'pestilence-stricken multitude '
	fierce Maenad	Symbol of Physical Appearance	It refers to the frenzied mood of Maenad
		Historical Symbol	This points out the allusive nature of frenzied women worshippers of Bacchus, the God of wine
	dirge of the dying year	Symbol of Time	The imagery refers to the end/terminating ('dying') period of the year
	a heavy weight of hours	Symbol of Time	The imagery of time (hours) running into years indicative of the weight of error and injustice those years have brought
	withered leaves	Symbol of Time	'withered leaves' suggests end of the year, i.e, winter and also indicates the 'dead thoughts' associated with the 'pestilence-stricken multitudes'
	trumpet of a prophecy	Symbol of Time	This symbol is indicative of the regeneration of humanity through the beating of the prophetic ideas and the imagery of a trumpet
Ode to Autumn	mellow fruitfulness	Symbol of Beauty	The imagery of tranquil beauty is portrayed
		Symbol of Time	It indicates maturity

Poem	Identification of the Symbol	Classification	Analysis
	maturing sun	Symbol of Beauty	The imagery of the beauty of fruitfulness with sun's assistance
		Symbol of Time	The sun causing maturity of fruit at the proper time (Autumn)
	ripeness to the core	Symbol of Beauty	The pregnant beauty (of 'ripeness') indicated
		Symbol of Time	'Ripeness' symbolically represents ageing/maturity
	sweet kernel	Symbol of Time	Sweetness of the inner essence indicated contributing to the process of maturity
	half-reap'd furrow	Symbol of Time	The condition of corn is assessed
	cyder press	Symbol of Time	Use of the cyder press after reaping of the corn
Tithonus	Woods decay	Symbol of Time	It stands for the wasting away with the passage of time
	wither slowly	Symbol of Time	The imagery of wasting away with the passage of time
	ever-silent spaces	Symbol of Time	The imagery of a vague period of time is suggested
	beat the twilight	Symbol of Time	Twilight is metaphorically presented
	dewy warm	Symbol of Character	Fresh with the freshness of morning dew
	wrinkled feet	Symbol of Time	Corresponds to the age of Tithonus

Poem	Identification of the Symbol	Classification	Analysis
		Symbol of Physical Appearance	Shrivelled feet are indicated
	grassy barrows	Symbol of Locale	It symbolically represents the burial ground
	empty courts	Symbol of Locale	The emptiness of the 'grassy barrows' (after the death of Tithonus) is suggestive of the burial ground
		Symbol Time	Futile death is hinted
My Last Duchess	that piece a wonder	Symbol of Character	A pictorial imagery with a dramatic appeal
		Symbol of Beauty	A pictorial imagery with a dramatic appeal
	pictured countenance	Symbol of Beauty	Painting: a painted face
		Symbol of Personal Identity	Painting: a painted face
		Symbol of Personal Appearance	Painting: a painted face
	dropping of the daylight	Symbol of Time	The onomatopoeic imagery of evening with the setting of the sun
	round the terrace	Historical Symbol	Mediaeval time resonated indicating suspense
	all smiles stopped	Symbol of Time	Imagery of a devastatingly ironic

Poem	Identification of the Symbol	Classification	Analysis
			and terrible euphemism – the murder of the last duchess
Futility	Move him into the sun	Symbol of Activity	The imagery of activity is expressed in rhetorical manner. The 'sun' here stands for sunlight (metonymy: cause for the effect)
	the kind old sun	Symbol of Character	The image of the sun is represented as benevolent
		Symbol of Personal Identity	The image of the sun is symbolically presented as the father of the earth
	the clays of a cold star	Historical Symbol	It indicates the origin of life on earth symbolically
	full-nerved	Symbol of Character	It refers to the strong-nerved character of the soldier who died in the battlefield
The Love Song of J. Alfred Prufrock	oyster shell	Symbol of Emptiness	The imagery of vagueness through the emptiness of an oyster shell is reflected
	a toast and tea	Symbol of Celebration	A picturesque imagery of congregation of people over a tea table in a mood of celebration
	the butt-ends of my days and ways	Symbol of Emptiness	The futility of life and the impending violence affecting it are symbolically represented
	though I have seen my head brought it upon a	Historical Symbol	The imagery of violence through beheading as practised in the Middle Age indicative of

Poem	Identification of the Symbol	Classification	Analysis
	platter		Prufrock's terrified consciousness
	Eternal Footman	Biblical Symbol	The imagery refers to the ministering angel of the Lord (God)
	settling a pillow or throwing off a shawl	Symbol of Behaviour	This imagery signifies casual, indifferent attitude
	combing the white hair	Symbol of Time	It represents ageing

Interpretation:

From the study of the selected poems a total of seventeen kinds of symbols (like Biblical/mythological symbols, symbols of time and history, symbols of beauty, behaviour, character, nature and sexuality), which enhance RT, are discussed thoroughly. A clear pattern of use of different symbols emerges from further analysis as shown through the figure (Figure 2) below:

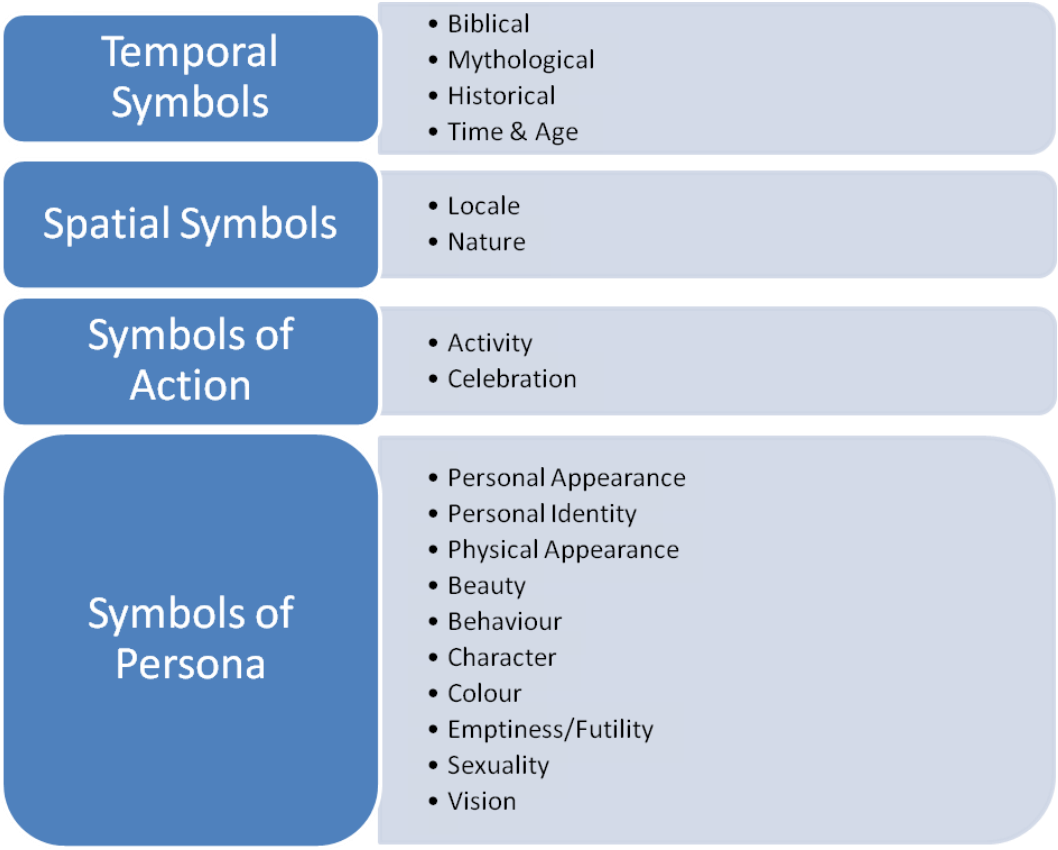


Figure 2: Interpretation of Symbols

Different symbols – strewn across the poems under consideration – that enhance RT have been categorised under four broad heads, viz., Temporal Symbols, Spatial Symbols, Symbols of Action and Symbols of Persona. The teacher makes the symbols adequately accessible to the learners in course of interpreting poems and shows their importance in building up a solid foundation of poetry with all its excellence.

Temporal Symbols include symbols of time and age and those collected from mythological/Biblical sources annotation and allusions side by side with symbols from history. These symbols are handled by the teacher for a better understanding and appreciation of how a poem is enriched with RT in association with history, mythology, philosophy, religion or culture.

Symbols of Locale and Nature make up the horizon of Spatial Symbols which

play a very significant role in DeRT. Choice of proper locale is always important for the success of a poem. Symbols of locale thus are crucial to reflect upon the inner world that the poet seeks to project. This is why and where symbols of locale become important for the teacher to bring out appropriately for the success of DeRT. He/she also points out how symbols spread over a poem provide a favourable atmosphere of understanding it by means of employing imagination derived through the expansive role of nature which consists of not only the world of flora and fauna but the inner world of human personality as well. Nature works as an omnipresent entity in poems across ages and has been a favourite with poets so far as presenting it with a symbolic synthesis is concerned. The poems under study fare no differently as a rich world of nature symbolism is presented which greatly enhances RT.

The present study also pinpoints certain Symbols of Action concerning mainly human activity and celebration. These symbols stimulate the teacher to present accurately how the inherent force of a poem leads to desirable RT. Symbols of action the teacher takes up for interpretation allows the teacher to mark how these build a logical avenue of the progress of reflective ideas in a poem. On the other hand, symbols referring to celebration enable him/her to portray the scenic description along with deeper thoughts of action as expressed in words, phrase-patterns or any other expression which he/she thinks contributory to DeRT.

Symbols of Persona present a wide ranging and fascinating world of RT. These delve deep into different aspects concerning a person or a character that obviously includes but is not necessarily limited to personal appearance and identity, physical attributes, beauty, behaviour, character and colour side by side with futility, sexuality and philosophic or psychic vision. While critically analysing a poem, the teacher pays sufficient attention to negotiating the Symbols of Persona which are

pregnant with the exposition of personality. These prompt him/her to place before the learner an altogether new ambience of RT.

(III) Cues/Hints/Pointers

In DeRT, the teacher is always aware of the fact that through cues, hints and pointers the learner's identification, understanding, and appreciation of the elements of RT are achieved. He/she mainly gets to the target here through his/her delineation with IPs or symbols. An in-depth analysis of how this is attained in the poems studied follows:

The teacher is very careful while providing the learner with hints, suggestions and cues too many of which may mar the very objective of providing the same and clutter the learner's idea of the imageries and symbols associated with RT. The two sonnets, namely, Shakepeare's *Shall I Compare thee to a Summer's Day* along with Milton's *On His Blindness* prove this to the hilt. Imageries and symbols used in either of them can be suggested through a single pointer. In the former it is the celebration of youth and the latter Christian mythological idealism that play the central role in dealing with the elements of RT as the following figures (Figures 3 & 4) show:

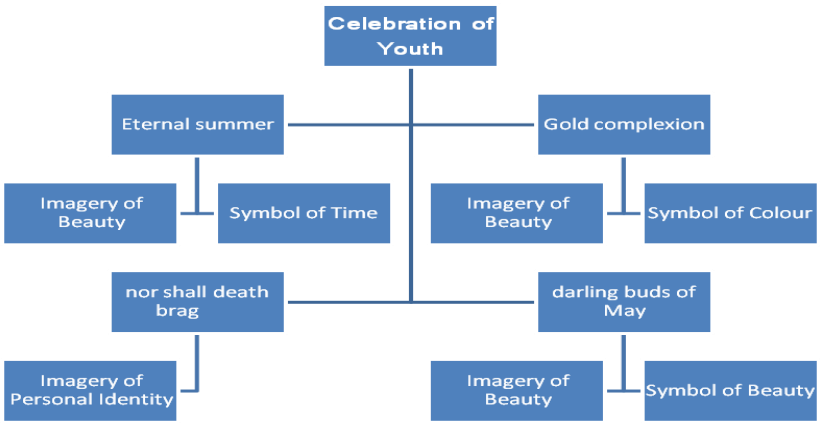


Figure 3: Cues to the Study of Shall I Compare thee to a Summer's Day

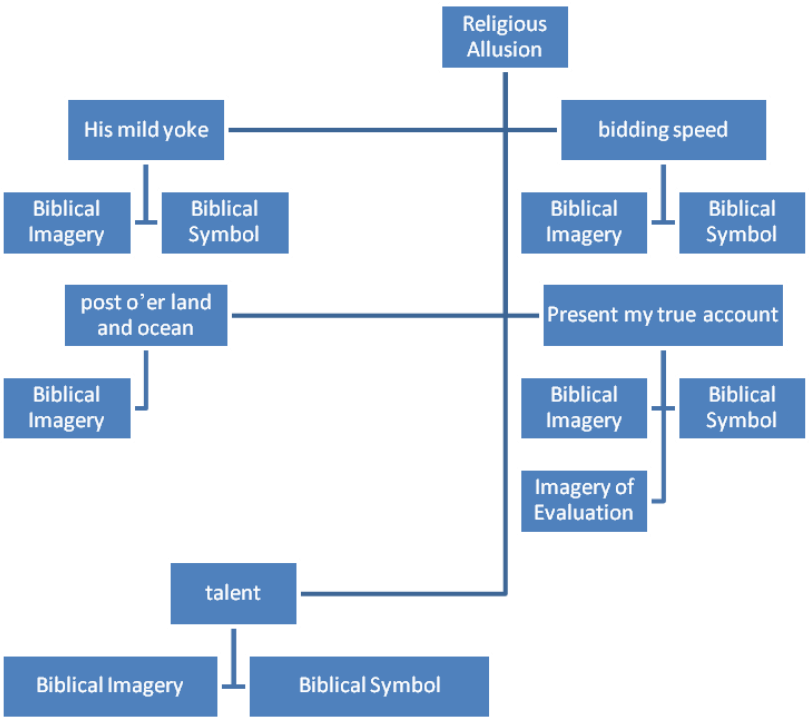


Figure 4: Cues to the study of On His Blindness

The analysis by a single pointer for each of the poems, as above, is indicative of the genre they belong – the sonnet which is known for its precise treatment of the theme.

A poem like Donne's *The Sunne Rising* is truly representative of the Renaissance and a few cues like idea and idealism of the Renaissance man, the notion of new knowledge and mystery and supernaturalism are enough to deal with the reflective elements present in the poem as the following figure (Figure 5) shows:

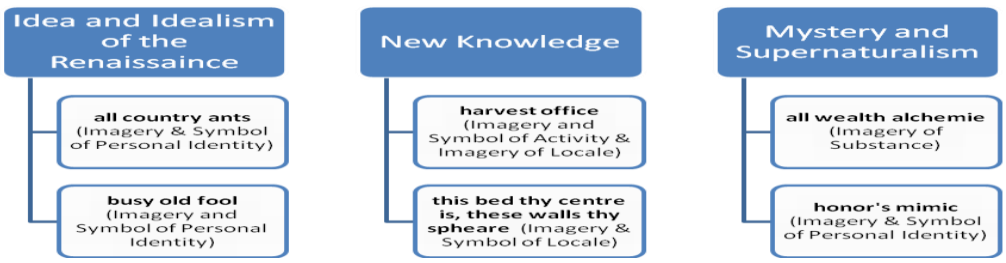


Figure 5: Hints to the study of The Sunne Rising

The selection of poems offers a wide array of elements conducive to RT from

the nineteenth century poems which are, of course, largest in number in the study made. Admittedly, the most prominent way to dissect these poems, so far as DeRT is concerned, is to suggest the learner to bring out the romantic characteristics adroitly present in the poem. The researcher here pinpoints on the romantic notions of beauty, bounty, feelings, fragrance, place, sound and time. *Tintern Abbey* ('sounding cataract', 'dark sycamore', 'a sobre pleasure', 'gleams of half-extinguished thoughts' and 'the steep and lofty cliffs') *Christabel (Part I)* ('beauteous in a wilderness', 'blue-veiled feet unsandalled', 'dim forest'and 'silken robe of white') *Ode to the West Wind* ('bright hair uplifted' and 'living hues and odours') and *Ode to Autumn* ('mellow fruitfulness', 'maturing sun', 'ripeness to the core' and 'cider-press') all bring out the indicators of the Romantic idea of beauty of Nature whereas Nature's bounty is presented through *Tintern Abbey* ('a sense sublime', 'serene and blessed mood' and 'power of harmony') and *Ode to Autumn* ('cider-press' and 'ripeness to the core'). Poignant feelings and softer emotion are always a forte to the poems written in this age as variously brought out by *Ode to the West Wind* ('a heavy weight of hours') and *Ode to Autumn* ('mellow fruitfulness' and 'ripeness to the core'). But, *Tintern Abbey* has been the real repository of the wide range of feelings and emotions ('a sense sublime', 'sobre pleasure', 'aching joys', 'dizzy raptures', 'dreary intercourse', 'genial spirits', 'gleams of half-extinguished thoughts', 'joy of elevated thoughts', 'sad perplexity', 'sensations sweet, 'serene and blessed mood', 'still sad music of humanity' and 'unremembered pleasures'). The Romantic notions of time and fragrance are also very effectively suggested by *Ode to the West Wind* ('dirge of the dying year', ' pestilence-stricken multitude', 'withered leaves' or 'living hues and odours') and *Ode to Autumn* ('cider-press', 'half-reaped furrow', 'maturing sun', 'mellow fruitfulness', 'ripeness to the core' or 'sweet kernel'. Pointers to imageries

of places are found in *Tintern Abbey* (‘dark sycamore’, ‘inland murmur’, ‘quiet of the sky’, ‘sounding cataract’ and ‘steep and lofty cliffs’), *Ode to the West Wind* (‘a vast sepulchre’) and *Ode to Autumn* (‘half-reaped furrow’). Finally, the two Odes of the selections use a lot of cues on time for reflective efflorescence (In *Ode to the West Wind* this includes ‘withered leaves’, ‘dirge of the dying year’ and ‘pestilence-stricken multitude’ while in *Ode to Autumn* ‘cider-press’, ‘half-reaped furrow’, ‘maturing sun’, ‘mellow fruitfulness’, ‘ripeness to the core’ and ‘sweet kernel’ are indicative of time.)

Now, let us turn to individual poems. DeRT is ensured in Wordsworth’s *Tintern Abbey* by providing hints on mystery and supernaturalism as well as suggesting diverse other ways including pinpointing on Nature’s beauty and bounty, feelings and emotion as the figure (Figure 6) below appropriately captures:

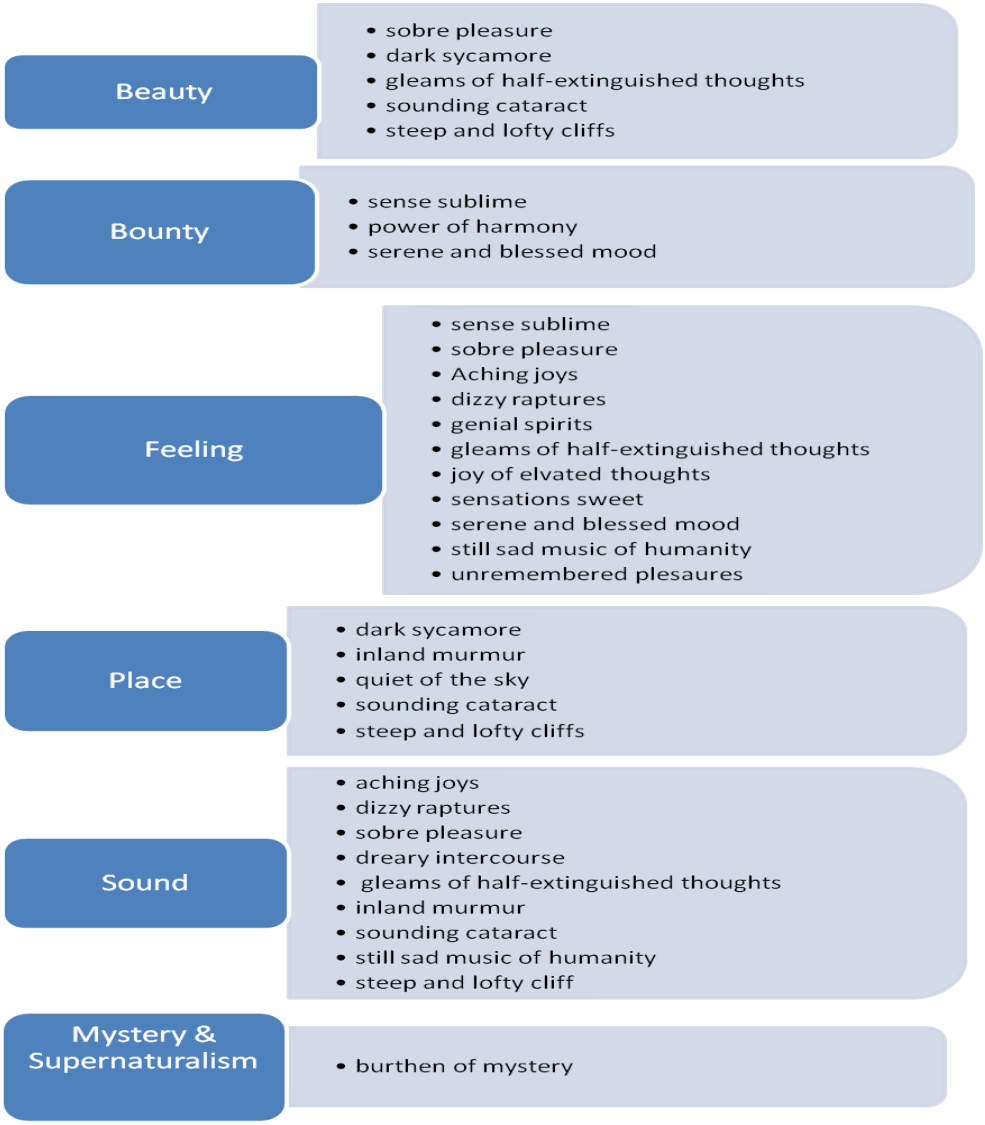


Figure 6: Hints to the study of Tintern Abbey

When it comes to RT, few poems can rival that of Coleridge's *Christabel (PartI)*. Its medieval setting steeped in Gothic background of mystery and supernaturalism provide ample cue for DeRT as the following figure (Figure 7) amply bears out:

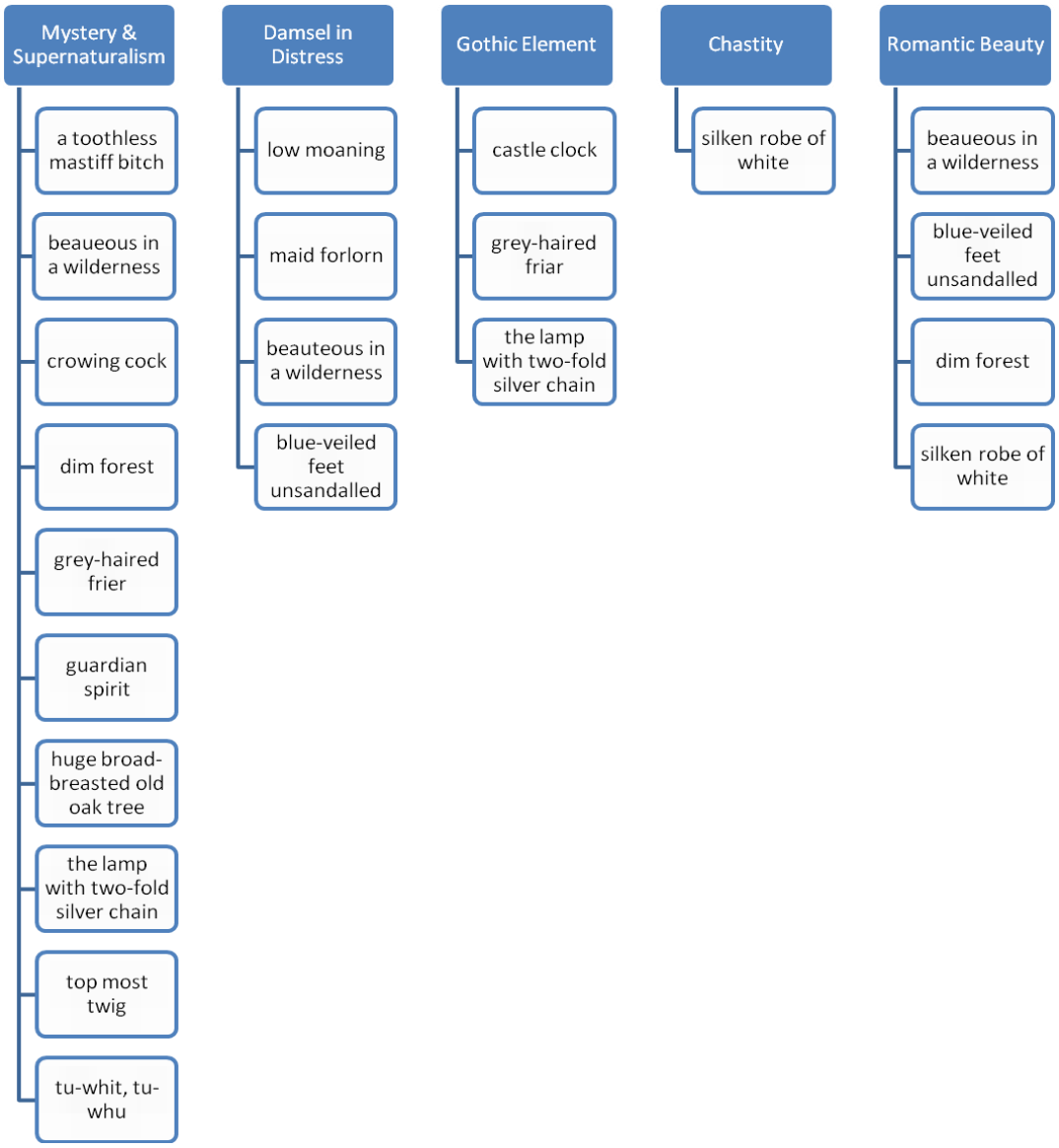


Figure 7: Suggestions to the study of Christabel (Part I)

A revolutionary poem to the hilt Shelley's *Ode to the West Wind* uses some very strong imageries and symbols conducive to RT as the following table (Table 3) illustrates:

Prepara-tion for welcoming the New	**Mythologi-cal Allusions**	**Romantic Beauty**	**Romantic Feeling**	**Romantic Fragrance**	**Place**	**Time**
a heavy weight of hours	fierce Maenad	bright hair uplifted	living hues and odours	living hues and odours	a vast sepul-chre	dirge of the dying year

bright hair uplifted						
dead thoughts						pestilence-stricken multitude
dirge of the dying year		living hues and odours				
pestilence-stricken multitude						trumpet of a prophecy
trumpet of a prophecy						withered leaves
withered leaves						

Table 3: Cues on Ode to the West Wind

Ode to Autumn is rich in meaningful, purposeful and pregnant pointers. The teacher introduces these pointers and unfolds how these invite RT. Some of these prominent pointers like maturity, affluence, lustre, joy, freedom, fullness (contentment) this poem provides are explained through the figure (Figure 8) below:

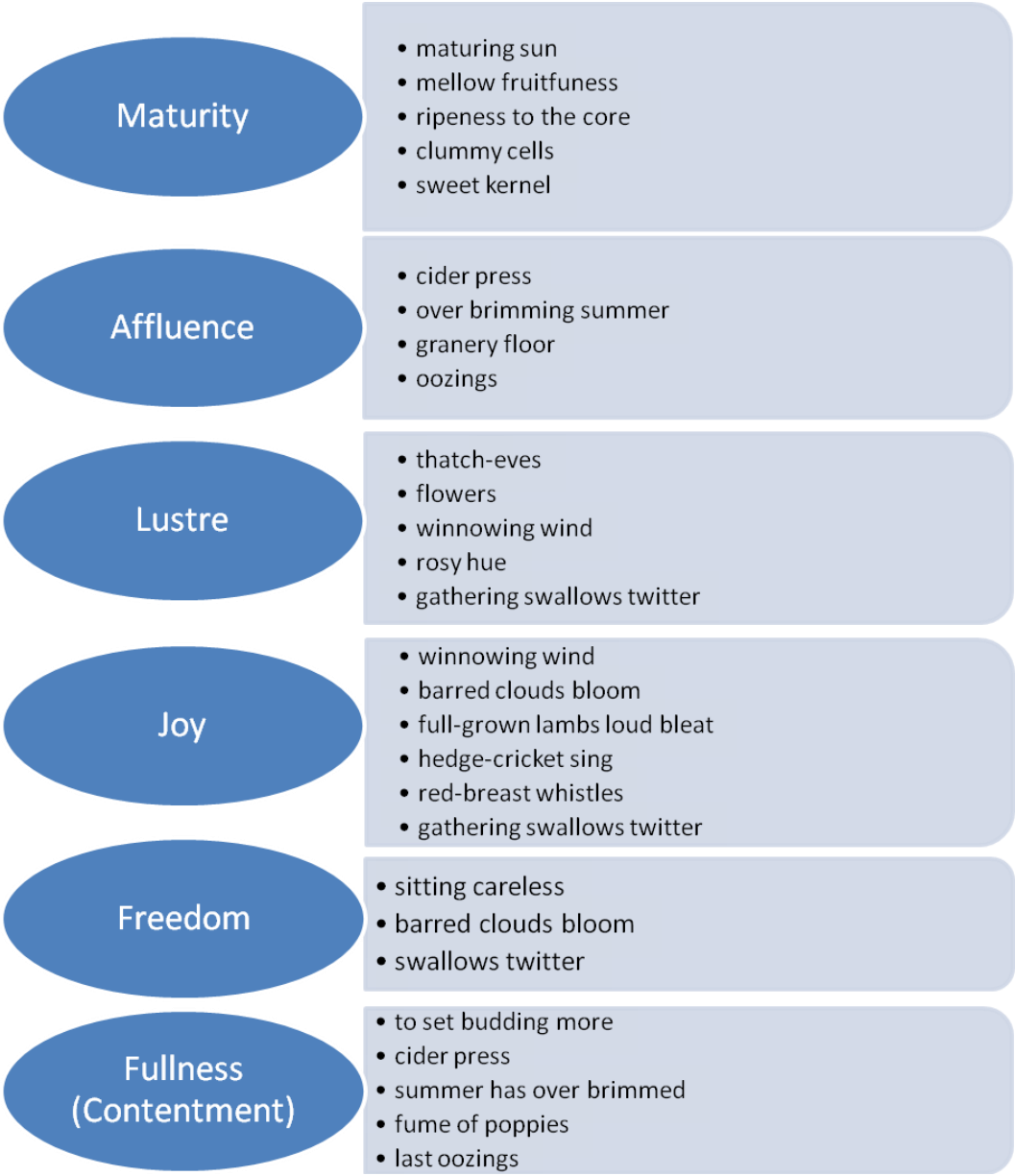


Figure 8: Pointers to the study of Ode to Autumn

Moreover, *Ode to Autumn* also presents a host of romantic cues which are greatly supportive of DeRT. These cues prominently portray nature through different perspectives such as its beauty, bounty, feeling, fragrance, place and time and are projected through the figure (Figure 9) below:

Figure 9: Cues to Romantic Nature in Ode to Autumn

A couple of dramatic monologues, *Tithonus* and *My Last Duchess*, among the selected poems belong to the Victorian period. There are two main pointers in *Tithonus*: ageing and aspiration for youth. These are guided mainly by imageries and symbols of time, futility, emptiness, illusion and physical appearance. For proper manifestation of RT through these two pointers, the researcher takes recourse to the following figure (Figure 10):

Ageing	Aspiration for Youth
• beat the twilight • bosom beating • empty courts • ever-silent spaces • grassy bosoms • withers slowly • woods decay • wrinkled feet	• dewy warm • glimming halls • shake the darkness

Figure 10: Pointers to Ageing and Aspiration for youth in Tithonus

The other poem from the Victorian era, *My Last Duchess*, revolves around the historical incident concerning the Duke of Ferrara which is also the central theme of the dramatic monologue.

It is certainly a pictorial presentation of violence added to cynicism besides devastatingly ironical and terrible euphemism as brought out through the following lines:

Oh, Sir, she smiled, no doubt,

Whene'er I passed her; but who passed without

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

Then all smiles stopped together.

The above lines most tellingly reveal the inner psychology of the Duke made up of misogyny, obsession, cruelty and violence, all of which provide apposite cues to the understanding of this poem as the following figure (Figure 11) adroitly brings out:

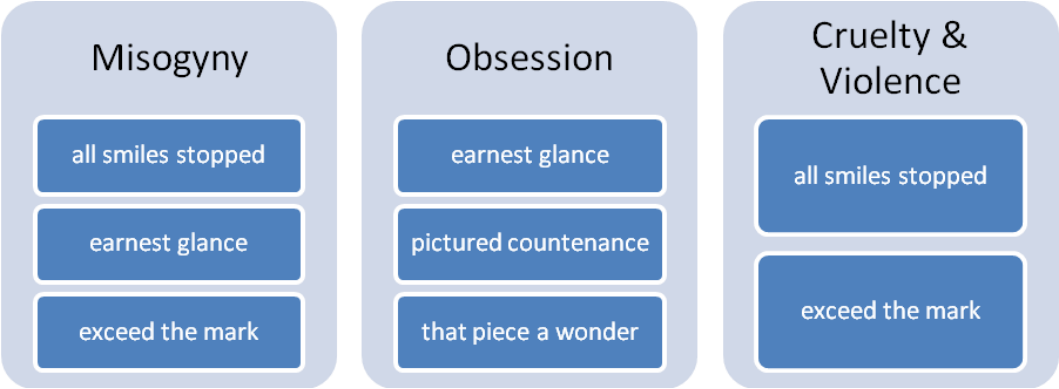


Figure 11: Cues for the study of *My Last Duchess*

Finally, the two poems belonging to the Modern Period, *Futility* and *The Love Song of J. Alfred Prufrock*, represent obscurity, abstraction, passivity, grotesqueness and apparent ambiguities along with prosaic matter-of-factness. These also bring forth a peculiar train of consciousness or lack of it that presents hopelessness, desolation, denial, disappointment and dimness of vision well marked in supernaturalism. This is finely reflected through the second stanza of *Futility*:

> Think how it wakes the seeds –
>
> Woke once, the clays of a cold star.
>
> Are limbs, so dear achieved, are sides,
>
> Full-nerved – still warm – too hard to stir?
>
> Was it for this the clay grew tall?
>
> -- O what made fatuous sunbeams toil
>
> To break earth's sleep at all?

The seemingly endless interrogation on the part of the poet tends to suggest both abstraction and obscurity on his mind as a hopeless and futile desolation sets in. The despair and disappointment as a result of the world war is all too apparent in the lines

above. Again, in *The Love Song of J. Alfred Prufrock* similar desolation and disappointment at the complete passivity, abstraction and grotesqueness of the modern world punctuated by almost absurd interrogations is magnificently narrated in the last two stanzas:

> I grow old … I grow old …
>
> I shall wear the bottoms of my trousers rolled.
>
> Shall I part my hair behind? Do I dare to eat a peach?
>
> I shall wear white flannel trousers, and walk upon the beach.
>
> I have heard the mermaids singing, each to each.
>
> I do not think that they will sing to me.
>
> I have seen them riding seaward with the waves
>
> Combing the white hair of the waves blown back
>
> When the wind blows the water white and black
>
> We have lingered in the chambers of the sea
>
> By sea-girls wreathed with seaweed red and brown
>
> Till human voices wake us, we are drown.

With all such characteristics of modernity these two poems prepare us to extend the horizon of RT for better handling of intuitive, serene, complex and introspective ideas and expressions that adorn all possibilities of craftsmanship in poetry. The many-splendored stylistics of presentation of thought and action in either of these poems also prepare us to accept a certain sense of silence and void which make ample room

for effulgence of different patterns of RT woven in a poem with exceptional depth of vision.

Owen's *Futility* marks a great deal of IPs that revolve around human activity, character and personal identity. These can be explained through the juxtapository cues of hope and inversion of optimism as the following figure (Figure 12) reveals:

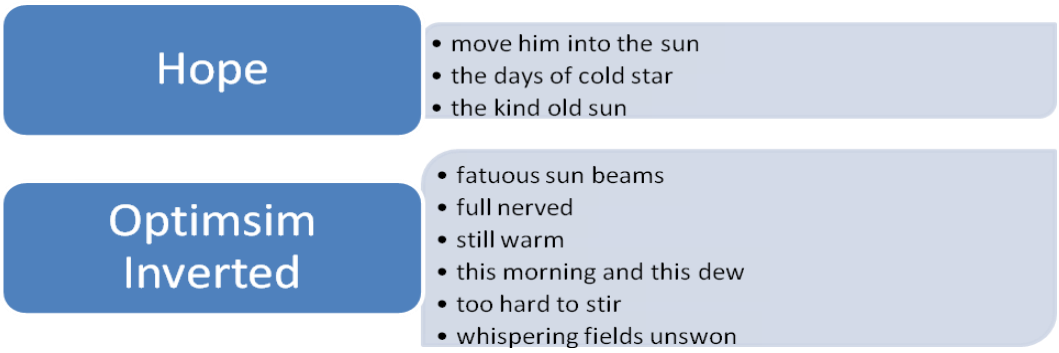


Figure 12: Cues for Futility

The teacher is extra-cautious while providing the learner with hints for the study of a complex poem like *The Love Song of J. Alfred Prufrock.* There are multiple levels on which the poem works simultaneously with perfect ease which is also marked by ambivalence and ambiguity – both hallmarks of modern poetry. The researcher, pinpoints hints to ageing, mystery and supernaturalism, mythological allusion and psychological pointers to enhance the process of RT as the figure (Figure 13) below shows:

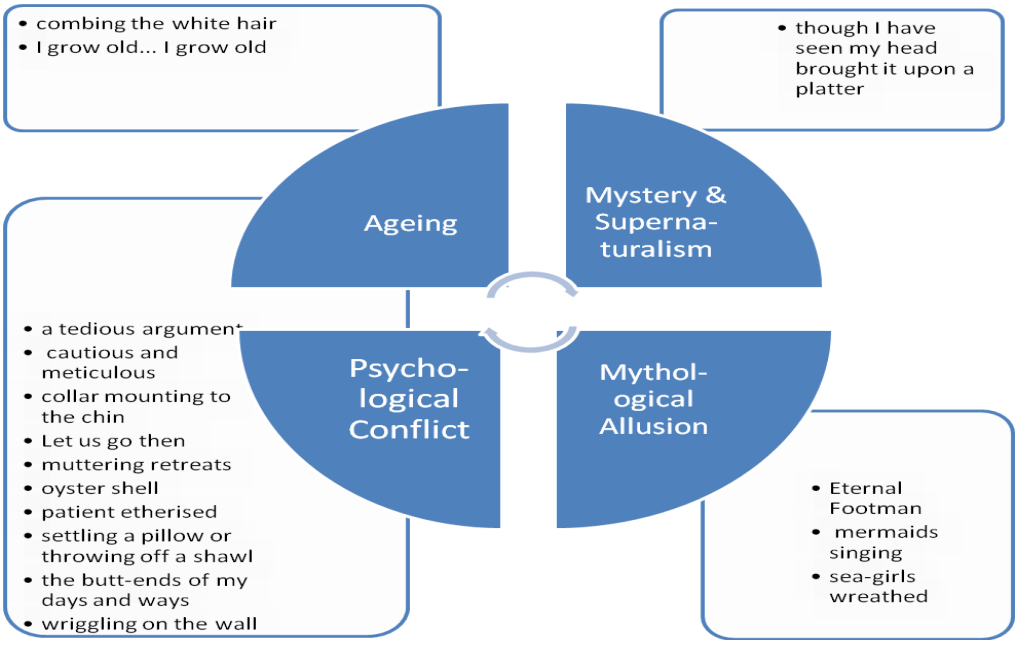


Figure 13 Hints for The Love Song of J. Alfred Prufrock

The whole range of cues, hints and pointers encompassing the eleven selected poems under study, the researcher has found many startling and inspiring notes which are not only boosters to RT but also set the mind with wonder and askance. These are indeed a plus point for the teacher in TEP for DeRT.

(IV) Rhetoric

Rhetorical devices play a pivotal role in the delineation and development of RT. The Following thirty-eight selected figures of speech as such devices have been identified from the poems under study and dealt with in order to serve as the basic foundation of DeRT in TEP at the UG level:

i. Alliteration

ii. Allusion

iii. Anastrophe/ Inversion

iv. Anticlimax

v. Antithesis/ Paradox

vi. Climax

vii. Apostrophe

viii. Epigram

ix. Euphemism

x. Exclamation

xi. Hendiadys

xii. Hyperbole

xiii. Interrogation

xiv. Irony

xv. Metaphor

xvi. Metonymy

xvii. Transferred Epithet

xviii. Oxymoron

xix. Paradox

xx. Periphrasis

xxi. Personification

xxii. Pun

xxiii. Repetition

xxiv. Simile

xxv. Synecdoche

xxvi. Onomatopoeia

The following table (Table 4) offers an in-depth study of the different rhetorical devices -- which are conducive to TEP for DeRT -- identified and analysed:

Table 4: Identification and Analysis of Figures of Speech

Poem	**Rhetorical Expression**	**Identification of the Rhetoric**	**Analysis**
Shall I Compare Thee to a Summer's Day	rough winds do shake	Personification	Wind has been attributed with human qualities of being rough and ability to shake
	darling buds of May	Euphemism	Rose is suggested
		Periphrasis	The rose is suggested in a round- about way
	summer's lease	Metaphor	The idea of property is indicated by 'lease'
	the eye of heaven shines	Periphrasis	The sun is suggested in a round- about way
	every fair from fair sometimes declines	Synecdoche	Fair denotes fairness (abstract for the concrete)
		Personification	Fair stands for fair person (given personal identity)
	Nor shall death brag	Personification	Death is attributed with the human quality of bragging
	so long lives this, and this gives life to thee	Antithesis	Two opposing ideas are used side by side for the sake of emphasis
On His Blindness	and that one talent	Allusion	Talent alludes to the Biblical talent (*St. Matthew, XXV*)
	but Patience, to prevent /That murmur soon replies	Personification	Patience, an abstract idea is personified with the human attribute of replying
		Onomatopoeia	The sound of 'murmur' echoes the sense

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
	who best / Bear His mild yoke	Metonymy	'Yoke' is the symbol of burden of God's rule (the thing symbolised)
	They also serve who only stand and wait	Epigram	It indicates an apparent contradiction under which there is a deep religious meaning
The Sunne Rising	Busie old foole, unruly Sunne	Personification	Sun has been characterised as busy, old, unruly and foolish
		Hyperbole	In a round-about way the sun's qualities are mentioned
	country ants	Periphrasis	It indicates farmers periphratically
		Metaphor	Farmers are compared intrinsically with ants
	Love, all alike no season knows	Personification	Love is personified
	She is all states and Princes, I, – nothing else is	Metonymy	'States' symbolically represents inheritor of states and 'Princes' their ruler (the thing symbolised)
		Synecdoche	All states means inheritor of states and all princes allude to ruler of all those states (abstract for the concrete)
	All honour's mimic; all wealth alchemie	Metaphor	Honour is intrinsically compared with the mockery

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
			of human love and wealth is ironically compared with the glittering emptiness of alchemy
		Irony	'Mimic' and 'alchemie' are ironically used to emphasise the mockery of human love and glittering emptiness respectively
	Thou sunne art halfe as happy as wee	Simile	The happiness of sun is compared with human happiness
		Personification	Happiness, a human character is attributed upon the sun
	This bed thy centre is, these wall, thy spheare	Antithesis	Centre and hemisphere antithetically used
Tintern Abbey	These waters, rolling from their mountain-springs/ With a soft inland murmur	Onomatopoeia	The sounds of 'rolling' and 'murmur' echo the sense
		Personification	Water has been given a human character
	Once again/ Do I behold these steep and lofty cliffs	Onomatopoeia	The sounds of 'steep' and 'lofty' echo the sense
	But oft, in lonely rooms	Transferred Epithet	Here 'lonely' qualifies not the rooms but the condition of the poet
	in which the burthen of	Repetition	Both the expressions begin

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
	the mystery,/ In which the heavy and the weary weight		with ' in which' for the sake of emphasis
	We see into the life of things	Epigram	A deep meaning expressing the deep meaning of life is entrusted in this statement
	amid the many shapes/ Of joyless delight	Transferred Epithet	'Joyless' is not the condition of 'delight' but of the human being (poet) concerned
	And now, with gleams of half-extinguished thoughts	Onomatopoeia	'Gleams' is used onomatopoeically
	when like a roe/ I bounded o'er the mountains	Simile	The trekking of the poet is extrinsically compared with the leaping of a roe
	lonely streams wherever nature lead	Transferred Epithet	Loneliness is a condition of the poet rather than the streams
		Personification	The streams are given the human attribute of loneliness
	more like a man/ Flying from something that he dreads than one/ Who sought the thing he loved	Simile	Comparison is extrinsically made between man and nature
	The sounding cataract/ Haunted me like a	Onomatopoeia	'sounding cataract' and 'haunted' used

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
	passion		onomatopoeically
		Simile	The haunting sound of the cataract is extrinsically compared to passion
	And all its aching joys are no more,/ And all its dizzy raptures	Onomatopoeia	'aching joys' and 'dizzy raptures' used onomatopoeically
		Repetition	Both the lines begin with 'And all its'
		Transferred Epithet	'Aching' and 'dizzy' are transferred to 'joys' and 'raptures' respectively instead of qualifying human being (poet)
	Not for this/ Faint I, nor mourn, nor murmur	Onomatopoeia	The sounds 'mourn' and 'murmur' echo their sense
		Inversion	The words of the sentence have been invertedly expressed for the sake of emphasis
	but hearing often times/ The still, sad music of humanity	Metaphor	The music has been intrinsically compared to the music of nature
	And rolls through all things	Onomatopoeia	The sound of 'rolls' echos the sense
	The anchor of my purest thought,/ The nurse, the guide, the	Climax	Ascending ideas presented

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
	guardian of my heart and soul/ Of all my moral being		
	thou my dearest Friend,/ my dear, dear friend	Personification	Nature personified as friend
		Alliteration	The sound of 'd' is repeated alliteratively
	and read/ My former pleasures in the shooting lights	Onomatopoeia	The sound of 'shooting' echoes the sense
	Nature never did betray/ The heart that loves her	Personification	Nature has been personified
		Epigram	Nature is described with a deep and introspective meaning
	the dreary intercourse of daily life	Transferred Epithet	The person is 'dreary' rather than the 'intercourse'
	Therefore let the moon/ Shine on thee in thy solitary walk	Transferred Epithet	The person concerned rather than the 'walk' is 'solitary'
	When these wild ecstasies shall be matured/ Into a sobre pleasure	Antithesis	'Wild' and 'sobre' are used antithetically
	Thy memory be as a dwelling-place	Simile	Memory is apparently compared extrinsically to a dwelling-place
	Of tender joy wilt thou remember me	Transferred Epithet	Nature rather than 'joy' is 'tender'
	That on the banks of	Transferred	The stream is not delightful

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
	this delightful stream/ We stood together	Epithet	but 'we' (the poet and his sister, Dorothy) are delighted by the stream
Christabel (Part I)	Tu whit tu whoo	Onomatopoeia	The sound of this phrase echoes the sense
	Is the night chilly and dark?	Interrogation	An answer is suggested
	And the Spring comes slowly up this way	Personification	Spring is attributed a living characteristic
	The sighs she heaved were soft and low	Alliteration	The 's' sound is repeated
		Onomatopoeia	The sound of 'heaved' echoes the sense
	There is not wind enough to twirl	Onomatopoeia	The sound of 'twirl' echoes the sense
	Is it the wind that moaneth bleak?	Interrogation	An answer is suggested
	The neck that made that white rope wan	Hyperbole	The 'white neck' is stated in an exaggerated way: white neck makes the white robe pale
	And wildly glittered here and there	Onomatopoeia	The sound of 'glittered' equals the sense
		Antithesis	'Here' and 'there' are placed side by side for the sake of epmhasis
	The palfrey was as fleet as wind	Simile	The speed of the palfrey is extrinsically compared to that of the wind

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
	Some muttered words his comrades spoke	Onomatopoeia	The sound of 'muttered' echoes the sense
	And gladly our stout chivalry	Transferred Epithet	Men, rather than chivalry, are stout
		Synecdoche	Chivalry is an abstract proposition for chivalrous man (abstract for the concrete)
	All our household are at rest	Metonymy	Household here stands for members of the house (container for the thing contained)
	The hall as silent as the cell	Simile	The silence of the hall is extrinsically compared to that of the cell
	Lifted her up, a weary weight	Transferred Epithet	The person rather than the weight is weary
		Synecdoche	'Weight', an abstract idea, is substituted by the concrete idea (a person of weight – Christabel)
	And jealous of the listening air	Transferred Epithet	Christabel and Geraldine are listening rather than the air
	They steal their way from stair to stair	Alliteration	The 's' sound is repeated
	Now in glimmer and now in gloom	Antithesis	Two contrasting ideas ('glimmer' and 'gloom') are set against each other for the

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
			sake of emphasis
		Onomatopoeia	The sounds of 'glimmer' and 'gloom' echo the sense
		Repetition	'Now in' is repeated
	As still as death with stifled breath	Simile	Stillness of the person concerned is compared extrinsically to that of death
	I pray you, drink this cordial wine	Transferred Epithet	Wine is not cordial but the person who addresses is
	She died the hour that I was born	Antithesis	The ideas of death and birth are placed side by side
	O mother dear! That thou wert here	Apostrophe	A passionate address to the mother who is dead
	And faintly said, “It's over now”	Anticlimax	The descending order of ideas is presented
	She was most beautiful to see,/ Like a lady of a far countree	Simile	The beauty of Geraldine is compared to that of a lady from a far country
	Her gentle limbs did she undress	Synecdoche	Limbs stand for body (part for the whole)
		Anastrophe	The word-order is changed for the sake of emphasis (she undressed her gentle limbs)
	A sight to dream of, not to tell	Hyperbole	An exaggerated statement is made
	O shield her! Shield	Exclamation	A passionate statement is

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
	sweet Christabel!		made
	To lift some weight with sick assay	Transferred Epithet	'Sick' qualifies the person concerned rather than 'assay'
	A star hath set, a star hath risen	Antithesis	Setting and rising are placed side by side
	Yeah, she doth smile, and she doth weep	Antithesis	Smiling and weeping are placed side by side
	For the blue sky bends over all!	Personification	The sky is given human attribute of bending
Ode to the West Wind	West Wind	Personification	Throughout the poem the West Wind is personified
	Wild **W**est **W**ind	Alliteration	The letter 'w' is repeated
	O wild West Wind, thou breath of Autumn's being	Metaphor	The west wind is intrinsically compared with the breath of autumn
	Thou from whose unseen presence	Transferred Epithet	Here the west wind is unseen rather than 'thou'
	leaves dead	Anastrophe	The word order is changed from 'dead leaves' to 'leaves dead'
	Thou from whose unseen presence leaves dead/ Are driven like ghosts	Simile	Extrinsic comparison between leaves and ghosts
	The winged seeds, where they lie cold and low,/Each like a corpse within its grave	Simile	Extrinsic Comparison of each seed to a corpse

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
	(Driving sweet buds like flocks to feed in air)	Simile	Extrinsic Comparison of buds to flocks
	Destroyer and Preserver	Personification	West wind has been given the human attributes of being a destroyer and preserver
		Antithesis	'Destroyer' and 'Preserver' used antithetically for the sake of emphasis
		Paradox	The juxtaposed words point out to a deeper meaning
	Loose clouds like earth's decaying leaves are shed	Simile	Loose clouds are extrinsically compared with decaying leaves
	… thine airy surge/Like the bright hair uplifted from the head/ Of some fierce Maenad	Simile	Airy surge of the west wind is extrinsically compared to the bright and uplifted hair of Maenad
		Allusion	Maenad refers to Greek mythology: followers of the god of wine
	Lulled by the coil of the crystalline streams	Onomatopoeia	The sound of 'lulled' signifies the sense
		Alliteration	The 'l' sound is repeated
	O! lift me as a wave, a leaf, a cloud!	Apostrophe	'wave', 'leaf' and 'cloud' are inanimate objects to which attention is drawn

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
		Exclamation	Intensity of exclamation recorded
	I fall upon the thorns of life! I bleed!	Apostrophe	Thorns are inanimate objects to which attention is drawn
		Exclamation	Intensity of exclamation recorded
	Make me thy lyre even as the forest is	Simile	Extrinsic comparison of the poet and the forest to a lyre
	What if my leaves are falling like its own	Simile	Extrinsic comparison between the forest leaves and the leaves driven by the west wind
	Be thou, Spirit fierce/ My spirit!	Personification	Spirit is personified
		Exclamation	The spirit of the west wind is proclaimed emotionally
	Drive my dead thoughts over the universe/ Like withered leaves..	Simile	'Thoughts' and 'leaves' are compared extrinsically
	If **W**inter **c**omes, **c**an Spring **b**e far **b**ehind?	personification	Winter and Spring have been personified
		Interrogation	Here a strong positive sense or idea is used to imply a strong negative one through interrogative form to put a point more effectively.
Ode to Autumn	Season of mists and mellow fruitfulness	Personification	(Season) Autumn personified

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
		Antithesis	'Mists' and 'fruitfulness' set against each other to suggest the paradox in autumn
	Close bosom friend of the maturing sun	Personification	Autumn (friend) has been personified
		Metaphor	The sun that causes fruits to grow – image of fertility
	Conspiring with him how and bless	Personification	Autumn, personified, as conspiring with the sun
	Until they think warm days will never cease	Synecdoche	'Warm days' (part) stands for summer (whole)
	For summer have o'er brimm'd their clammy cells	Personification	Summer personified
		Onomatopoeia	The sound of 'brimm'd' equals sense
	Who hath not seen thee oft amid thy store?	Interrogation	A rhetorical question suggesting an answer
	Thee sitting careless on a granary floor	Personification	'Thee' is autumn personified
	And sometimes like a gleaner thou dost keep	Simile	Autumn extrinsically compared to a gleaner
	Where are the songs of Spring?	Interrogation	A rhetorical question suggesting an answer
		Personification	Spring is personified
	And touch the stubble-plains with rosy hue	Metonymy	Effect for the cause – plain land ploughed and left with stubbles
	Then in a wailful choir	Metaphor	Gnats are compared

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
	the small gnats mourn		intrinsically with the wailful choir of the boys
	Or thinking as the light-wind lives or dies	Simile	River 'sallows' have been compared to the light wind extrinsically
		Antithesis	'lives' and 'dies' set against each other for the sake of emphasis
	And full-grown lambs ' loud bleat from hilly bourn	Alliteration	The 'l' sound repeated
		Onomatopoeia	The sound of 'bleat' echoes the sense
	The red-breast whistles from a garden croft	Onomatopoeia	Whistling echoes the sense
	And gathering swallows twitter in the skies	Onomatopoeia	The sound of 'twitter' echoes the sense
Tithonus	The woods decay, the woods decay and fall	Climax	Ascending order of ideas
		Repetition	The same clause ('the woods decay') is repeated for the sake of emphasis
	The vapours weep their burthen to the ground	Personification	Vapour is given the human attribute of weeping
	Man comes and tills the field and lies beneath	Onomatopoeia	The sound of 'tills' echoes the sense
		Climax	Ascending order of life described

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
	And after many a summer dies the swan	Synecdoche	Summer stands for the year (part for the whole)
		Anastrophe	The syntactical order is changed (And the swan dies after many a summer)
	Me only cruel immortality/ Consumes	Anastrophe	The syntactical order is changed (cruel immortality consumes me only)
		Personification	Abstract idea ('cruel immortality') is given human attribute ('consumes')
	I wither slowly in thine arms	Onomatopoeia	In 'wither' sound echoes the sense
	A white haired shadow roaming like a dream	Simile	Two different ideas ('shadow' and 'dreams') compared extrinsically
	Far-folded mists, and gleaming halls of morn	Onomatopoeia	The sound of 'gleaming' echoes the sense
		Metaphor	Mists are compared intrinsically to folded clothes Morning is intrinsically compared to a palace ('hall')
	Like wealthy men who care not how they give	Simile	The bestowing of immortality is compared extrinsically with the giving of wealthy men
	But thy strong Hours	Personification	'Hours' are given the human

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
	indignant worked their wills		attribute of working
	Immortal age beside immortal youth	Antithesis	Two opposing ideas (immortal age and youth) are set against each other for the sake of emphasis
	Shines in those tremulous eyes	Onomatopoeia	The words 'shines' and 'tremulous' echo the sense
	Where all should pause, as is most meet for all?	Interrogation	The question suggests the answer
	A soft air fans the cloud apart	Personification	'Soft air' is given human qualities
	Once more the old mysterious glimmer steals	Onomatopoeia	In 'glimmer' the sound echoes the sense
		Metaphor	'Steals' suggests an intrinsic comparison between the emitting of glimmer and doing something stealthily
	Thy sweet eye brighten slowly close to mine	Transferred Epithet	Person (i.e, Aurora) is sweet rather than the eye
		Euphemism	'Thy sweet eye' stands for the eye of Aurora, the Goddess of dawn is likened to the sun
	And shake the darkness from their loosen'd manes	Metaphor	The first sunbeams are compared intrinsically with horses to manes

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
	And beat the twilight in flakes of fire	Metaphor	Fire is intrinsically compared to snow ('flakes')
	Glow with glow that slowly crimsoned all	Alliteration	The 'l' sound is repeated
		Onomatopoeia	The sound of 'glow' echoes the sense
	Whispering I knew not what of wild and sweet	Onomatopoeia	The sound of 'whispering' echoes the sense
	Like that strange song I heard Apollo sing	Simile	'Strange song' is compared extrinsically to Apollo's singing
			Greek mythological figure(Apollo) alluded to
	While Ilion like a mist rose into towers	Simile	'Mists' is extrinsically compared to the rising of Ilion
		Allusion	Greek mythological figure(Ilion) alluded to
	Coldly thy rosy shadows bathe me	Anastrophe	Inversion of word order (thy rosy shadow coldly bathe me)
		Personification	Shadows are given human attribute of bathing
	Of happy men that have the power to die	Epigram	Apparent contradiction (happiness and death) under which there lies a deeper thought (death is release from the curse of old age)
	And grassy barrows of	Oxymoron	Happiness and death are

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
	the happier death		terms opposite in meaning
	Thou seest all thing, thou wilt see my grave;/ Thou wilt renew thy beauty morn by morn	Repetition	'Thou' is repeated
	I earth in earth forget these empty courts	Pun	Two meanings of the 'earth' (soil and grave)
	And thee returning on thy silver wheels	Synecdoche	'Wheels' stand for chariot (part or the whole)
		Euphemism	'Silver wheels' stands for the night
My Last Duchess	That piece a wonder, now	Synecdoche	Wonder stands for wonderful thing (abstract for the concrete)
	Strangers like you that pictured countenance	Transferred Epithet	Countenance is not pictured, the woman (last duchess) does have
	The depth and passion of earnest glance	Transferred Epithet	Person concerned, rather than the 'glance', is earnest
		Hendiadys	'Passion' stands for passionate (adjective)
	The dropping of daylight in the west	Periphrasis	'Dropping of the daylight' is sunset
		Onomatopoeia	In 'dropping' the sound echoes the sense
	She rode with round	Alliteration	The 'r' sound is repeated

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
	the terrace – all and each	Antithesis	'All' and 'each' are antithetically placed
	Would draw from her alike the approving speech	Transferred Epithet	Person concerned (duchess) rather than 'speech' is 'approving'
	Who'd stoop to blame/ This sort of trifling?	Interrogation	The affirmative sense used to indicate the negative one
		Onomatopoeia	The sound of 'stoop' indicates the sense
	Just this/ Or that in you disgusts me	Antithesis	Positioning of 'this' and 'that' side by side
	Here you miss,/ Or there exceed the mark	Antithesis	'Here' and 'there' antithetically placed
	Then all smiles stopped together	Euphemism	The duchess was murdered
		Anticlimax	Fall from the lofty idea to death
Futility	Move him into the sun –	Metonymy	The sun stands for sun rays (cause for the effect)
	Gently its touch awoke him once	Personification	Sun is personified through its touch
	Until this morning and this snow	Hendiadys	'Morning' and 'snow' indicate snowy morning
	The kind old sun will know	Personification	Human attributes – 'kind' and 'know' – given to the sun
	Woke, once, the clays of cold star	Metaphor	In animate objects (seeds) are compared to clays

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
	Was it for this the clay grew tall	Interrogation	Rhetorical question which implies an answer
		Metaphor	Inanimate substance (clay) is compared with being 'tall'
		Periphrasis	Growing tall means developing
		Metonymy	'Clay' stands for civilization (species for genus)
	– O what made fatuous sunbeams toil	Personification	Sun beams are called fatuous and given the human attribute of toiling
	To break earth sleep at all?	Personification	Earth personified having the human attribute of sleeping
The Love Song of J. Alfred Prufrock	Like patient etherised	Simile	The city-scape is extrinsically compared with a patient on anaesthesia
	The muttering retreats	Onomatopoeia	The sound of 'muttering' conveys the sense
	Of restless nights in one- night cheap hotels	Transferred Epithet	Persons concerned rather than cheap hotels are restless
	Streets that follow like a tedious argument/ Of insidious intent	Simile	Streets are extrinsically compared to argument
		Transferred Epithet	The person with the intent, rather than intent itself, is insidious
		Personification	Firstly, streets become persons because they follow and secondly, an argument

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
			becomes a person because it has insidious intents
	To lead you to an overwhelming question	Allusion	Overwhelming question refers to the adventures of the knight who was in the quest for the holy grail
	In the room the women come and go / Talking of Michael Angelo	Antithesis	'Come and go' are placed side by side for the sake of emphasis
		Allusion	Michael Angelo refers to the great Italian painter, sculptor and poet of the 15th Century
	The yellow fog that rubs its back upon the window panes	Metaphor	Fog compared intrinsically to cat which 'rubs its back upon the windowpanes'
	Slipped by the terrace, made a sudden leap,/ And seeing that it was a soft October night	Alliteration	Repetition of the ‘s’ sound
	Before the taking of a toast and tea	Alliteration	Repetition of the ‘t’ sound
	fix you in a formulated phrase	Alliteration	Repetition of the ‘f’ sound
	And for a hundred visions and revisions,/ Before the taking of a toast and tea	Anticlimax	The lines show a falling down of ideas (from 'vision' to 'tea and toast')
	When I am pinned and	Metaphor	Prufrock implicitly

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
	wriggling on the wall		compares himself to an insect preserved for display in a collection
	My morning coat, my collar mounting firmly to the chin/ My necktie rich and modest, but asserted by a simple pin	Alliteration	The letter 'm' is repeated
		Repetition	The word 'my' is repeated for the sake of emphasis
		Transferred Epithet	The man wearing the necktie, rather than the necktie itself, is modest
	And the afternoon, the evening, sleeps so peacefully	Metaphor	The evening is compared to a person
		Personification	The evening is given the attribute of a sleeping person
	For I have known them all already, known them all	Alliteration	The 'a' is repeated
		Repetition	'Known' and 'all' are repeated for the sake of emphasis
	I have measured out my life with coffee spoons	Metaphor	Measurement of life is compared intrinsically with a measurement done with coffee spoons
	To spit out all the butt-ends of my days and ways	Metaphor	Uselessness/ meaninglessness of life is compared to the butt-ends of cigarettes
	Scuttling across the floors of silent seas	Onomatopoeia	The sound of 'scuttling' echoes the sense
		Alliteration	The 's' sound is repeated

Poem	Rhetorical Expression	Identification of the Rhetoric	Analysis
	And I have seen the Eternal Footman hold my coat and snicker	Allusion	Eternal Footman alludes to the ministering angel of the Lord
	I am Lazarus, come from the dead	Allusion	Lazarus is a Biblical figure (John XI, 1-44, Luke XVI, 19-31)
	To have squeezed the universe into a ball/ To roll it toward some overwhelming question	Metaphor	Implicit comparison between the universe and a rolling ball
		Hyperbole	Universe metaphorically becomes a ball that is rolled
	No! I am not Prince Hamlet, nor was meant to be	Allusion	Hamlet alludes to the Prince of Denmark
		Exclamation	A passionate statement is made
	I have seen them riding seaward on the waves/ Combing the white hair of the waves blown back	Metaphor	The white foam of the wave is compared intrinsically to white hair
	I grow old, I grow old	Allusion	This refers to Bergson's statement, 'to live is to grow old'

The researcher has made a very thorough and intensive study of all the thirty-eight different rhetorical devices, as enumerated above, in the poems under study. This enables the teacher to easily and interestingly enter into the appreciation of the poems in the light of RT. From an in-depth study of the poems from the parameters of rhetorical devices four distinct classes of figures of speech emerge which are

conducive to DeRT. These are auditory, structural/syntactical, contextual and comparative in nature as the following figure (Figure 14) clearly indicates:

Figure 14: Figures of Speech for Development of RT

Keeping in mind the above, a further illustration of the different figures of speech across the poems under study is made in the following table (Table 5):

Table 5: Classification of Figures of Speech

Figure of Speech	**Poem**	**Illustration**
Alliteration	Tintern Abbey	thou my dearest Friend,/ my dear, dear friend
	Christabel (Part I)	The sighs she heaved were soft and low
		They steal their way from stair to stair
	My Last Duchess	She rode with round the terrace – all and each
	Ode to Autumn	And full-grown lambs ' loud bleat from hilly bourn
	Ode to the West Wind	Lulled by the coil of the crystalline streams
		Wild West Wind
	Tithonus	Glow with glow that slowly crimsoned all
	The Love Song of J. Alfred Prufrock	Before the taking of a toast and tea
		For I have known them all already, known them all
		fix you in a formulated phrase
		My morning coat, my collar mounting firmly to the chin/ My necktie rich and modest, but asserted by a simple pin
		Slipped by the terrace, made a sudden leap,/ And seeing that it was a soft October night
		Scuttling across the floors of silent seas
Onomatopoeia	On His Blindness	but Patience, to prevent /That murmur soon replies
	Tintern Abbey	And all its aching joys are no more,/ And all its dizzy raptures
		And now, with gleams of half-extinguished thoughts
		and read/ My former pleasures in the shooting lights
		And rolls through all things

		Not for this/ Faint I, nor mourn, nor murmur
		Once again/ Do I behold these steep and lofty cliffs
		The sounding cataract/ Haunted me like a passion
		These waters, rolling from their mountain-springs/ With a soft inland murmur
	Christabel (Part I)	And wildly glittered here and there
		Now in glimmer and now in gloom
		Some muttered words his comrades spoke
		The sighs she heaved were soft and low
		There is not wind enough to twirl
		Tu whit tu whoo
	Ode to the West Wind	Lulled by the coil of the crystalline streams
	Ode to Autumn	And full-grown lambs ' loud bleat from hilly bourn
		And gathering swallows twitter in the skies
		For summer have o'er brimm'd their clammy cells
		The red-breast whistles from a garden croft
	Tithonus	Far-folded mists, and gleaming halls of morn
		Glow with glow that slowly crimsoned all
		I wither slowly in thine arms
		Man comes and tills the field and lies beneath
		Once more the old mysterious glimmer steals
		Shines in those tremulous eyes
		Whispering I knew not what of wild and sweet
	The Love Song of J. Alfred Prufrock	Scuttling across the floors of silent seas
		The muttering retreats

Pun	Tithonus	I earth in earth forget these empty courts
Repetition	Tintern Abbey	And all its aching joys are no more,/ And all its dizzy raptures
		in which the burthen of the mystery,/ In which the heavy and the weary weight
	Christabel (Part I)	Now in glimmer and now in gloom
	Tithonus	The woods decay, the woods decay and fall
		Thou seest all thing, thou wilt see my grave;/ Thou wilt renew thy beauty morn by morn
	The Love Song of J. Alfred Prufrock	For I have known them all already, known them all
		My morning coat, my collar mounting firmly to the chin/ My necktie rich and modest, but asserted by a simple pin
Allusion	On His Blindness	and that one talent
	Tithonus	Like that strange song I heard Apollo sing
		While Ilion like a mist rose into towers
	The Love Song of J. Alfred Prufrock	And I have seen the Eternal Footman hold my coat and snicker
		I am Lazarus, come from the dead
		I grow old, I grow old
		In the room the women come and/ Talking of Michael Angelo
		No! I am not Prince Hamlet, nor was meant to be
		To lead you to an overwhelming question
Anastrophe/ Inversion	Tintern Abbey	Not for this/ Faint I, nor mourn, nor murmur
	Christabel (Part I)	Her gentle limbs did she undress
	Ode to the West Wind	leaves dead
	Tithonus	And after many a summer dies the swan
		Coldly thy rosy shadows bathe me
		Me only cruel immortality/ Consumes

Transferred Epithet	Tintern Abbey	amid the many shapes/ Of joyless delight
		And all its aching joys are no more,/ And all its dizzy raptures
		But oft, in lonely rooms
		lonely streams wherever nature lead
		Of tender joy wilt thou remember me
		That on the banks of this delightful stream/ We stood together
		the dreary intercourse of daily life
		Therefore let the moon/ Shine on thee in thy solitary walk
	Christabel (Part I)	And gladly our stout chivalry
		And jealous of the listening air
		I pray you, drink this cordial wine
		Lifted her up, a weary weight
		To lift some weight with sick assay
	Tithonus	Thy sweet eye brighten slowly close to mine
	My Last Duchess	Strangers like you that pictured countenance
		The depth and passion of earnest glance
		Would draw from her alike the approving speech
	The Love Song of J. Alfred Prufrock	My morning coat, my collar mounting firmly to the chin/ My necktie rich and modest, but asserted by a simple pin
		Of restless nights in one- night cheap hotels
		Street that follow like a tedious argument/ Of insidious intent
Euphemism	Shall I Compare Thee to a Summer's Day	darling buds of May
		the eye of heaven shines
	My Last Duchess	Then all smiles stopped together
	Tithonus	And thee returning on thy silver wheels
		Thy sweet eye brighten slowly close to mine

Periphrasis	Shall I Compare Thee to a Summer's Day	darling buds of May
		the eye of heaven shines
	The Sunne Rising	country ants
	My Last Duchess	The dropping of daylight in the west
	Futility	Was it for this the clay grew tall
Climax	Tintern Abbey	The anchor of my purest thought,/ The nurse, the guide, the guardian of my heart and soul/ Of all my moral being
	Tithonus	Man comes and tills the field and lies beneath
		The woods decay, the woods decay and fall
Anticlimax	Christabel (Part I)	And faintly said, “It's over now”
	My Last Duchess	Then all smiles stopped together
	The Love Song of J. Alfred Prufrock	And for a hundred visions and revisions,/ Before the taking of a toast and tea
Antithesis/ Paradox	Shall I Compare Thee to a Summer's Day	so long lives this, and this gives life to thee
	The Sunne Rising	This bed thy centre is, these wall, thy spheare
	Tintern Abbey	When these wild ecstasies shall be matured/ Into a sober pleasure
		Nature never did betray/ The heart that loves her
		We see into the life of things
	Christabel (Part I)	A star hath set, a star hath risen
		And wildly glittered here and there
		Now in glimmer and now in gloom
		She died the hour that I was born
		Yeah, she doth smile, and she doth weep
	Ode to the West Wind	Destroyer and Preserver

		If Winter comes, Can Spring be far behind?
	Ode to Autumn	Or thinking as the light-wind lives or dies
		Season of mists and mellow fruitfulness
	Tithonus	Immortal age beside immortal youth
	The Love Song of J. Alfred Prufrock	In the room the women come and/ Talking of Michael Angelo
Oxymoron	Christabel (Part I)	And wildly glittered here and there
	Ode to the West Wind	Destroyer and Preserver
	Tithonus	And grassy barrows of the happier death
Interrogation	Christabel (Part I)	Is it the wind that moaneth bleak?
		Is the night chilly and dark?
	Ode to the West Wind	If Winter comes, can Spring be far behind?
	Ode to Autumn	Where are the songs of Spring?
		Who hath not seen thee oft amid thy store?
	My Last Duchess	Who'd stoop to blame/ This sort of trifling?
	Tithonus	Where all should pause, as is most meet for all?
	Futility	Was it for this the clay grew tall?
Exclamation	Christabel (Part I)	O shield her! Shield sweet Christabel!
	Ode to the West Wind	Be thou, Spirit fierce/ My spirit!
		I fall upon the thorns of life! I bleed!
		O! lift me as a wave, a leaf, a cloud!
	The Love Song of J. Alfred Prufrock	No! I am not Prince Hamlet, nor was meant to be
Apostrophe	Christabel (Part I)	O mother dear! That thou wert here
	Ode to the West Wind	I fall upon the thorns of life! I bleed!
		O! lift me as a wave, a leaf, a cloud!
Epigram	On His Blindness	They also serve who only stand and wait
	Tintern Abbey	Nature never did betray/ The heart that loves her

		We see into the life of things
	Tithonus	Of happy men that have the power to die
Hendiadys	My Last Duchess	The depth and passion of earnest glance
	Futility	Until this morning and this snow
Hyperbole	The Sunne Rising	Busie old foole, unruly Sunne
	Christabel (Part I)	A sight to dream of, not to tell
		The neck that made that white rope wan
	The Love Song of J. Alfred Prufrock	To have squeezed the universe into a ball/ To roll it toward some overwhelming question
Irony	The Sunne Rising	All honour's mimic; all wealth alchemie
Simile	The Sunne Rising	Thou sunne art halfe as happy as wee
	Tintern Abbey	more like a man/ Flying from something that he dreads than one/ Who sought the thing he loved
		The sounding cataract/ Haunted me like a passion
		Thy memory be as a dwelling-place
		when like roe/ I bounded o'er the mountains
	Christabel (Part I)	As still as death with stifled breath
		She was most beautiful to see,/ Like a lady of a far countree
		The hall as silent as the cell
		The palfrey was as fleet as wind
	Ode to the West Wind	… thine airy surge/Like the bright hair uplifted from the head/ Of some fierce Maenad
		(Driving sweet buds like flocks to feed in air)
		Drive my dead thoughts over the universe/ Like withered leaves…
		Loose clouds like earth's decaying leaves are shed

		Make me thy lyre even as the forest is
		The winged seeds, where they lie cold and low,/Each like a corpse within its grave
		Thou from whose unseen presence leaves dead/ Are driven like ghosts
		What if my leaves are falling like its own
	Ode to Autumn	And sometimes like a gleaner thou dost keep
		Or thinking as the light-wind lives or dies
	Tithonus	A white haired shadow roaming like a dream
		Like that strange song I heard Apollo sing
		Like wealthy men who care not how they give
		While Ilion like a mist rose into towers
	The Love Song of J. Alfred Prufrock	Like patient etherised
		Street that follow like a tedious argument/ Of insidious intent
Metaphor	The Sunne Rising	All honour's mimic; all wealth alchemie
		country ants
	Tintern Abbey	but hearing often times/ The still, sad music of humanity
	Ode to the West Wind	O wild West Wind, thou breath of Autumn's being
	Ode to Autumn	Close bosom friend of the maturing sun
		Then in a wailful choir the small gnats mourn
	Tithonus	And beat the twilight in flakes of fire
		And shake the darkness from their loosen'd manes
		Far-folded mists, and gleaming halls of morn
		Once more the old mysterious glimmer steals
	Futility	Was it for this the clay grew tall?
		Woke, once, the clays of cold star

	The Love Song of J. Alfred Prufrock	And the afternoon, the evening, sleeps so peacefully
		I have measured out my life with coffee spoons
		I have seen them riding seaward on the waves/ Combing the white hair of the waves blown back
		The yellow fog that rubs its back upon the windowpanes
		To spit out all the butt-ends of my days and ways
		To have squeezed the universe into a ball/ To roll it toward some overwhelming question
		When I am pinned and wriggling on the wall
Metonymy	On His Blindness	who best / Bear His mild yoke
	The Sunne Rising	She is all states and Princes, I, – nothing else is
	Christabel (Part I)	All our household are at rest
	Ode to Autumn	And touch the stubble-plains with rosey hue
	Futility	Move him into the sun –
		Was it for this the clay grew tall
Synecdoche	Shall I Compare Thee to a Summer's Day	every fair from fair sometimes declines
	The Sunne Rising	She is all states and Princes, I, – nothing else is
	Christabel (Part I)	And gladly our stout chivalry
		Her gentle limbs did she undress
		Lifted her up, a weary weight
	Ode to Autumn	Until they think warm days will never cease
	My Last Duchess	That piece a wonder, now
	Tithonus	And after many a summer dies the swan
		And thee returning on thy silver wheels

Personification	Shall I Compare Thee to a Summer's Day	every fair from fair sometimes declines
		Nor shall death brag
		rough winds do shake
	The Sunne Rising	Busie old foole, unruly Sunne
		Love, all alike no season knows
		Thou sunne art halfe as happy as wee
	Tintern Abbey	lonely streams wherever nature lead
		Nature never did betray/ The heart that loves her
		These waters, rolling from their mountain-springs/ With a soft inland murmur
		thou my dearest Friend,/ my dear, dear friend
	Christabel (Part I)	And the Spring comes slowly up this way
		For the blue sky bends over all!
	Ode to the West Wind	Be thou, Spirit fierce/ My spirit!
		Destroyer and Preserver
		If Winter comes, can Spring be far behind?
		West Wind
	Ode to Autumn	Close bosom friend of the maturing sun
		Conspiring with him how and bless
		For summer have o'er brimm'd their clammy cells
		Season of mists and mellow fruitfulness
		Thee sitting careless on a granary floor
		Where are the songs of Spring?
	Tithonus	A soft air fans the cloud apart
		But thy strong Hours indignant worked their wills
		Coldly thy rosy shadows bathe me
		Me only cruel immortality/ Consumes
		The vapours weep their burthen to the ground

	Futility	– O what made fatuous sunbeams toil
		Gently its touch awoke him once
		The kind old sun will know
		To break earth sleep at all?
	The Love Song of J. Alfred Prufrock	Streets that follow like a tedious argument/ Of insidious intent
		And the afternoon, the evening, sleeps so peacefully

Interpretation:

In analysing and appreciating rhetorical devices spread over the poems under study, the researcher has arrived at some significant conclusions:

First, all rhetorical devices are convenient means to explore deeply how each and every one of these act as continuous spurts to probing into RT.

Second, each of these rhetorical interpretations has enabled the researcher to set different pathways to appreciating RT.

Third, each of the sets of ideas, images and plots directs the teacher's attention to think anew and afresh on how to integrate the central focus of RT in any poem under study.

Fourth, these rhetorical devices also make the teacher inquisitive to present before the class parallel studies out of those either already discussed or to be discussed afterwards as and when necessary.

Fifth, these devices also encourage the teacher to point out the juxtaposition of words in a line of a poem indicating the stress given by the poet, which accelerates RT.

The five salient features, as mentioned above, are well-covered in making a systematic and in-depth study of different rhetorical devices falling under four distinct

categories -- viz., auditory, structural/syntactical, contextual and comparative – all of which favourably cater to the enhancement of RT.

These diverse rhetorical devices, already interpreted and analysed, serve as symptoms to reach the desirable course of RT in a poem. As the teacher is well aware of this fact, his/her target point is to arrive at the ends-in-view quite easily and naturally for unfolding the veil of RT. The sooner he/she arrives at or reaches success in unveiling, the process of RT starts thrillingly and steadily. As rhetorical devices, in a poem in particular, stand for its heart beat, the teacher takes all opportunities to ignite RT by careful and cautious application of all such devices undertaken. He/she receives enviable results only when he/she, being satisfied with the labour in interpreting rhetorical devices, prompts RT properly under available or likely to be available classroom responses.

The language of poetry is one of sensitive reflections. With application of rhetorical devices -the teacher wins a success in showing how a poem sensitises from different psychological perspectives. Once the victory is achieved thus, the other features of a poem are revealed in the language of appreciation naturally and spontaneously.

(V) Prosody, Rhyme and Music

Prosodic patterns, rhyme and music in the poems selected, as the following table (Table 6) shows, significantly contribute to DeRT. Here the researcher has taken extensive help from audio gadgets. This strategy needs to be carefully followed by the teacher of English poetry for RT.

Table 6: Identification and Analysis of Prosody, Rhyme and Music

Poem	Prosody	Rhyme	Music	Analysis
Shall I Compare Thee to a Summer's Day	English/Shakespearean Sonnet	abab cdcd efef gg	Sombre: 'Shall I compare thee.... too short a date'	The eternal bond of human relationship in terms of beauty as reflected through exposition friendship between the poet and his junior male friend is adorned in the music of serenity. The point of reminiscence heavily hangs upon the majestic grandeur of togetherness forever even at the cost of separation where the thread of union between the two hearts is soaked in the music of aching human relationship. The poet's reflection is thus transpired through the music of inner beauty that lasts eternally in poignance of remembrance. The sonnet with its iambic pentameter lines never falls short of reflecting the inner world of the poet and his readers.
	Iambic Pentameter		Trust and Hope: 'so long as man can breathe ..... this gives life to thee'	
	Three Quatrains and a Couplet			
On His Blindness	Petrarchan/ Italian Sonnet	abba abba cde cde	Sombre: 'lodged with me useless'	A clear and touching reflection of blindness where the poet humbly
	Iambic		Hope: 'they also	

Poem	Prosody	Rhyme	Music	Analysis
	Pentameter (includes enjabment and volta)		serve who only stand and wait'	submits to providence. This submission is a synthesis of hope and self-confidence. Even under unavoidable circumstances, faith strengthens belief in devotion to duties and responsibilities. Encompassing all these, the sonneteer's reflection of living as one would live despite all constraints is ventilated through antithesis of ideas and emotions presented in the octave and the sestet and well crystallised in the tune of sombreness.
	Octave and Sestet		Faithfulness: 'who best/ Bear His mild yoke, they serve Him best'	
The Sunne Rising	Three regular stanzas of ten lines each	The rhyme scheme in each stanza is abbacdcdee	Throughout contains a playful satiric tone full of irony. For e.g., the poem begins with "Busy old fool, unruly sun, / Why dost thou thus, / Through windows, and through curtains call on us? /	The poet makes a vibrant presentation of RT by means of a straight-forward pattern of expression to be quite familiar with real-life situation. Metaphysical conceits along with satire and irony highlight a new canvas of imagination brought forth by 'the brave new world' which provides ample opportunity in the study of behavioural
	lines one, five, and six are metered in iambic tetrameter, line two is in di-meter, and lines three, four, and seven through ten are in pentameter			

Poem	Prosody	Rhyme	Music	Analysis
	line-stress pattern of 4255445555		Must to thy motions lovers' seasons run?"	designs. The rhyme scheme of the poem also plays a crucial role to set the lover-poet as well as the reader on a playful and confrontationist self-analysis and evaluation pitted against the all-powerful sun. This critique, in a way, paves the path for homo-centricity and the importance of human beings with which the Renaissance is centrally concerned. RT, here, thus attains an altogether different connotation.
Tintern Abbey	A 159 line monologue in 5 blank verse stanzas. Part of *The Lyrical Ballads.*	Instead of an obvious rhyme scheme, the poet works many more subtle echoes into his line endings. For e.g., 'springs… cliffs', 'impress…	Music of joy and ecstasy mixed with nostalgia and sadness runs through the poem. For e.g., 'For I have learned/ To look on nature, not as in the hour/ Of thoughtless youth: but herein often	Wordsworth's choice of blank verse is very intentional since he wanted the monologue to sound conversational and natural thus fitting into his romantic scheme of using the 'language of men' and also of the ideal of the poet being 'a man speaking to men'which definitely open up new windows for RT. First published in *The Lyrical Ballads* (1798), the
	Iambic Pentameter lines with enjabment or run on lines			

Poem	Prosody	Rhyme	Music	Analysis
		connect', 'trees ...seem', 'sweet… heart'. In a few other places, separated by one or more lines, there are full rhymes and repeated end-words, which create special emphasis simply because they are so rare in the poem.for e.g., 'thee… thee', 'hour… power', 'decay… betray',	times/ The still, sad music of humanity, / Nor harsh, nor grating, though of ample power/ To chasten and subdue. And I have felt/ A presence that disturbs me with the joy/ Of elevated thoughts;'	poem also marks a creative combination of a lyric (a poem narrated in the first person about an individual speaker) and a ballad (a simple/popular tale) telescoping into the poet's numerous forays to the Tintern Abbey. Wordsworth also introduces a sense of sublimity in sync with spirituality which allows an exposition of 'something far more deeply interfused'. Indeed, the language of the same elevates 'purest thoughts'in tune with nature – surely, a veritable treasure-trove of RT. The nostalgic atmosphere created also welcomes the heart and the mind transfused in joy and sadness, aching pains and gladness in the encounter of pantheism with realism where the margin of nature and the soul of man is eliminated.

Poem	Prosody	Rhyme	Music	Analysis
		'lead… feed'.		
Chrsitabel (Part I)	A long narrative poem. The Part I consists of 266 lines Mainly Iambic Trimeter	Primarily composed in rhyming couplet lines (aabbcc…) occasionally breaking into alternating rhymes (ababcdcd)	Music of mystery enveloped in Gothic atmospherics and psycho-sexual connotations. For e.g., 'They crossed the moat, and Christabel/ Took the key that fitted well; / A little door she opened straight, / All in the middle of the gate; / The gate that was ironed within and without, / Where an army in battle array has marched out. / The lady sank, belike through pain, / And Christabel	In a time when iambic meter was the standard for English poetry, Coleridge used a more interesting rhythm. He wrote in his preface that he was writing the poem in accentual verse not accentual syllabic verse. There are four strong stresses in each line regardless of the number of syllables which vary from four to twelve. However, the vast majority of lines in the poem are in iambic tetrameter with an occasional anapaestic substitution. This is also known as sprung rhythm or the tumbling verse. However, this writing lines with 4 strong stresses with an occasional variation in rhythm is what some call the Christabel Meter. Pictures and imageries filled with uncanny suggestions side by side with mystical significance

Poem	Prosody	Rhyme	Music	Analysis
			with might and main/ Lifted her up, a weary weight, over the threshold of the gate.'	very often adorned with supernatural intervention inviting 'a willing suspension of disbelief' is a real touchstone of music. For e.g., Geraldine appearing to Christabel beneath the oak tree and the two women stepping highly across the hall bring forth the weird aspect of the night sky with its thin film of cloud which 'covers but does not hide the sky' invite an incomparable mystic-supernatural atmosphere. The poem beacons us to make a reflective sojourn into the dim dreamland of fantasy which initially serves as a preparatory ground for sombre reflections. The whole narrative is a tinge of suspense and weirdness inter-fused with sexuality and medievalism that opens the world of disbelief to be accepted in terms of reality not only from the majestic grandeur of the poem but
	Strophic. No set numbers of lines or regulated stanzas		Music fused with mysticism and super-naturalism. For e.g., 'Her slender palms together pressed, / Heaving sometimes on her breast; / Her face resigned to bliss or bale --/ Her face, oh call it fair; not pale,/ And both blue eyes more bright than clear,/ Each about to have a tear.'	
	Metric accentual verse with four strong stresses per line and some anapaests thrown in			

Poem	Prosody	Rhyme	Music	Analysis
				also from scrutinised humane temperament which makes a fusion between reality and a mystic ambience. This results in a new type of RT totally detached from a bare assignment of the appreciation of the poem.
Ode to the West Wind	This seventy-line ode having five parts, each of which is a fourteen line cantos —having four three-line stanzas (tercet) and a two-line rhyming couplet	aba bcb cdc ded ee	Music of hope and optimism bringing forth a new order replacing the old	The use of terza rima makes the poem well-regulated in the spirit of optimism which holds out a broad based stream of RT. Characterised by a solemn grandeur and the majestic march of music, the rhythm of the poem splendidly echoes the rush and movement of the west wind. Moreover, the music of the waves and the wind is reproduced with unparalleled skill that never falls short of quality and excellence in RT. A class of its own, singular and vibrant with dynamic words, the ode sets a new line of RT quite distinctive in patterns of ideas,
	Uses Iambic Pentameter			
	Employs terza rima			

Poem	Prosody	Rhyme	Music	Analysis
				thoughts and emotion that escalate the same. An outcome of intense passion associated with violence and revolt, the ode also expresses an inner force of words succinctly tuned with the music of agony and disappointment. The poet makes a protest against injustice and dishonour of creative and reflective personality. ‘The dirge of the dying year’as he moans transparently reveals this.
Ode to Autumn	It has a three stanza structure each having 11 lines Uses Iambic Pentameter In terms of both thematic organization and rhyme scheme, each stanza is divided roughly into two parts: (4+7)	abab cdcdcce/ cdecdde	Music of Autumn with all its mellow sensitivity ('the hedge cricket sings'/ 'the read-breast whistles') pregnant with maturity: the time is that of sunset, the sky and the fields are tinged with rosy hue and the humming of	Thematically, the first part of each stanza (first 4 lines) serves to define the subject of the stanza, and the second part (the final 7 lines) offers room for musing, development, and speculation on that subject. Objective, sensuous, concrete as the pictures are with vivid description of word-painting, the rhythmic quality of this ode with skilful arrangement of rhymes contributes to its

Poem	Prosody	Rhyme	Music	Analysis
			the bees and little gnats creates a perfect atmosphere.	exquisite melody. A lyric poem, as it is, with short syllables, particularly in the last stanza, with expressions like 'wailful choir', 'light wind', 'twitter'prolong expansiveness of RT. The three stanzas of the poem denote a gradual rise in reflective thought with a synthesis of colour, movement and music of autumn which allows the train of thought patterns to be as endearing and touching as possible. Colour, movement and sound thus act as a symphony in the poem. Indeed, it is a rare characteristic of exposition in adroit RT. Even the note of sadness portrayed in the canvas of sunset, stubble plains and 'gathering swallows twitter in the sky' embody the spirit of autumn in the form of a melancholy tune. A happy blending of sights and sounds are not only its

Poem	Prosody	Rhyme	Music	Analysis
				hallmarks but also perfect pointers to a pleasant vibration of everlasting music. Quite distinctively, the imaginative note of solemnity breathing the spirit of hope has totally excluded subjectivity and supplements it with imaginative surrender to autumn in the grandeur of music and matchless portrayal of nature. Over and above all these, this poem is a significant example of how RT can very well be based on an objective approach to nature and music.
Tithonus	Dramatic Monologue Blank Verse (unrhymed Iambic Pentameter lines) It has seven paragraph-like sections of varying length, each of which forms a thematic	Unrhymed Blank verse	Music of despondency set against unfulfilled hope and desire. It obviously entails the music of yearning for eternal youth. For e.g., 'And shake the	An eloquent expression of the regret for the loss of beauty and youth, this dramatic monologue, based on a tale from Greek mythology, is a perfect portrait of revelation of life. Apparently descriptive and analytical, it is highly suggestive of vivid, picturesque ideas that prompt RT from diverse

Poem	Prosody	Rhyme	Music	Analysis
	unit unto itself		darkness from their loosened manes/ And beat the twilight into flakes of fire.' The poem, then delves into the music of meditation through self-analysis and introspection. For e.g., '…while I lay,/ Mouth, forehead, eyelids, growing dewy-warm/ With kisses balmier than half-opening buds.'	dimensions. The words and expressions like 'tremulous eyes', 'kindly race of men', 'sunny rings', 'sweet eyes brighten slowly' are used in an easy felicitous manner and the tone of sadness for transitory youth aches every reader who ponders within. A complex but probing search for optimism is the ever-clinging and persuading forte of the poem.
My Last Duchess	Dramatic Monologue in 56 lines Consists of rhyming iambic pentameter lines Run on lines or enjambment are found	Rhyming couplet 28 in number	This poem is a repository of action and only reflects the psychological credentials of the Duke's character through his	Since the lines employ enjambment, the rhymes do not create a sense of closure but remain a subtle driving force behind the Duke's compulsive revelations. He is quite a performer: he mimics others' voices, creates hypothetical

Poem	Prosody	Rhyme	Music	Analysis
			monologue employing different devices such as ironical mimicry, hypothetical situations presenting his patriarchal psychology and corrupt and misogynistic behaviour. For e.g., the short, pithy but horrifying statement: 'I gave commands. All smiles stopped.'	situations, and uses the force of his personality to make horrifying information seem merely colourful. The poem provides a classic example of a dramatic monologue: the speaker is clearly distinct from the poet; an audience is suggested but never appears in the poem; and the revelation of the Duke's character is the poem's primary aim.
Futility	Contains two seven-line stanzas It uses a mix of meter: it starts out in trochee and moves to iambic to hit the rhymes at the end. The	Irregular rhyme: Owen introduces half-rhyme or para-rhyme (sun – unsown, France – once, now	A tune of sadness side by side with disgust, despondency and anger at the total meaninglessness of war and destruction runs	Owen, with this short poem, has fashioned his own poetic medium of deep RT with a peculiar but arresting rhyme-scheme. With quick narrative movement and compact, original and suggestive expressions like 'whispering of fields

Poem	Prosody	Rhyme	Music	Analysis
	beginning of lines 1, 2, and 4 are trochee (stressed, unstressed) in both stanzas. Lines 5, 6, and 7 in the first stanza are iambic (unstressed, stressed) Line 3 ("At home, whispering") in the first stanza and line 6 ("what made fatuous") in the second stanza are dactyl (unstressed, stressed, stressed).	– know). This create a sense of anger and pity.	all through the poem.	unsown' and 'clays of a cold star' side by side with compound words like 'dear-achieved' and 'full-nerved'. The note of anger is distinctly revealed. Even the ironical question at the end 'To break earth's sleep at all has a very pathetic note. The reader is forced to accept pathos as the dominant mood of the poem which not only opens a new line of RT but also upholds the reality of life amidst war and aggression, destruction and death.
The Love Song J Alfred Pruf-rock	A variation Dramatic Monologue. Consists of mixed form: i. Free verse ii. Rhymes iii. Refrains ('women come and go /	Irregular	Music of darkness and senseless celebration which leads to horror and crisis and finally to an epiphany of consciousness. Deliberate	Three things characterize the dramatic monologue, according to M.H. Abrams: First, they are the utterances of a specific individual (not the poet) at a specific moment in time. Secondly, the monologue is specifically directed at a listener or listeners whose

Poem	Prosody	Rhyme	Music	Analysis
	Talking of Michelangelo') iv. Fragments of the sonnet form particularly at the poem's conclusion. The three three-line stanzas are rhymed as the conclusion of a Petrarchan sonnet would be, but their pessimistic, anti-romantic content, coupled with the despairing interjection, 'I do not think they (the mermaids) would sing to me', creates a contrast that comments bitterly on the bleakness of		subversion of romantic idea though music – reminds only of the bleak reality (death of romantic music).	presence is not directly referenced but is merely suggested in the speaker's words. Third, the primary focus is the development and revelation of the speaker's character. Eliot modernizes the form by removing the implied listeners and focusing on Prufrock's interiority and isolation. The epigraph to this poem, from Dante's *Inferno*, describes Prufrock's ideal listener: one who is as lost as the speaker and will never betray to the world the content of Prufrock's present confessions. The poem, a wonderful display of symbolism, well-baked in the sensuous language and anti-aesthetic detail, is attuned to the use of fragmentation and juxtaposition. Imageries here create a musical sense, although a dark one, leading to a sort of epiphany of consciousness. The rhyme and music of

Poem	Prosody	Rhyme	Music	Analysis
	modernity.			the lines like ‘should have been a pair of ragged claws/ Scuttling across the floors of the silent seas’ indicates Eliot’s poetic technique. It is certainly the highest form of art directing one’s RT towards manifold directions – subversion of romantic ideas where music dies pining for a therapeutic remedy for the modern world. The music of the poem acts as a classic reality of truth. It is best revealed in a vibrant tone of serene acceptability: when ‘human voices wake us, we drown.’ The incorporation of a strong and alluring not of music in the stylistic innovation, thematic and linguistic complexity and the enactment of psychological conflicts spreads like a web of multiple streams of RT. The result is that, the reader cannot but entertain newer world of critical and RT. Moreover, the inherent tone of the poem acts in a

Poem	Prosody	Rhyme	Music	Analysis
				supporting role in the use of images exposing self-disgust, disillusionment and self-abasement. The image of decapitation indicative of Prufrock's terrified self-consciousness of split-personality is nothing but a representation of music creating a sense of horror and crisis: 'But though I have wept and fasted, wept and prayed,/ Though I have seen my head (grown slightly bald) brought in upon a platter,/ I am no prophet – and here's no great matter.' The greatness is obvious in inviting doom for the music of the poem consolidates Prufrock's reverie where the notes of the music allow him to visualise the universe 'rolling itself into a ball' and then dissolve and fade away.

Interpretation:

After a thorough analysis of prosody, rhyme and music of the all the eleven selected poems under study, a few significant point emerge:

First, a poem, when studied and properly analysed from the perspectives of prosody, rhyme and music, becomes all the more attractive and enterprising for the reader who appreciates it from the standpoint of RT.

Second, a new line of direction in RT becomes feasible.

Third, it is possible to eliminate unnecessary study of the subject-matter of a poem where RT may get a jolt.

Fourth, RT is most prominently influenced by IPs, symbols and rhetorical devices in a poem. Its prosody, rhyme scheme and musical notes/patterns play a major assisting, collaborative and directional role for proper effulgence of RT.

Finally, these provide perfect direction to higher RT and a quest for a comparative and contrastive study of how a poem can be compared and contrasted with another/others so far its prosodic pattern, rhyme scheme and musical pointers are concerned.

(VI) Phonetics

The purpose of the study of phonetics in connection with TEP for DeRT is immense. It emboldens poetic imagery, symbols and figures of speech to fillip RT. The study of phonetics in TEP for DeRT at the UG level enables the learner and the teacher as well to be interested in the different sound patterns and their influence in consolidating, enlarging, and channelizing those sounds in terms of development of reflection and critical appreciation. There is also a bright possibility of comparison and contrast among the different IPs/symbols/ figures of speech that a learner or a teacher comes across for appreciating the finer avenues of expression through accent, intonation, pitch-patterns, rhymes and resonances. This becomes all the more interesting if the learner and the teacher can profusely contribute to the study of poetry in different

languages where comparisons and contrasts become the true gateway to fullness of RT.

The following table (Table 7) shows how in each of the poems under study different dimensions of phonetics, as described above, have been dealt with so that each and every pupil finds RT in the learning of English poetry very interesting and stimulating through the exercise of the sounds of the language scientifically delineated through apposite application of audio gadgets:

Table 7: Identification and Analysis of Phonetic Devices

Poem	**Words/ Express-ions**	**Accent**	**Intonation**	**Pitch-patterns**	**Rhythm**	**Resonance**	**Analysis**
Shall I Compare Thee to a Summer's Day	darling buds	☑		☑			Produces a mellow, soft sound and presents a loving imagery. Antithetically represented in terms of beauty and waning heat of summer
	gold complex ion	☑	☑	☑			The diphthong in 'gold' enhances the imagery of 'complexion'
	eternal summer	☑	☑	☑		☑	The friend's beauty is eternal and enjoys beauty like the summer – a comparative study
On His Blindness	talent	☑					The very sound of the word prepares us for its inherent allusion
	true account	☑	☑				Stress on the first word has its positive and strong emphasis
	His mild yoke	☑	☑	☑		☑	Picturesque imagery – pitch-patterns of word is also an

Poem	Words/ Express-ions	Accent	Intonation	Pitch-patterns	Rhythm	Resonance	Analysis
							assurance of serenity in poetic imagery for RT
	bidding speed	☑	☑	☑		☑	The long 'e' [ē] sound represents quickness and enables one to formulate reflective suggestivity
	post o'er land and ocean	☑	☑	☑			The sound of the word 'post' signifies speed: travel quickly to carry out God's command
The Sunne Rising	country ants	☑	☑	☑		☑	The sounds of the two words signify the image of industrious farmers compared with busy ants – a far-flung reflective vision
	harvest offices	☑	☑	☑		☑	Harvesting the favours of the king – epigrammatic tone
	beams	☑	☑	☑		☑	Variety of tone Onomatopoeic sound producing imagery of colourful scene
	honour's mimic	☑	☑	☑			Vibrancy of sound signifying profoundness
	all wealth alchmie	☑	☑	☑			Symbolic sense: love is through honour and wealth – all else is a false pretence: base metal
Tintern Abbey	inland murmur	☑	☑		☑	☑	Onomatopoeic sound of the 'murmur' echoing the meaning with reminiscence
	steep and lofty	☑	☑		☑		The sound of the words echoes the sense

Poem	Words/ Express-ions	Accent	Intonation	Pitch-patterns	Rhythm	Resonance	Analysis
	cliffs						
	quiet of the skies	☑	☑	☑	☑	☑	Quietude, landscape and sky: mingling sound-effect
	dark sycamore	☑	☑	☑	☑	☑	Green turned into darkness – sound imagery of nature
	sensations sweet	☑	☑	☑	☑	☑	Psycho-physical tuning sounded with the two words
	unremembered pleasures	☑	☑	☑		☑	Re-collective try-outs through sound patterns – a psycho-physical effect
	serene and blessed mood	☑	☑	☑	☑	☑	A simple sound-pattern signifying serenity and sombreness
	burthen of mystery	☑	☑	☑		☑	An assorted music of words indicating perplexing problems of life
	power of harmony	☑	☑	☑	☑	☑	The sound of the words indicates suggestivity of the mind – the power of inherent thought
	the deep power of joy	☑	☑	☑	☑	☑	An onomatopoeic sound representing depth ('deep') and explaining distinctly the philosophy of joy

Poem	Words/ Express-ions	Accent	Intonation	Pitch-patterns	Rhythm	Resonance	Analysis
	gleams of half-extinguished thought	☑	☑	☑		☑	Sound presenting picturesque imagery rather psychological than visual in effect. Imagery of light through sound-effect
	sad perplexity	☑	☑			☑	A psycho-physical effect The landscape does not appeal to the poet
	sounding cataract	☑	☑	☑	☑	☑	Classic example of onomatopoeia. The imagery of roaring waterfall is not only vivid but also penetrating
	aching joys	☑	☑	☑	☑	☑	Another significant example of onomatopoeia in tune with transferred epithet ('aching'). The total sound-effect leads to the image of sorrow in joy
	dizzy raptures	☑	☑	☑	☑	☑	A wonderful image of sight, sound and effect in harmony – ecstatic feeling bringing forth the sense of dizziness.
	still, sad music of humanity	☑	☑	☑	☑	☑	A psychological sound-effect representing the sordid moments of life in harmony with nature
	the joy of elevated	☑	☑	☑		☑	Words producing a positive sound-effect. Also indicates the sound of optimism

Poem	Words/ Express-ions	Accent	Intonation	Pitch-patterns	Rhythm	Resonance	Analysis
	thoughts						
	a sense sublime	☑	☑	☑	☑	☑	The sounds of the words lead one to a negative but at the same time poignant study of the mind
	genial spirits	☑	☑	☑			Sound-effect directly leading to cheerfulness and liveliness of the mind
	dreary intercourse	☑	☑	☑		☑	An onomatopoeic combination of words that tunes with living drudgeries – a prolonged sound-effect
	a sober pleasure	☑	☑	☑	☑	☑	An exquisite example of sound that represents psycho-physical feeling symbolising serenity
Christabel (Part I)	castle clock	☑	☑	☑		☑	Alliterative stress to sound: imagery of Middle Age
	crowing cock	☑	☑	☑		☑	Alliterative stress to sound: imagery of Middle Age
	tu-whit, tu-whoo	☑	☑			☑	Onomatopoeic sound-effect
	a toothless mastiff bitch	☑	☑			☑	Picturesque imagery through sound-effect
	huge, broad-breasted,	☑	☑			☑	Picturesque imagery through sound-effect – Time-frame presented

Poem	Words/ Express-ions	Accent	Intonation	Pitch-patterns	Rhythm	Resonance	Analysis
	old oak tree						
	topmost twig	☑	☑			☑	Alliterative presentation with distinct vision
	silken robe of white	☑	☑	☑	☑	☑	Sound-effect producing visuals – a sense of awe and mystery: psychological feeling.
	blue-veiled feet unsandal led	☑	☑	☑		☑	Sound-effect producing visuals – a sense of awe and mystery: psychological feeling.
	a maid forlorn	☑	☑	☑		☑	Sound-effect producing visuals – a sense of awe and mystery: psychological feeling.
	the lamp with two-fold silver chain	☑	☑	☑		☑	Sound-effect with a picturesque imagery of the Middle Age: a mystical aura
	glitter bright	☑	☑	☑		☑	Onomatopoeic sound-effect
	dim forest	☑	☑	☑		☑	Onomatopoeic sound-effect – separate identity exposed
	a low moaning	☑	☑	☑	☑	☑	Soft music of words creating a mystic effect

Poem	Words/ Express-ions	Accent	Intonation	Pitch-patterns	Rhythm	Resonance	Analysis
	large tears	☑	☑	☑		☑	Visual effect with sound producing an extended picturesque image
	beauteous in a wilderness	☑	☑	☑		☑	Juxtaposition of imagery through sound
Ode to the West Wind	pestilence-stricken multitudes	☑	☑	☑	☑	☑	Imagery of sound through sight. Sound producing a prolong psychological atmosphere Imagery of dry leaves falling representing consumptive diseases
	living hues and odours	☑	☑	☑		☑	Onomatopoeia: sound-effect representing inanimate objects with living entities
	bright hair uplifted	☑	☑	☑		☑	Sound-effect and vision producing a sense of mystery: the image reflected in time-frame
	fierce maenad	☑	☑	☑		☑	Sound-effect with a picture of the Middle Age: a visual imagery for recollection of Bacchus, the Greek God of wine
	dirge of the dying year	☑	☑	☑	☑	☑	Alliterative sound-effect Musical element – year's swan song
	a vast sepulchr	☑	☑	☑		☑	Picturesque imagery of tomb bringing forth the vastness of the

Poem	Words/ Express-ions	Accent	Intonation	Pitch-patterns	Rhythm	Resonance	Analysis
	e						associated with 'death' (of the year)
	a heavy weight of hours	☑	☑	☑		☑	Image time-frame: antithetical and metaphorical imagery of the weight of wrong and injustice
	dead thoughts	☑	☑	☑		☑	A psychological imagery with the stress on the word 'dead' (static) side by side with 'thoughts' (dynamic)
	trumpet of a prophesy	☑	☑	☑	☑	☑	Sound of serenity as well as of regeneration of humanity: sound has a transferred musical effect of climax in thought-pattern under affective psychological domain
Ode to Autumn	mellow fruitfulness	☑	☑	☑	☑	☑	Soft sound of 'm' : tranquil image
	maturing sun	☑	☑	☑		☑	Soft sound of 'm' : juxtaposed with a pregnant image
	ripeness to the core	☑	☑	☑		☑	In-depth imagery with the resonance of maternity
	a sweet kernel	☑	☑	☑		☑	In-depth imagery with the resonance of maternity – a picturesque imagery
	half-reap'd furrow	☑	☑	☑		☑	In-depth imagery with the resonance of maternity – a picturesque imagery

Poem	Words/ Express-ions	Accent	Intonation	Pitch-patterns	Rhythm	Resonance	Analysis
	cider press	☑	☑	☑		☑	In-depth imagery with the resonance of maternity – a picturesque imagery
	wailful choir	☑	☑	☑	☑	☑	Classic example of music in words: sound representing melancholy and sorrowful music
	gathering swallows	☑	☑	☑	☑	☑	Classic example of music in words: sounds reaching the acme of thought as climax
Tithonus	woods decay	☑	☑	☑		☑	Onomatopoeic sound producing the sense of waste away
	wither slowly	☑	☑	☑	☑	☑	Soft musical sound introducing the span of time
	gleaming halls	☑	☑	☑		☑	Onomatopoeic visual sound: picturesque imagery
	bosom beating	☑	☑	☑	☑	☑	Onomatopoeic sound producing a psychological effect
	shake the darkness	☑	☑	☑		☑	Physical sound-effect – emphasis on a positive imagery of darkness to be let off
	beat the twilight	☑	☑	☑	☑	☑	Sight and sound-effect juxtaposed: break the 'twilight' into pieces of fire
	dewy warm	☑	☑	☑	☑	☑	A musical effect of freshness: fresh with the fresh dews of the morning

Poem	Words/ Express-ions	Accent	Intonation	Pitch-patterns	Rhythm	Resonance	Analysis
	grassy barrows	☑	☑	☑		☑	A sombre sound representing the picture of the burial ground
My Last Duchess	that piece a wonder	☑	☑	☑	☑	☑	A welcome sound of suspense
	pictured countenance	☑	☑	☑	☑	☑	Onomatopoeic word-frame presenting one with a pictorial imagery: a painted face
	earnest glance	☑	☑	☑		☑	Sound producing suspense in in-depth vision Sound-effect of mood: ardent look
	dropping of the daylight	☑	☑	☑	☑	☑	Both alliterative and onomatopoeic sound of sunset
	bough of cherries	☑	☑	☑		☑	Sound producing a transparent picturesque imagery
	round the terrace	☑	☑	☑	☑	☑	The sounds of the words producing the picture of suspense
Futility	move him into the sun	☑	☑	☑	☑	☑	Sound producing a psychological preparation – a dramatic beginning with straightforwardness and evocative appeal
	whispering of fields	☑	☑	☑	☑	☑	Onomatopoeic sound-effect – a dramatic picture moving and living Soft treble

Poem	Words/ Express-ions	Accent	Intonation	Pitch-patterns	Rhythm	Resonance	Analysis
	full-nerved	☑	☑	☑	☑	☑	A psycho-physical sound-effect representing strength to its utmost and nerves strong
	still warm	☑	☑	☑		☑	Sound of a psycho-physical mood representing immediate death with warmth still existent
	too hard to stir	☑	☑	☑		☑	Sound of a psycho-physical mood indicating the hardness of the body with its immovability
	fatuous sun beams	☑	☑	☑	☑	☑	A classic example of sound in sync with light: idiotic, silly radiation from the sound exquisitely producing a map of the mind
The Love Song of J. Alfred Prufrock	let us go then	☑	☑	☑	☑	☑	Sound of animation in unison
	a patient etherized	☑	☑	☑	☑	☑	A quick response to the imageries of sight and sound: the extension of the evening sky like a patient under anaesthesia – time-frame in tune with sound
	mutterin g retreats	☑	☑	☑	☑	☑	A synthesis of sight and sound through transferred epithet
	oyster-shells	☑	☑	☑		☑	A grave sound representing utility and vagueness
	a toast and tea	☑	☑	☑	☑	☑	A dramatic sound-effect with pictorial imageries: a celebration

Poem	Words/ Express-ions	Accent	Intonation	Pitch-patterns	Rhythm	Resonance	Analysis
							of meeting and placing a proposal
	the butt-ends of my days and ways	☑	☑	☑	☑	☑	Musical words: sound producing sight of loneliness and dejection
	eternal Footman	☑	☑	☑	☑	☑	Sonorous music of self-assessment: a sound of recall – possibly a periodic allusion to the *Pilgrim's Progress*
	cautious and meticulo us	☑	☑	☑		☑	A combination of psychological and dramatic sound-effect indicating carefulness and precision
	combing the white hair	☑	☑	☑	☑	☑	Sound presenting a picturesque imagery: searching with a comb for the dressing of the white hair (foam of the sea)
	lingered in the chamber s of the sea	☑	☑	☑	☑	☑	Sound producing picturesque imagery animation
	sea-girls wreathed	☑	☑	☑	☑	☑	A dramatic presentation of sound with animated imagery: garlanding of sea-girls

Interpretation:

In TEP for DeRT, the teacher highlights the different phonetic expressions more thoroughly and succinctly by clustering the sound-patterns, emphatic expressions, with a transferred order, alliterative designs and inverse orders of words which, among other strategies of identification of phonetic sounds-patterns, as shown in the table above, enable the teacher to create a vibrant atmosphere of RT. As the study of phonetics introduces vision and vibration in synchronisation of thoughts and events, imageries and ideas, symbols and suggestions, the teacher, in accordance with the quality and standard of a poem emphasises on how to advance ahead in RT. Once he/she succeeds in doing so, the rest for DeRT through phonetics goes on automatically.

Phonetics, as has been already mentioned, is the science of the sounds of a language. Its use is highly technical as well as mechanical. In poetry the incorporation of the use of phonetics is primarily concerned with how a poem is enriched with the application of phonetics from the standpoint of appreciation, and when it is particularised in terms of RT, it is very cautiously and carefully handled by the teacher, lest it unduly invites artificiality, passivity and mechanical drudgery. However, the importance of phonetics in TEP for DeRT is hardly minimised since a sincere teacher knows how it influences and nourishes the canvas of an imaginative and reflective mind unendingly.

Reflective Mapping

The area of Reflective Mapping is rich in different thought-patterns widely scattered over all the poems selected. A clear understanding of these vis-a-vis their reflective components are necessary for DeRT. To ensure a proper understanding and

appreciation of these thought-patterns, a systematic mapping by the teacher is instituted focusing on use of IPs, symbols and rhetorical devices.

This mapping, as pointed out in Chapter 3, is a three-phased one involving Primary, Medial and Final mapping of the components of RT.

The following table (Table 8) analyses mapping of selected IPs from the poems under study:

Table 8: Mapping of Imagery

Poem	**Identification of the Imagery**	**Classification**	**Mapping**	**Analysis**
Christabel (Part I)	a low moaning	Imagery of Character	Primary	The image of the sound with 'low moaning' is characteristically represented. It indicates the distressed lady, Geraldine.
		Imagery of Sound	Medial	The sound of sadness is replicated.
		Imagery of Evaluation	Final	The image of 'moaning' is evaluated by the word 'low'. It concerns the condition of Geraldine.
	beauteous in a wilderness	Imagery of Beauty	Primary	The image of 'beauty' through 'wilderness'. Wild, passionate and sensual beauty indicated.
		Dramatic Imagery	Final	'wilderness' suggests dramatic quality of the image

Poem	Identification of the Imagery	Classification	Mapping	Analysis
	blue-veined feet unsandalled	Imagery of Personal Identity	Primary	The image of feet 'blue veined' and unsandalled is expressed creating a sensual image.
		Imagery of Beauty	Final	The colour ‘blue’ is exposed as an object of beauty and connotes a fatalistic beauty characterising Geraldine.
	castle clock	Imagery of Time	Primary	The imagery of the clock denotes time and the castle denotes a medieval image
		Imagery of Sound	Medial	Alliterative sounds of the words produce an imagery of suspense
		Dramatic Imagery	Final	The suspense of drama is produced effectively through the 'castle clock'
	crowing cock	Imagery of Sound	Primary	Alliterative sounds of the words proclaim a definite image
		Imagery of Time	Final	It also denotes time
	dim forest	Imagery of Character	Primary	The forest which is dimly lit
		Imagery of Beauty	Medial	Beauty with dimness indicates its quality
		Dramatic Imagery	Final	The suspense and mystery of a forest dimly lit

Poem	Identification of the Imagery	Classification	Mapping	Analysis
	glitter bright	Imagery of Beauty	Primary	Brightness indicates beauty
		Imagery of Sound	Medial	Onomatopoeic sound is denoted by 'glitter'
	grey-haired friar	Imagery of Physical Appearance	Primary	The image of the friar with his grey hair
		Historical Imagery	Medial	The image of the friar with his grey hair refers to the Middle Age
		Imagery of Illusion	Final	The friar with his hair introduced mystically by the word 'grey'
	Huge, broad-breasted old oak tree	Imagery of Physical Appearance	Primary	The imagery of the tree is presented with its physical appearance like a human being
		Imagery of Evaluation	Final	The image of the oak tree is evaluated in terms of hugeness, physique and age
	jubilant anew	Imagery of Character	Primary	The word 'jubilant' characterises 'anew'
		Imagery of Evaluation	Final	'Anew' evaluates 'jubilant'
	large tears	Imagery of Beauty	Primary	The image of beauty is attributed by the word 'large'
		Imagery of Character	Final	The image of 'tears' is characterised by 'large'

Poem	Identification of the Imagery	Classification	Mapping	Analysis
Futility	the lamp with two-fold silver chain	Imagery of Beauty	Primary	Image of the beauty of the lamp with its silver chain suggested with typical sensuousness
		Imagery of Allusion	Medial	The lamp alludes to the sinking of Geraldine
		Imagery of Substance	Medial	The image of the lamp with its silver chain attributed
		Historical Imagery	Medial	The lamp with its two-fold silver chain is suggestive of the middle age
		Imagery of Illusion	Final	The image of the lamp mystically presented
	fatuous sunbeams	Imagery of Personal Identity	Primary	The imagery of radiation from the sun is indicated
		Imagery of Character	Final	The imagery of the radiation, silly and idiotic, of the sun
	full-nerved	Imagery of Personal Identity	Primary	The imagery of life is still existent – nerves are strong
		Imagery of Character	Final	It refers to the strong-nerved character of the soldier who died in the battlefield
	the kind old sun	Imagery of Personal Identity	Primary	The image of the sun is symbolically presented as the father of the earth

Poem	Identification of the Imagery	Classification	Mapping	Analysis
		Imagery of Character	Final	The image of the sun is represented as benevolent
	Whispering fields	Imagery of Sound	Primary	The whispering of the sun produces a sound effect echoing the sense onomatopoeically
		Imagery of Activity	Final	The whispering of the sun produces a sound effect
My Last Duchess	dropping of the daylight	Imagery of Time	Primary	The setting of the sun suggested in a surrealistic way.
		Imagery of Sound	Medial	The onomatopoeic imagery of evening with the setting of the sun
	earnest glance	Imagery of Activity	Primary	The mood and the beauty of the lady are suggested.
		Imagery of Character	Final	The character of the lady – a friendly and innocent woman – is brought out.
	pictured countenan-ce	Imagery of Beauty	Primary	The beauty of the duchess is marvellously worked out.
		Imagery of Personal Identity	Medial	The painting of Fra Pandolf gives a unique identity to the duchess who remains restricted only to his painting and through the description given by the Duke.

Poem	Identification of the Imagery	Classification	Mapping	Analysis
		Imagery of Character	Final	Revealing the character of the duchess -- beauty personified – indicative of her inner as well as outer beauty.
	that piece a wonder	Imagery of Beauty	Primary	A dramatic appeal of the painting by Fra Pandolf – an imaginary artist.
		Imagery of Character	Final	This pictorial imagery with a dramatic appeal suggests not only the fine portrait of the duchess but also seeks to figure out her inner character.
Ode to Autumn	cider press	Imagery of Substance	Primary	Crushing of the corn (grapes) by an instrument (cider press) producing wine (substance) is depicted.
		Imagery of Activity	Medial	Crushing of the corn by an instrument (cider press) is described.
		Imagery of Time	Final	Use of the cider press after reaping of the corn suggesting the atmosphere of maturity.
	gathering swallows	Imagery of Activity	Primary	The action of gathering by swallows
		Imagery of Sound	Medial	The noise produced by the activity of gathering

Poem	Identification of the Imagery	Classification	Mapping	Analysis
Ode to the	half-reap'd furrow	Imagery of Locale	Primary	Cornfield ('furrow') is indicated.
		Imagery of Evaluation	Final	The condition of corn (ripeness) is assessed
	maturing sun	Imagery of Beauty	Primary	The imagery of the beauty of fruitfulness with sun's assistance
		Imagery of Sound	Medial	The soft 'Medial' sound indicates fullness
		Imagery of Time	Final	The sun causing maturity of fruit at the proper time (Autumn)
	mellow fruitfulness	Imagery of Beauty	Primary	The imagery of tranquil beauty is portrayed
		Imagery of Sound	Medial	The soft 'Medial' sound indicates fullness
		Imagery of Time	Final	It indicates maturity
	ripeness to the core	Imagery of Beauty	Primary	The pregnant beauty ('ripeness') indicated
		Imagery of Time	Medial	Ripeness' symbolically represents ageing/maturity
		Imagery of Evaluation	Final	Assessing the condition ('ripeness') of the fruit
	wailful choir	Imagery of Activity	Primary	The choir reveals itself in a wail
		Imagery of Sound	Medial	The melancholy music of the choir indicated
	a heavy weight of hours	Imagery of Time	Primary	The imagery of time (hours) running into years

Poem	Identification of the Imagery	Classification	Mapping	Analysis
		Imagery of Evaluation	Final	It indicates the weight of error and injustice that years have brought
	bright hair uplifted	Imagery of Activity	Primary	The image of the west wind uplifting the hair
		Imagery of Beauty	Medial	The bright, glowing colour of the hair raised
		Imagery of Evaluation	Final	The imagery of 'bright hair' lifted by the speedy wind
	dead thoughts	Imagery of Activity	Primary	It refers to the thoughts latent in the mind
		Imagery of Evaluation	Final	The assessment of thought evaluated in terms of death which only gives birth to new (revolutionary) thoughts.
	dirge of the dying year	Imagery of Personal Identity	Primary	The imagery of year that is about to die
		Imagery of Sound	Medial	'Dirge', a song, produces a musical sound-effect at the time of funeral signifying death of the year.

Poem	Identification of the Imagery	Classification	Mapping	Analysis
		Imagery of Time	Final	The imagery refers to the end/terminating ('dying') period of the year that would yield into a new. The cycle of life is suggested. (cf. ‘If winter comes, can spring be far behind?’)
	fierce Maenad	Imagery of Physical Appearance	Primary	This imagery refers to the frenzied mood of Maenad
		Historical Imagery	Final	The imagery that points out the allusive nature of frenzied women worshippers of Bacchus, the God of wine
	pestilence-stricken multitude	Imagery of Personal Identity	Primary	The imagery of leaves suffering like a consumptive patient
		Imagery of Sound	Medial	The imagery of falling of leaves producing prolonged sound
		Imagery of Evaluation	Final	The imagery alludes to the condition of the then present generation likening it to 'pestilence-stricken multitude'
	trumpet of a prophecy	Imagery of Celebration	Primary	The imagery reveals the celebration of a regenerated humanity

Poem	Identification of the Imagery	Classification	Mapping	Analysis
		Imagery of Sound	Medial	Audio-image effect of the sound of the trumpet-like voice
		Imagery of Time	Final	The beating of the prophetic ideas through the imagery of a trumpet
	withered leaves	Imagery of Time	Primary	'withered leave' suggests end of the year, i.e., winter
		Imagery of Emptiness	Final	The imagery of suggestiveness by the word 'withered' – one that is dry and dead.
On His Blindness	true account	Biblical Imagery	Primary	The imagery of the self is explained through the Christian notion of paying a self-appraisal of one's account on earth.
		Imagery of Evaluation	Final	The imagery makes one prepared for self-evaluation.
The Love Song of J. Alfred Prufrock	a tedious argument	Imagery of Character	Primary	The imagery has been expressed in the form of a transferred epithet
		Imagery of Time	Final	Expressed so as to emphasise the seemingly endlessness of the argument

Poem	Identification of the Imagery	Classification	Mapping	Analysis
	muttering retreats	Imagery of Activity	Primary	The scene of people muttering under intoxication while beating a hasty retreat
		Imagery of Sound	Medial	‘Muttering’ suggests the obscurity of words spoken by the intoxicated people while beating a hasty retreat. This is suggestive of the condition of the modern man who is always in a limbo and often finds no concrete meaning in/of life. He flees from one condition to another without any rhyme or reason.
Tintern Abbey	A sober pleasure	Imagery of Character	Primary	'Pleasure' is psychologically characterised as 'sober' from the emotional point of view of the poet.
		Imagery of Sound	Medial	'Sober' echoes the sense (serenity)
	aching joys	Imagery of Character	Primary	Joy is characterised in terms of the image of sorrow in joy

Poem	Identification of the Imagery	Classification	Mapping	Analysis
		Imagery of Sound	Medial	Joy is represented as aching, revealing the sense onomatopoeically and ironically in a juxtaposed manner for sake of emphasis.
	burthen of the mystery	Imagery of Character	Primary	The psychological character of mystery is explained through its burden (problems of life)
		Imagery of Illusion	Final	The mystical imagery of perplexing problems of life is indicated
	dark sycamore	Imagery of Locale	Primary	This imagery refers to the location of the wooded hills
		Imagery of Time	Medial	This refers to the month of July
		Imagery of Beauty	Medial	This denotes the changing beauty from the green foliage to the dark one in the month of July
		Imagery of Evaluation	Final	The sycamore is evaluated in terms of darkness that descends upon it leaving a psychological impression upon the poet
	dizzy raptures	Imagery of Character	Primary	Rapture is characterised in terms of dizziness

Poem	Identification of the Imagery	Classification	Mapping	Analysis
		Imagery of Sound	Medial	The sound of the expression repeats the sense
		Imagery of Evaluation	Final	It evaluates the ecstatic feelings of bringing forth giddiness – a sense sublime for the poet.
	dreary intercourse	Imagery of Character	Primary	This refers to the psychological character of the human being
		Imagery of Sound	Medial	The onomatopoeic expression that tunes perfectly well with living drudgeries
	gleams of half-extinguished thoughts	Imagery of Beauty	Primary	The beauty of thought is explained in the image of gleams
		Imagery of Character	Medial	[Human] thought is characterised as 'half-extinguished'
		Imagery of Sound	Medial	‘Gleams' bring forth an onomatopoeic effect
		Imagery of Evaluation	Final	Thought is evaluated in terms of light ('half-extinguished) – the joy and the ecstasy of youth is a far cry for the poet.
	inland murmur	Imagery of Sound	Primary	The sound-effect produced by the onomatopoeic word 'murmur' is established.

Poem	Identification of the Imagery	Classification	Mapping	Analysis
		Imagery of locale	Final	The visual effect of Tintern Abbey is wonderfully created through this auditory visual image.
	power of harmony	Imagery of Celebration	Primary	It refers to the celebration of harmony
		Imagery of Evaluation	Final	It indicates the inherent force of harmony (the power of internal synchronisation)
	quiet of the sky	Imagery of Beauty	Primary	The stillness of the sky over Tintern Abbey described.
		Imagery of Evaluation	Final	The sky is evaluated in terms of its quietude, calmness and serenity.
	sad perplexity	Imagery of Character	Primary	Human perplexity is characterised in the emotional imagery of sadness
		Imagery of Evaluation	Final	Perplexity' of mind is evaluated in terms of sadness presenting a psychological insight.
	sensations sweet	Imagery of Beauty	Primary	The psychological feeling of beauty through sensations is presented.
		Imagery of Sound	Medial	Alliterative sound pattern noted

Poem	Identification of the Imagery	Classification	Mapping	Analysis
		Imagery of Evaluation	Final	This refers to the sweetness of sensations – again it seeks to delve deep into the mindset of the poet.
	serene and blessed mood	Imagery of Character	Primary	The character of the mood of the poet is described as serene and blessed.
		Imagery of Evaluation	Final	'Mood' is evaluated in psychological terms of serenity and blessedness as emotional entities.
	sounding cataract	Imagery of Beauty	Primary	The imagery of the roaring waterfall is denoted
		Imagery of Sound	Medial	The roaring sound of the waterfall is onomatopoeically expressed
		Imagery of Evaluation	Final	The waterfall is evaluated through its sound
	still, sad music of humanity	Imagery of Character	Primary	Humanity is characterised in terms of music which is both still and sad
		Imagery of Evaluation	Final	Psychological evaluation of humanity is made
	the steep and lofty cliffs	Imagery of Locale	Primary	Beautiful pen-picture of the wooded hills overhanging the river Wye is made

Poem	Identification of the Imagery	Classification	Mapping	Analysis
		Imagery of Sound	Medial	The words of 'steep' and 'lofty' echo the sense (beauty) produced by the locale.
		Imagery of Beauty	Final	The beauty of hills and cliffs marvellously portrayed in between Monmouth and Chepstow
	unremembered pleasures	Imagery of Character	Primary	Pleasures have been characteristically represented as unremembered
		Imagery of Evaluation	Final	Pleasures evaluated psychologically through absence of remembrance (absence of re-collective try-outs through sounds)
Tithonus	beat the twilight	Imagery of Activity	Primary	Breaking (the activity) of the twilight into pieces of fire is denoted.
		Imagery of Sound	Medial	The sound of beating is represented onomatopoeically
		Imagery of Time	Final	Twilight is metaphorically presented
	bosom beating	Imagery of Activity	Primary	The psycho-physical activity of the beating of the bosom is indicated.
		Imagery of Sound	Medial	Sound of 'beating' equals the sense here.

Poem	Identification of the Imagery	Classification	Mapping	Analysis
	empty courts	Imagery of Emptiness	Primary	The emptiness of the 'grassy barrows' (after the death of Tithonus) is suggestive of the burial ground.
		Imagery of Allusion	Medial	The gorgeous court of the goddess Dawn is suggested
		Imagery of Futility	Final	Futile death is hinted
	ever-silent spaces	Imagery of Locale	Primary	The imagery of the East with its tranquillity is indicated
		Imagery of Time	Final	The imagery of a period of time is suggested – when everything is silent. Death is metaphorically represented.
	gleaming halls	Imagery of Locale	Primary	The situation of the hall is indicated.
		Imagery of Sound	Medial	Onomatopoeic diction of 'gleaming' is noted.
		Imagery of Beauty	Final	Brightness of the halls, that are far away, are revealed.
	shake the darkness	Imagery of Physical Appearance	Primary	Darkness shakes the physical power
		Imagery of Sound	Medial	The jolting movement of darkness pictured

Poem	Identification of the Imagery	Classification	Mapping	Analysis
	wrinkled feet	Imagery of Physical Appearance	Primary	Shrivelled feet are indicated
		Imagery of Time	Final	It corresponds to the age of Tithonus

From the above table it clearly emerges that in mapping of imagery-patterns primary mapping concerns mainly imageries of physical appearance or personal identity and those imageries mainly concerned with beauty, character and locale. The bulk of the medial mapping, is taken up by imageries of sound. This is only expected since it is but an intermediate stage assisting the primary mapping to reach its goal. Imageries of sound do carry out that role quite effectively. Final Mapping is done mostly through/on the basis of imageries of evaluation, time, illusions and dramatic imageries. Some imageries of beauty and character also form its part.

Mapping symbols for RT is done by making a selection of symbols from across the poems under study, as the following table (Table 9) significantly brings out:

Table 9: Mapping of Symbols

Poem	Identification of the Symbol	Classification	Mapping	Analysis
Christabel (Part I)	a toothless mastiff bitch	Symbol of Physical Appearance	Primary	The imagery of the bitch with its physical appearance presented
		Symbol of Sexuality	Final	The notion of a 'mastiff bitch' which is toothless is symbolically compared with

Poem	Identification of the Symbol	Classification	Mapping	Analysis
				the present condition of Christabel in the castle
	beauteous in a wilderness	Symbol of Beauty	Primary	The image of 'beauty' through 'wilderness' is made.
		Symbol of Character	Medial	'wilderness' suggests the passionate and sensual portrayal of Geraldine
		Symbol of Sexuality	Final	'Wildernes' connotes the sexuality in Geraldine
	blue-veined feet unsandalled	Symbol of Beauty	Primary	The colour blue exposed as an object of fatal beauty
		Symbol of Sexuality	Final	Sensuality is expressed through 'blue veined' and 'unsandalled'
	castle clock	Symbol of Time	Primary	The imagery of the clock denotes time
		Historical Symbol	Final	The castle denotes a medieval image
Futility	the kind old sun	Symbol of Personal Identity	Primary	The image of the sun is symbolically presented as the father of the earth
		Symbol of Character	Final	The image of the sun is represented as benevolent
My Last Duchess	pictured countenance	Symbol of Beauty	Primary	The beauty of the duchess is marvellously worked out.
		Symbol of Personal Appearance	Primary	The painting of Fra Pandolf gives a unique identity to the duchess who remains restricted only to his painting and through the description

Poem	Identification of the Symbol	Classification	Mapping	Analysis
				given by the Duke.
		Symbol of Personal Identity	Final	Revealing the character of the duchess -- beauty personified – indicative of her inner as well as outer beauty.
	that piece a wonder	Symbol of Beauty	Primary	A dramatic appeal of the painting by Fra Pandolf – an imaginary artist.
		Symbol of Character	Final	This pictorial imagery with a dramatic appeal suggests not only the fine portrait of the duchess but also seeks to figure out her inner character.
Ode to Autumn	maturing sun	Symbol of Beauty	Primary	The imagery of the beauty of fruitfulness with sun's assistance is projected.
		Symbol of Time	Final	The sun causing maturity of fruit at the proper time (Autumn) is succinctly brought out.
	mellow fruitfulness	Symbol of Beauty	Primary	The imagery of tranquil beauty is portrayed
		Symbol of Time	Final	It indicates maturity
	ripeness to the core	Symbol of Beauty	Primary	The pregnant beauty (of 'ripeness') is indicated
		Symbol of Time	Final	Ripeness' symbolically represents ageing/maturity
Ode to	fierce Maenad	Symbol of Physical	Primary	It refers to the frenzied mood of Maenad

Poem	Identification of the Symbol	Classification	Mapping	Analysis
		Appearance		
		Historical Symbol	Final	This points out the allusive nature of frenzied women worshippers of Bacchus, the God of wine
Tithonus	empty courts	Symbol of Locale	Primary	The emptiness of the 'grassy barrows' (after the death of Tithonus) is suggestive of the burial ground
		Symbol of Time	Final	Futile death is hinted
	wrinkled feet	Symbol of Physical Appearance	Primary	Shrivelled feet are indicated
		Symbol of Time	Final	Corresponds to the age of Tithonus

A deeper analysis of the above table indicates that while dealing with symbols used for RT primary mapping mainly concerns symbols of personal appearance or physical identity and those of beauty. Medial mapping of symbol is almost negligible in the case of the poems studied while final mapping mostly involves symbols of time, character and sexuality.

Mapping of rhetorical devices throws up altogether different parameters for excellence in RT as the following table (Table 10) brings out:

Table 10: Mapping of Rhetorical Devices

Poem	Rhetorical Expression	Identification of Rhetoric	Mapping	Analysis
Christabel (Part I)	And gladly our stout chivalry	Transferred Epithet	Primary	Men, rather than chivalry, are stout
		Synecdoche	Final	Chivalry is an abstract proposition for chivalrous man (abstract for the concrete)
	And wildly glittered here and there	Antithesis	Primary	Here' and 'there' are placed side by side for the sake of emphasis
		Onomatopoeia	Medial	The sound of 'glittered' equals the sense
	Her gentle limbs did she undress	Anastrophe	Primary	The word-order is changed for the sake of emphasis (she undressed her gentle limbs)
		Synecdoche	Final	Limbs stand for body (part for the whole)
	Lifted her up, a weary weight	Transferred Epithet	Primary	The person rather than the weight is weary
		Synecdoche	Final	'Weight', an abstract idea, is substituted by the concrete idea (a person of weight – Christabel)
	Now in glimmer and now in gloom	Repetition	Primary	'Now in' is repeated
		Antithesis	Primary	Two contrasting ideas ('glimmer' and 'gloom') are set against each other for the sake of emphasis

Poem	Rhetorical Expression	Identification of Rhetoric	Mapping	Analysis
		Onomatopoeia	Medial	The sounds of 'glimmer' and 'gloom' equal the sense
	The sighs she heaved were soft and low	Alliteration	Primary	The 's' sound is repeated
		Onomatopoeia	Medial	The sound of 'heaved' equals the sense
Futility	Was it for this the clay grew tall	Interrogation	Primary	Rhetorical question which implies an answer
		Metaphor	Medial	Inanimate substance (clay) is compared with being 'tall'
		Metonymy	Final	Clay' stands for civilization (species for genus)
		Periphrasis	Final	Growing tall means developing
My Last Duchess	The depth and passion of earnest glance	Transferred Epithet	Primary	Person concerned, rather than the 'glance', is earnest
		Hendiadys	Medial	Passion' stands for passionate (adjective)
	The dropping of daylight in the west	Periphrasis	Primary	Dropping of the daylight' is sunset
		Onomatopoeia	Medial	In 'dropping' the sound echoes the sense
	Then all smiles stopped together	Euphemism	Primary	The duchess was murdered
		Anticlimax	Final	Fall from the lofty idea to death

Poem	Rhetorical Expression	Identification of Rhetoric	Mapping	Analysis
	Who'd stoop to blame/ This sort of trifling?	Interrogation	Primary	The affirmative sense used to indicate the negative one
		Onomatopoeia	Medial	The sound of 'stoop' indicates the sense
Ode to Autumn	Close bosom friend of the maturing sun	Personification	Primary	Autumn (friend) has been personified
		Metaphor	Medial	The sun that causes fruits to grow – image of fertility
	For summer have o'er brimm'd their clammy cells	Personification	Primary	Summer personified
		Onomatopoeia	Medial	The sound of 'brimm'd' equals sense
Ode to the West Wind	… thine airy surge/Like the bright hair uplifted from the head/ Of some fierce Maenad	Simile	Primary	Airy surge of the west wind is extrinsically compared to the bright and uplifted hair of Maenad
		Allusion	Medial	Maenad refers to Greek mythology: followers of the god of wine
	Be thou, Spirit fierce/ My spirit!	Exclamation	Primary	The spirit of the west wind is proclaimed emotionally
		Personification	Medial	Spirit is personified
	Destroyer and Preserver	Antithesis	Primary	'Destroyer' and 'Preserver' used antithetically for the sake of emphasis

Poem	Rhetorical Expression	Identification of Rhetoric	Mapping	Analysis
		Paradox	Primary	The juxtaposed words point out to a deeper meaning
		Personification	Medial	West wind has been given the human attributes of being a destroyer and preserver
	I fall upon the thorns of life! I bleed!	Exclamation	Primary	Intensity of exclamation recorded
		Apostrophe	Final	Thorns are inanimate objects to which attention is drawn
	If Winter comes, can Spring be far behind?	Interrogation	Primary	Here a strong positive sense or idea is used to imply a strong negative one through interrogative form to put a point more effectively.
		personification	Primary	Winter and Spring have been personified
		Epigram	Final	Note of optimism suggested
	Lulled by the coil of the crystalline streams	Alliteration	Primary	The 'l' sound is repeated
		Onomatopoeia	Medial	The sound of 'lulled' signifies the sense
	O! lift me as a wave, a leaf, a cloud!	Exclamation	Primary	Intensity of exclamation recorded
		Apostrophe	Final	'wave', 'leaf' and 'cloud' are inanimate objects to which attention is drawn

Poem	Rhetorical Expression	Identification of Rhetoric	Mapping	Analysis
On His Blindness	but Patience, to prevent /That murmur soon replies	Personification	Primary	Patience, an abstract idea is personified with the human attribute of replying
		Onomatopoeia	Medial	The sound of 'murmur' echoes the sense
Shall I Compare...	darling buds of May	Euphemism	Primary	Rose is suggested
		Periphrasis	Final	The rose is suggested in a roundabout way
The Love Song of J. Alfred Prufrock	In the room the women come and/ Talking of Michael Angelo	Antithesis	Primary	Come and go' are placed side by side for the sake of emphasis
		Allusion	Medial	Michael Angelo refers to the great Italian painter, sculptor and poet of the 15th Century
	My morning coat, my collar mounting firmly to the chin/ My necktie rich and modest, but asserted by a simple pin	Transferred Epithet	Medial	The man wearing the necktie, rather than the necktie itself, is modest
		Alliteration	Primary	The letter 'm' is repeated
		Repetition	Primary	The word 'my' is repeated for the sake of emphasis
	No! I am not Prince Hamlet, nor was meant to be	Exclamation	Primary	A passionate statement is made
		Allusion	Medial	Hamlet alludes to the Prince of Denmark
	Scuttling across	Alliteration	Primary	The 's' sound is repeated

Poem	Rhetorical Expression	Identification of Rhetoric	Mapping	Analysis
	the floors of silent seas	Onomatopoeia	Medial	The sound of 'scuttling' echoes the sense
	Street that follow like a tedious argument/ Of insidious intent	Simile	Primary	Streets are extrinsically compared to argument
		Transferred Epithet	Medial	The person with the intent, rather than intent itself, is insidious
The Sunne Rising	All honour's mimic; all wealth alchemie	Metaphor	Primary	Honour is intrinsically compared with the mockery of human love and wealth is ironically compared with the glittering emptiness of alchemy
		Irony	Medial	'Mimic' and 'alchemie' are ironically used to emphasise the mockery of human love and glittering emptiness respectively
	Busie old foole, unruly Sunne	Personification	Primary	Sun has been characterised as busy, old, unruly and foolish
		Hyperbole	Medial	In a round-about way the sun's qualities are mentioned
	country ants	Metaphor	Primary	Farmers are compared intrinsically with ants
		Periphrasis	Medial	It indicates farmers periphratically

Poem	Rhetorical Expression	Identification of Rhetoric	Mapping	Analysis
	She is all states and Princes, I, – nothing else is	Synecdoche	Primary	All states means inheritor of states and all princes allude to ruler of all those states (abstract for the concrete)
		Metonymy	Final	'States' symbolically represents inheritor of states and 'Princes' their ruler (the thing symbolised)
	Thou sunne art halfe as happy as wee	Simile	Primary	The happiness of sun is compared with human happiness
		Personification	Medial	Happiness, a human character is attributed upon the sun
Tintern Abbey	And all its aching joys are no more,/ And all its dizzy raptures	Repetition	Primary	Both the lines begin with 'And all its'
		Transferred Epithet	Primary	Aching' and 'dizzy' are transferred to 'joys' and 'raptures' respectively instead of qualifying human being (poet)
		Onomatopoeia	Medial	'aching joys' and 'dizzy raptures' used onomatopoeically
	lonely streams wherever nature lead	Transferred Epithet	Primary	Loneliness is a condition of the poet rather than the streams
		Personification	Medial	The streams are given

Poem	Rhetorical Expression	Identification of Rhetoric	Mapping	Analysis
				the human attribute of loneliness
	Nature never did betray/ The heart that loves her	Personification	Primary	Nature has been personified
		Epigram	Final	Nature is described with a deep and introspective meaning
	Not for this/ Faint I, nor mourn, nor murmur	Inversion	Primary	The words of the sentence have been invertedly expressed for the sake of emphasis
		Onomatopoeia	Medial	The sounds 'mourn' and 'murmur' echo their sense
	The sounding cataract/ Haunted me like a passion	Simile	Primary	The haunting sound of the cataract is extrinsically compared to passion
		Onomatopoeia	Medial	'sounding cataract' and 'haunted' used onomatopoeically
	thou my dearest Friend,/ my dear, dear friend	Alliteration	Primary	The sound of 'd' is repeated alliteratively
		Personification	Medial	Nature personified as friend
Tithonus	And after many a summer dies the swan	Anastrophe	Primary	The syntactical order is changed (And the swan dies after many a summer)
		Synecdoche	Medial	Summer stands for the year (part for the whole)

Poem	Rhetorical Expression	Identification of Rhetoric	Mapping	Analysis
	And thee returning on thy silver wheels	Euphemism	Primary	'Silver wheels' stands for the night
		Synecdoche	Medial	'Wheels' stand for chariot (part or the whole)
	Coldly thy rosy shadows bathe me	Anastrophe	Primary	Inversion of word order (thy rosy shadow coldly bathe me)
		Personification	Medial	Shadows are given human attribute of bathing
	Far-folded mists, and gleaming halls of morn	Metaphor	Primary	Mists are compared intrinsically to folded clothes Morning is intrinsically compared to a palace ('hall')
		Onomatopoeia	Medial	The sound of 'gleaming' equals the sense
	Glow with glow that slowly crimsoned all	Alliteration	Primary	The 'l' sound is repeated
		Onomatopoeia	Medial	The sound of 'glow' equals the sense
	Like that strange song I heard Apollo sing	Simile	Primary	'Strange song' is compared extrinsically to Apollo's singing
		Allusion	Medial	Greek mythological figure(Apollo) alluded to
	Man comes and tills the field and lies beneath	Onomatopoeia	Primary	The sound of 'tills' echoes the sense
		Climax	Final	Ascending order of life described

Poem	Rhetorical Expression	Identification of Rhetoric	Mapping	Analysis
	Me only cruel immortality/ Consumes	Anastrophe	Primary	The syntactical order is changed (cruel immortality consumes me only)
		Personification	Medial	Abstract idea ('cruel immortality') is given human attribute ('consumes')
	The woods decay, the woods decay and fall	Repetition	Primary	The same clause ('the woods decay') is repeated for the sake of emphasis
		Climax	Final	Ascending order of ideas
	Thy sweet eye brighten slowly close to mine	Transferred Epithet	Primary	Person (i.e., Aurora) is sweet rather than the eye
		Euphemism	Medial	Thy sweet eye' stands for the eye of Aurora, the Goddess of dawn is likened to the sun
	While Ilion like a mist rose into towers	Simile	Primary	'Mists' is extrinsically compared to the rising of Ilion
		Allusion	Medial	Greek mythological figure(Ilion) alluded to

Further study of the table above provides a lot of interesting analysis. A whole lot of less complex, easily comprehensible figures of speech, effectively and naturally make up the bulk of the Primary Mapping. They include simile, metaphor, anastrophe, antithesis, inversion, interrogation, exclamation, alliteration, some euphemism and relatively simple personification and transferred epithet. Medial

Mapping is a much more complex affair and often an obscure process. From a deeper analysis of the table it emerges that relatively difficult to decipher figures of speech such as irony, allusions and more difficult personification and transferred epithet form its core. Another significant point that needs our attention is the fact that onomatopoeia which deals with sound-effect echoing/reflecting sense and often remains subtle and obscure is widely used in Medial Mapping. Final Mapping undoubtedly deals with arriving at a concrete suggestion by dint of conceptual clarity often through a sound philosophical/ psychological understanding of the concerned figure of speech. This is clearly brought home by the rhetorical devices such as apostrophe, periphrasis, synecdoche, metonymy, climax, anti-climax and epigram that are used commonly in Final Mapping.

Diversification of Selected Basic Components

Keeping in view the above, different selected components have been studied in relation to the poems under consideration to bring out further conceptual clarity for each of the items. This also allows freedom to creative thinking by making in-depth analysis of those components. The researcher employs both intensive and extensive study of a few of those components delineated herein after.

For Intensive Study

For intensive study, the teacher allows ample freedom to the students to choose materials but always keeps on guard against any abuse of that freedom. This is where the selection process becomes very important under the probing and guiding eyes of the teacher.

Selection of Materials:

The selection is made with a view to:

i. Creating an interesting atmosphere of appreciation in TEP.

ii. Receiving responses from learners quickly interpreting imageries, rhetorical devices, symbols and phonetics from learner's end where the motivation is strengthened.

iii. Enhancing deep into the study of other imageries, rhetorical devices, symbols and phonetics opening newer vistas of comparative and contrastive study of poetry of DeRT.

With the above ends-in-view the following four items are selected for intensive study:

- Imagery Patterns: Imagery of Beauty
- Symbols: The symbol of Time
- Rhetorical Devices: Transferred Epithet
- Phonetics: Rhythm

A detailed discussion of these is given below:

- IPs: Imagery of Beauty

The teacher focuses on the different dimensions of beauty, as revealed in the poems concerned, to highlight them with more illustrations and a diversified analysis to further DeRT as the following table (Table 11) indicates:

Table 11: Intensive Study of the Imagery of Beauty

Poem	**Identification of the Imagery**	**Analysis**	**In-depth Analysis of the Diversification of the Imagery of Beauty**
Shall I Compare Thee to a Summer's	the darling buds of May	The point of similarity through comparison is a dramatic quest that	Physical appearance, personal identity and imagery of beauty are intertwined to present the fair friend of the poet. A periphrastic

Poem	Identification of the Imagery	Analysis	In-depth Analysis of the Diversification of the Imagery of Beauty
Day		enlarges the span of thought process	statement is also underlined where the youth and charming beauty of the friend is emphasised upon. Euphemistically 'the darling buds' represent youthful exuberance which is of great assistance to RT.
	gold complexion dimmed	The imagery of brightness in radiance enhances the picture of beauty. The light of the sun reveals the aura of efflorescence	Again, the radiance of the beauty of the fair friend is suggested. The splendour of gold is juxtaposed against the glowing but temperate sun of the spring. the poise and glory of the friend finds an unequivocal mention here. This indicates the extent of beauty which never 'burns bright' but is moderate yet glorious in tone and temperament.
	eternal summer	The concept of permanence in beauty is revealed in a picturesque manner	The glory of the youth, so succinctly brought out through the imagery of spring, for the fair friend shall last forever. So his eternity through permanence of beauty is suggested. But, herein Shakespeare introduces an altogether different dimension: he categorically asserts that his friend will attain immortal youth and eternal beauty through his creation as he declares: 'So long as men

Poem	Identification of the Imagery	Analysis	In-depth Analysis of the Diversification of the Imagery of Beauty
			can breathe, or eyes can see, / So long lives this, and this gives life to thee.'
Tintern Abbey	inland murmur	The visual effect of Titern Abbey is wonderfully created	The beauty of the murmuring sound of the Wye flowing gently by the Tintern abbey presents a thrilling world of RT from different perspectives. First, the emotion of happiness it generates, when the poet visits and revisits this favourite haunt of his, in itself is a beautiful and picturesque one. Second, the locale it self is a repository of abundant beauty. Third, the onomatopoeic sound creates an imagery of ever fulfilling beauty.
	the steep and lofty cliffs	The beauty of hills and cliffs marvellously portrayed in between Monmouth and Chepstow	The wonderful pen-picture of the locale and its atmosphere are highly conducive to RT. These are ably abated by a chiselled onomatopoeic effect, deep accent and heavy resonance created by the words 'steep' and 'lofty' which qualify the picturesque cliffs that overhang the banks of the river Wye in between Monmouth and Chepstow.
	quiet of the sky	The stillness of the	Here the skyscape is marvellously

Poem	Identification of the Imagery	Analysis	In-depth Analysis of the Diversification of the Imagery of Beauty
		sky over Tintern Abbey analysed	presented: its stillness and quietude add greater dimensions to deep-rooted RT. The sound of silence is greatly amplified to add a mystic charm of serene contemplation that the whole atmosphere so characteristically reveals.
	dark sycamore	This denotes the changing beauty from the green foliage to the dark one in the month of July	The 'dark sycamore' analyses beauty from the perspectives of time and season. The changing pattern of the skyscape with its diverse and transient colour-schemes drawn at the backdrop of a sycamore contributes to RT in an attractive manner.
	sensations sweet	The psychological feeling of beauty through sensations	The condition of the mind under the feeling of beauty at an interval of a long period denotes a marked change in RT. The sweetness of sensation allows a point of time positive and effective for recollection.
	gleams of half-extinguished thoughts	The beauty of thought is explained in the image of gleams	This undoubtedly brings forth a poignant imagery of beauty resonating with a poised intonation that prepares a perfect foil for DeRT. The poet's visits to Tintern abbey generate positive

Poem	Identification of the Imagery	Analysis	In-depth Analysis of the Diversification of the Imagery of Beauty
			vibes all along as he remarks that the gleams of 'half-extinguished thought' revives the picture of the mind, the indomitable spirit of creation which to the Romantic comes with the grandeur and contemplation of reflections.
	sounding cataract	The imagery of the roaring waterfall is denoted	The haunting sound of the flowing stream with all its beauty is passionately pictured through this onomatopoeic expression. The high-pitched resonance of 'sounding cataract' creates a commensurable imagery supportive of its beauty. This imagery delves deep into the heart of the poet as he feels 'all its aching joys are now no more, / And all its dizzy raptures.'
	joy of elevated thoughts	This indicates the joy of heightened thoughts	Beauty definitely causes the feeling of joy, which in turn presents the backbone of all creative reflections. Elevated thoughts are the nucleus of creativity wherein one finds the scope for crystallisation of RT.
Christabel (Part I)	silken robe of white	The image of the 'robe' in white silk explains a	Here Coleridge magnificently portrays Geraldine with a deeply sensuous imagery. She appears as

Poem	Identification of the Imagery	Analysis	In-depth Analysis of the Diversification of the Imagery of Beauty
		picturesque image	an exceedingly beautiful lady from a far country. Thus both her beauty and alien nature are introduced. The beauty of the lady is presented through her 'silken robe of white' and then her bare limbs are portrayed as 'blue-veined feet unsandalled'. This truly presents her as 'belle dam sans mercy'. What is ironical is the fact that though Geraldine is often argued and regarded as the symbol of evil, she appears dressed in silky white robe. Perhaps, it enables her to camouflage her true colours and helps her to befriend the 'pure' and 'chaste' Christabel.
	Blue-veined feet unsandalled	The colour blue exposed as an object of beauty and connotes a fatalistic beauty	
	the lamp with two-fold silver – chain	Image of the beauty of the lamp with its silver chain suggested	Once more, the poet makes a sensuous imagery of beauty with the lamp hanging on a silver chain from Christabel's waist. At the same time, it also helps create a supernatural atmosphere with a superlative play of light and darkness that harkens the mystery of the poem so tellingly brought out by: 'The moon shines dim in the open air, / And not a moonbeam enters here.'

Poem	Identification of the Imagery	Analysis	In-depth Analysis of the Diversification of the Imagery of Beauty
	glitter bright	Brightness indicates beauty	Here, Coleridge points at the 'exceeding beauty' of Geraldine again. Once she drinks the 'cordial wine' of friendship offered by Christabel, she feels much better and recollects herself from her weariness: 'And from the floor whereon she sank, / The lofty lady stood upright: / She was most beautiful to see, / Like a lady of a far countrèe.' This imagery also cements the Christabel-Geraldine relationship.
	dim forest	Beauty with dimness indicates its quality	The forest in darkness of the night with faint moon beams filtering through the leafy sky is projected through the 'dim forest' imagery. But, figuratively it also denotes the psycho-analysis of Christabel who having heard the low moaning in the forest ' found'st a bright lady, surpassingly fair; / And didst bring her home with thee in love and in charity, / To shield her and shelter her from the damp air.' It clearly conveys the idea of the 'entry of evil into the heart of the pure'. A supernatural atmosphere thus

Poem	Identification of the Imagery	Analysis	In-depth Analysis of the Diversification of the Imagery of Beauty
			created enhances RT.
	large tears	The image of 'beauty' is attributed by the word 'large'	The 'large tears' of Christabel convey her beauty. This expression caps a long-drawn sensuous image that runs adroitly in the poem: 'Her limbs relax, her countenance/ Grows sad and soft; the smooth thin lids/ Close o'er her eyes; and tears she sheds— / Large tears that leave the lashes bright! / And oft the while she seems to smile/ As infants at a sudden light!' Besides, it definitely denotes a wild and passionate beauty 'since arms of thine [Geraldine]/ Have been the lovely lady's prison' that is even more stressed with the apparently ironical observation: 'Yea, she doth smile, and she doth weep, / Like a youthful hermitess, / Beauteous in a wilderness'. Here comparison can surely be made with Geraldine's 'robe of silken white'. These, no doubt, open up multiple windows of RT.
	beauteous in a wilderness	The image of 'beauty' through 'wilderness' is projected	

Poem	Identification of the Imagery	Analysis	In-depth Analysis of the Diversification of the Imagery of Beauty
Ode to the West Wind	bright hair uplifted	The bright, glowing colour of the hair raised	A typical Shelleyan portrait of nature in the light of RT. It signifies a peep into the world of colour and lustre combined to create beauty in perfection. There is also a moving effect in the mind of the reader who would like to penetrate deep into the world of imagery. The poet's heightened tone of emotion as depicted in the incorporation of the Greek mythology makes a new platform of a radical and revolutionary spirit of nature so singularly represented by Shelley as: '… there are spread/ On the blue surface of thine airy surge, / Like the bright hair uplifted from the head/ Of some fierce Maenad, even from the dim verge/ Of the horizon to the zenith's height, / The locks of the approaching storm.' This storm heralds the advent of a bright and bold new generation that replaces the 'pestilence-stricken multitudes' and therein lies its revolutionary zeal reflected through a creative endeavour.

Poem	Identification of the Imagery	Analysis	In-depth Analysis of the Diversification of the Imagery of Beauty
Ode to Autumn	mellow fruitfulness	The imagery of tranquil beauty is portrayed	Keats' s ode is a tribute to the process of ripeness and maturity with mellow sensitivity that the season of autumn brings. This leads to reflection of a sensitive mind that responds to stern sensuousness where each and every item of nature is studied anatomically. It is really a significant departure in the study of nature that has its deep roots in the mind of man. The softness of the autumn which also brings a season of ripeness is projected through 'mellow fruitfulness' where both the sun and the the fruit attain fullness and maturity so vividly brought out by the 'maturing sun' imagery. It also holds aloft the pregnant beauty of nature in autumn with the imagery of 'ripeness to the core'. All these point to a sense of affluence and richness of vision.
	maturing sun	The imagery of the beauty of fruitfulness with sun's assistance	
	ripeness to the core	The pregnant beauty (of 'ripeness') indicated	
	sweet kernel	Sweetness of the inner essence indicated It also contributes to the process of	The exposition of beauty in maturity as delineated here presents a sense of contentment that autumn with all its richness and variety of fullness delivers. It

Poem	Identification of the Imagery	Analysis	In-depth Analysis of the Diversification of the Imagery of Beauty
		maturity	also indicates a certain sense of perfection of beauty endeared and appreciated by all.
Tithonus	ever-silent spaces	The imagery of the East with its tranquillity is indicated	This beautiful imagery works under the shadow of the Greek myth of Tithon. Tithonus – the chosen one of the Aurora, the goddess of dawn – having been granted eternal life, now pines for the lost youth and mourns his eternal old age. That is why the eastern horizon with all its youthful and glorious charm appears ever-increasingly distant to him. The more he lives, frailer and more morbid does he become as if a ' gray shadow, once a man— / So glorious in his beauty and thy choice', and at the same time does he move away from the 'Far-folded mists, and gleaming halls of morn'. Both these imageries accurately reflect upon the mindset of Tithonus.
	gleaming halls	Brightness is revealed	
My Last Duchess	that piece a wonder	A pictorial imagery with a dramatic appeal	*My last Duchess* begins dramatically with the Duke of Ferrara pointing out to the fine and vibrant portrait of his last duchess made by an imaginary
	pictured countenance	Painting: a painted face	

Poem	Identification of the Imagery	Analysis	In-depth Analysis of the Diversification of the Imagery of Beauty
	earnest glance	The mood of the lady – an ardent look – is brought out	artist named Fra Pandolf. Though it brings to the fore the refined artistic taste of the connoisseur of Renaissance art that the Duke is, at the same time it opens up a rather curious aspect of his character: he chooses an imaginary artist for making this wonderful piece of art which he calls 'the pictured countenance' with 'The depth and passion of its earnest glance, / But to myself they turned' which he tops up by saying 'since none puts by/ The curtain I have drawn for you, but I'. This betrays a high degree possessiveness on the part of the Duke side by side with focusing on the ardent beauty of the duchess. The patriarchal mindset of the Duke bordering misogyny is further implicated by a statement like ‘Paint Must never hope to reproduce the faint/ Half-flush that dies along her throat:' which is only caused by the presence of himself. There is ample scope to guide RT in these diverse directions to exploit the imageries of beauty in this

Poem	Identification of the Imagery	Analysis	In-depth Analysis of the Diversification of the Imagery of Beauty
			dramatic monologue. Nevertheless, this psychological insight into the character of the Duke unfolds a new area of RT when considered in relation to celebrating the beauty of his last duchess.

- Symbol: Symbol of Time

The symbol of time, studied intensively amongst the selected poems, has been analysed by pointing out the diverse effects it creates in their appreciation. Care has also been taken to show how the variations of time have contributed to RT through interpretation of this very important symbol. The following table (Table 12) illustrates this:

Table 12: Intensive Study of the Symbol of Time

Poem	Identification of the Symbol	Analysis	In-depth Analysis of the Diversification of the Symbol of Time
Shall I Compare Thee to a Summer's Day	eternal summer	The concept of permanence in beauty is revealed in a picturesque manner	The concept of time plays a very crucial role in Shakespeare's sonnets. In Sonnet 18 (S*hall I Compare Thee to a Summer's Day)* this concept is sought to be explicated. The poet here wants to establish the beauty of his fair friend eternally. Thus, he brings out the glory of the youth succinctly through the imagery

Poem	Identification of the Symbol	Analysis	In-depth Analysis of the Diversification of the Symbol of Time
			of spring and summer which for the fair friend shall last for ever. But, herein Shakespeare also introduces an altogether different dimension: he categorically asserts that his friend will attain immortal youth and eternal beauty through his own creation as he declares: 'So long as men can breathe, or eyes can see, / So long lives this, and this gives life to thee.'
Christabel (Part I)	castle clock	The imagery of the clock denotes time	These two expressions denote time in a mysterious way at the very beginning of the poem. These help bring in a supernatural setting with the striking at the middle of night which accidentally awakens the cock. The alliterative tone coupled with onomatopoeia produce striking symbolism to establish time through a superb sound effect. The setting itself provides a perfect backdrop for supernaturalism to dwell with eerie silence of the faintly lit night broken only by the gong of the castle clock and crowing
	crowing cock	The cock's crowing serves as an interpreter of time supernaturally	

Poem	Identification of the Symbol	Analysis	In-depth Analysis of the Diversification of the Symbol of Time
			of the cock. The expressions also provide ample support to Coleridge's use of symbolism for translating 'willing suspension of disbelief' into action.
Ode to the West Wind	dirge of the dying year	The imagery refers to the end/terminating ('dying') period of the year	'Dirge of the dying year' refers both to diurnal time as well as the notion ageing. On one hand the west wind brings forth the swan song of the year that is about to elapse, on the other it also signals an end to all that are old, decaying and withering. At the same time, Shelley conceives of the west wind as a harbinger of a new, revolutionary world-order to replace the old effete system that smacks of stasis and morbidity with a new, dynamic one. Thus time plays a pivotal role in his reflective scheme.
	a heavy weight of hours	The imagery of time (hours) running into years indicative of the weight of error and injustice that those	Here, Shelley once more hints at the old order that broods heavily over the world. It has consumed up its time and awaits a new one to replace it ruthlessly. So he

Poem	Identification of the Symbol	Analysis	In-depth Analysis of the Diversification of the Symbol of Time
		years have brought	sings the funeral song of this age and spiritedly calls upon the west wind to 'make me thy lyre' and suggests: 'Be thou, Spirit fierce, / My spirit! Be thou me, impetuous one!'
	withered leaves	'withered leaves' suggests end of the year, ie, winter and also indicates the 'dead thoughts' associated with the 'pestilence-stricken multitudes'	The symbolic expression 'withered leaves' points out the death of the year in the season of winter. It also inevitably suggests the arrival of a new one as so epigramatically indicated by Shelley through his optimistic chant: 'If Winter comes, can Spring be far behind?' The winter is also symbolic of 'dead thoughts' of the 'pestilence-stricken multitudes' that need to be driven away by the west wind. Admittedly, Shelley is well aware of the cyclic motion of season and life both scientifically and philosophically: 'The wingèd seeds, where they lie cold and low, / Each like a corpse within its grave, until/ Thine azure sister of the Spring shall blow'.

Poem	Identification of the Symbol	Analysis	In-depth Analysis of the Diversification of the Symbol of Time
	trumpet of a prophecy	This symbol is indicative of the regeneration of humanity by the beating of the prophetic ideas through the imagery of a trumpet	This symbol acts as a climax to Shelley's radical thoughts of a new millennium. It also indicates a change of approach to life dumped in abstractions and utter passivity of dynamic action. An optimist par excellence, Shelley ardently hopes for a change of consciousness in redesigning the shape of the universe of the future.
Ode to Autumn	mellow fruitfulness	It indicates maturity	Time is presented through multiple perspectives in ode to autumn. It is indicative of the growth and maturity symbolically presented through a mellow sensitivity and pregnant ripeness. The role of autumn so represented also directs attention to how it is promised with the blending of fullness and affluence. Symbolic words like 'mellow', 'maturing' and 'ripeness' not only add to the glory of the season but also act as pointers to RT as a note of suggestivity. Besides all these, there is an all-pervading note of
	maturing sun	The sun causing maturity of fruit at the proper time (Autumn)	
	ripeness to the core	'Ripeness' symbolically represents ageing/maturity	

Poem	Identification of the Symbol	Analysis	In-depth Analysis of the Diversification of the Symbol of Time
			sensuousness that acts as a refinement to sensibilities.
	sweet kernel	Sweetness of the inner essence indicated contributing to the process of maturity	The exposition of maturity through beauty is perfectly delineated here. Maturity is also a process of ageing that presents a sense of contentment. This, with all its variety and fullness, is delivered by Autumn. Moreover, there is a strong note of optimism that the credit of the summer season is a symbolic contribution of autumn.
	half-reap'd furrow	The condition of corn is assessed	Both 'half-reap'd furrow' and 'cider-press' bring forth symbolic images of ripeness and abundance associated with the harvest. While the former calls forth the condition of the field once the ripened corns are collected, the latter reveals the beauty and affluence of the process of crushing autumnal fruits by a cider-press drawing out 'the last oozings'.
	cider press	Use of the cyder press after reaping of the corn	
Tithonus	Woods decay	It stands for the wasting away with the passage of time	The symbol of time is intrinsically integrated to *Tithonus.* Here, Tithonus finds himself amidst a slow process of
	wither slowly	The imagery of	

Poem	Identification of the Symbol	Analysis	In-depth Analysis of the Diversification of the Symbol of Time
		wasting away with the passage of time	decaying and degeneration. Just as the winter woods shed their leaves to wither away slowly, Tithonus experiences the withering winter of his life – a time of plaintive introspection unendingly. This convincingly places the wasting away of the passage of time for Tithonus.
	ever-silent spaces	The imagery of a period of time is suggested	For Tithonus time stands still in his everlasting old age. The glorious horizon of the east symbolically representing the beauty and time of the youth is a far distant dream now. The throbbing and pulsating youth has metamorphosed itself into complete silence. He fondly remembers how he, as the chosen one of the goddess of dawn, emerged triumphantly shaking ' the darkness from their loosen'd manes, / And beat the twilight into flakes of fire'. All these are but distant hallucination for Tithonus now struck in time. Twilight thus symbolically represent the end of life which Tithonus is forced
	beat the twilight	Twilight is metaphorically presented	

Poem	Identification of the Symbol	Analysis	In-depth Analysis of the Diversification of the Symbol of Time
			to endure continuously because he is robbed of the opportunity to die like the 'kindly race of men'.
	wrinkled feet	Corresponds to the age of Tithonus	Time plays a havoc in the life of Tithonus who has lost his youth and is now in the grip of utter desolation and disappointment with his physical wreckage. He hopelessly looks back to his glorious days of youth in the backdrop of loss of physical attributes so painfully brought out by his 'wrinkled feet'.
	empty courts	Futile death is hinted	Tithonus finds himself alone and lonely at the end this world which appears to him with all its stoic silence and eternal emptiness. As he carries on with his immortal life, he finds all known faces disappearing, leaving him in the mercy of time which consumes him. So he pathetically says 'Me only cruel immortality Consumes: / I wither slowly in thine arms, / Here at the quiet limit of the world' and asks with equal anguish: 'Why should a man

Poem	Identification of the Symbol	Analysis	In-depth Analysis of the Diversification of the Symbol of Time
			desire in any way/ To vary from the kindly race of men/ Or pass beyond the goal of ordinance/ Where all should pause, as is most meet for all?'
My Last Duchess	dropping of the daylight	The onomatopoeic imagery of evening with the setting of the sun	This expression presents an almost surrealistic image with the sun disappearing on the horizon. The death of the day is metaphorically set against the impending death of the duchess. That cruel and sad killing is ironically hinted at. The onomatopoeic diction of 'dropping of the daylight' also makes a fine fusion with ' E'en then would be some stooping; /and I choose Never to stoop' that ultimately leads to her killing.
	all smiles stopped	Imagery of a devastatingly ironic and terrible euphemism – the murder of the last duchess	This pithy statement brings to fore a most heinous crime committed almost in cold blood – the assassination of the duchess. Indeed, this ironical statement provides one with the terrible euphemism of death – a killing of a kin recounted in so non-chalantly in a matter-of-fact

Poem	Identification of the Symbol	Analysis	In-depth Analysis of the Diversification of the Symbol of Time
			way that it sets the tone of criminal antecedent on the part of the Duke. Symbolically, the curtain of life suddenly drops in an atmosphere of eerie silence.
The Love Song of J. Alfred Prufrock	combing the white hair	It represents ageing	Outwardly, this symbol represents ageing so tellingly and humorously brought out by lines such as: 'I grow old ... I grow old … / I shall wear the bottoms of my trousers rolled. / Shall I part my hair behind? / Do I dare to eat a peach?' Inwardly, though, it involves a deeper introspection and inward evaluation of life. A staunch realist, Eliot tears apart the vain mockeries of life, love and modernity. It symbolically signifies the complete annihilation of the romantic dreamland and a subdued surrender of humanity to the reality of suffering, frustration and melancholy.

- Rhetoric: Transferred Epithet

The transferred epithet contributes a lot to the quality of a poem when further analysed intensively from the viewpoint of RT. Selected variations of

Transferred Epithet have been spelt out in order to extend the horizon of RT as the following table (Table 13) shows:

Table 13: Intensive Study of Transferred Epithet

Poem	**Rhetorical Expression**	**Analysis**	**In-depth Analysis of the Diversification of the Transferred Epithet**
Tintern Abbey	But oft, in lonely rooms, and ‘mid the din/ Of towns and cities	Here 'lonely' qualifies not the rooms but the condition of the poet	The phrase 'lonely rooms' expresses the solitary mind of the poet who is deeply influenced by the spirit of nature. His loneliness is also to be blamed for restoring him to his 'purer thoughts' which reveals to him 'the visionary gleam' so brilliantly brought out by: '... 'mid the din/ Of towns and cities, I have owed to them/ In hours of weariness, sensations sweet, / Felt in the blood, and felt along the heart; / And passing even into my purer mind, / With tranquil restoration:—feelings too/ Of unremembered pleasure'. So there is ample scope for RT here.
	amid the many shapes/ Of joyless delight	'Joyless' is not the condition of 'delight' but of the human being (poet) concerned	This figure of speech is supportive of the ideas as contained in the expression, as above ('But oft, in lonely rooms') and an extension of his distracted mind by day when all experiences in hard realities of life demand an inward assessment. Thus, the blessings of joy evaporate in a bitterly disturbed mind stressed in

Poem	Rhetorical Expression	Analysis	In-depth Analysis of the Diversification of the Transferred Epithet
			reality leading to a complex ambience of RT.
	lonely streams wherever nature lead	Loneliness is a condition of the poet rather than the streams	Loneliness is the keyword which engulfs the poet and forces him to 'see into the life of things'. This penetrating vision signals a new line of arresting RT.
	the dreary intercourse of daily life	The person is 'dreary' rather than the 'intercourse'	Quite disgusted with the hum-drum duties and responsibilities of life, the poet turns his look to nature not only for solace but also to learn a new lesson of living afresh with the spirit of nature the only way out for him to ward off the perplexing problems of day-today life. The expression indicates the poet's serene attempt to befriend nature as the most endearing partner of life. A new lease of life for which he pines becomes a pulsating reality.
	Therefore let the moon/ Shine on thee in thy solitary walk	The person concerned rather than the 'walk' is 'solitary'	Addressed to his sister Dorothy, these lines exhorts nature ('the moon') to bless her ('Shine on thee') in her solitary walk. Side by side with subjectivity, it lays the foundation of deep-rooted pantheism also. It also emphasises on treading a new course of life invigorated by the spirit of nature.

Poem	Rhetorical Expression	Analysis	In-depth Analysis of the Diversification of the Transferred Epithet
	Of tender joy wilt thou remember me	Nature rather than 'joy' is 'tender'	The blessings of nature, as the poet indicates, are diverse and legion. The emotion and sensibilities are also a part of her blessings under a crystallised outcome of the serene mind that is liberated from all dreary complexities and constrains. With such blessings, the dividend one receives is the ever-lasting reminiscence that one is proud of.
	That on the banks of this delightful stream/ We stood together	The stream is not delightful but 'we' (the poet and his sister, Dorothy) are delighted by the stream	Here is a concluding remark which leads us to understand and appreciate the role of nature in human life. It is a detachment quite desirable and perhaps mandatory to learn the lesson of life in the haunting passion of nature. The poet's suggestion, therefore, is apposite and significant to lead a life in the midst of nature as one ought to.
Christabel (Part I)	And gladly our stout chivalry	Men, rather than chivalry, are stout	Christabel finds Geraldine in the forest in a woefully wretched condition having been thoroughly wronged. She then comforts her telling her that Sir Leoline (father of Christabel) would make all necessary arrangements to send the lady back to the safety of her father's home. She would also be accompanied by his

Poem	Rhetorical Expression	Analysis	In-depth Analysis of the Diversification of the Transferred Epithet
			chivalrous men so that there befalls no untoward incident on her.
	Lifted her up, a weary weight	The person rather than the weight is weary	Weary Geraldine faints before entering the castle of Sir Leoline. It is Christabel who lifts her up physically to take her over the castle-gate. Figuratively, this paves the way of the entry of the 'evil' (Geraldine) into the world of the 'pure' (Christabel). This prepares one to accept RT from an altogether new angle.
	And jealous of the listening air	Christabel and Geraldine are listening rather than the air	This refers to the stealthy movement of the ladies as they quickly crossed one room after another of the Baron's castle to reach the bed-chamber of Christabel. There is a fine blend of mystery and supernaturalism that envelops the poem here:'But when the lady passed, there came/ A tongue of light, a fit of flame'. Side by side with this, the play of light and darkness continues as the bed-chamber of Christabel is depicted: 'The moon shines dim in the open air, /And not a moonbeam enters here.' Moreover, air has been given the human attribute who acts as a spy listening to their footsteps when the ladies were walking across the dimly

Poem	Rhetorical Expression	Analysis	In-depth Analysis of the Diversification of the Transferred Epithet
			lit halls of the castle.
	I pray you, drink this cordial wine	The persons concerned rather than the wine are cordial.	Christabel offers the wine ' of virtuous powers; / My mother made it of wild flowers' to Geraldine' so that she overcomes her tiredness. The sunken Geraldine wakes up to a wild ecstasy having drunk that wine. Here, the wine works as a toast to the relationship between the two ladies and acts as a bond of cordiality.
	To lift some weight with sick assay	'Sick' qualifies the person concerned rather than 'assay'	This incident not only marks the very epitome of supernaturalism in *Christabel* but also begins a rather problematic ('sick') phase. The poem now delves deep into the realms of super-sensual imageries: 'Her silken robe, and inner vest, / Dropt to her feet, and full in view, / Behold! her bosom and half her side— / A sight to dream of, not to tell!' Then Geraldine lying down 'down by the Maiden's side!— / And in her arms the maid she took, / Ah wel-a-day!' These imageries presented with a perfect illustration of the transferred epithet, in this way, makes for multiple avenues of RT.

Poem	Rhetorical Expression	Analysis	In-depth Analysis of the Diversification of the Transferred Epithet
Tithonus	Thy sweet eye brighten slowly close to mine	Person (i.e., Aurora) is sweet rather than the eye	The power of Aurora, the Greek goddess of dawn becomes supreme at the break of the day and Tithonus has no alternative but to brood over his ever-lasting state of twilight leading on to darkness. This juxtaposition makes the condition of Tithonus even more ironic and pathetic as he is left with the only option of fondly recalling the days of his glorious youth and pine for them eternally.
My Last Duchess	Strangers like you that pictured countenance	Countenance is not pictured, the woman (last duchess) does have	Both of these are spoken to the Count who visits the Duke of Ferrara and to whom the monologue is addressed. It is indicative of the Duke's deep-rooted pride in his 'nine thousand year old' ancestry and over-possessiveness as he declares that strangers like the count could hardly appreciate 'the depth and passion of the earnest glance' of 'pictured countenance' of his last duchess that hangs on the wall. Elsewhere, he goes even further to state '...Paint/ Must never hope to reproduce the faint/ Half-flush that dies along her throat' which, according to him, is his own exclusive domain.
	The depth and passion of earnest glance	Person concerned, rather than the 'glance', is earnest	
	Would draw from	Person concerned	This statement is made with a rather

Poem	Rhetorical Expression	Analysis	In-depth Analysis of the Diversification of the Transferred Epithet
	her alike the approving speech	(duchess) rather than 'speech' is 'approving'	complaining tone by the Duke. The duchess, with her cheerful and glad looks and behaviour would greet all and the sundry in the same approving manner. The Duke, possessive and proud as he was, found it exceedingly difficult to accept this and that ultimately led to the cruel assassination of the duchess.
The Love Song of J. Alfred Prufrock	Of restless nights in one- night cheap hotels	Persons concerned rather than cheap hotels are restless	The beginning of the poem pictures 'half-deserted' urban streets at the end of the day and then delves into the overshadowing immorality with some strongly disjointed association brought forth by 'The muttering retreats' that 'restless nights in one-night cheap hotels' carry forward. This street analogy is further developed with the complete moral bankruptcy of the modern man as his 'tedious argument/ Of insidious intent' is like an ever widening street. What these two linked images call forth is the condition of the modern urban man who suffers critically from a crisis of identity that is reflected through his morally challenged character and behaviour.
	Street that follow like a tedious argument/ Of insidious intent	The person with the intent, rather than intent itself, is insidious	
	My morning coat,	The man wearing	These expression, once again, are

Poem	Rhetorical Expression	Analysis	In-depth Analysis of the Diversification of the Transferred Epithet
	my collar mounting firmly to the chin/ My necktie rich and modest, but asserted by a simple pin	the neck-tie, rather than the neck-tie itself, is modest	linked to the crisis of identity that modern man, especially the middle-aged modern man like Prufrock experiences almost day in and day out. He lacks self-confidence that becomes all the more evident in his fear of being rejected in his proposal. Though dressed like a dandy, he is a bit too concerned about his balding looks, his slender neck and thin arms and limbs which, he is afraid, might be made fun of by ladies [prostitutes?']. The isolated modern man Prufrock is much too self-conscious as he thinks that the rejection of his proposal would 'disturb his own universe'.

- Phonetics: Rhythm

The teacher introduces the rhythm of a poem through its lines where the different ideas or expressions are wonderfully attuned. Sometimes, when occasions rightly demand, some rhythmic lines are repeated through the extensive use of audio capsules for the sake of better appreciation and DeRT. The following table (Table 14) shows how rhythm plays a distinctive role in developing RT through an intensive study of the selected poems:

Table 14: Intensive Study of Rhymes

Poem	**Words/ Expressions**	**Analysis**	**In-depth Analysis of the Diversification of the Rhyme**
Tintern Abbey	inland murmur	Onomatopoeic sound of the 'murmur' echoing the meaning with reminiscence	The murmuring sound of the river Wye impresses upon the reminiscence of the poet's numerous visits to its banks on the Tintern abbey undertaken in his youth. The steep and high cliffs of Monmouth and Chepstow are also given a rhythmic and onomatopoeic representation. The deep accent and heavy resonance created by the words 'steep' and 'lofty' qualify the picturesque cliffs. Either of these acts as a preparatory note to for the things to come and perfectly sets up the tone for 'seeing into the life of things'.
	steep and lofty cliffs	The sound of the words echoes the sense	
	quiet of the skies	Quietude, landscape and sky: mingling sound-effect	The mesmerising landscape of the Tintern abbey is magnificently portrayed. The calmness of the painted sky turns the horizon serene and sublime. The deep sound of silence makes the atmosphere sombre – an apt setting for a contemplative and reflective mind.
	dark	Green turned into	The sound-imagery of nature

Poem	Words/ Expressions	Analysis	In-depth Analysis of the Diversification of the Rhyme
	sycamore	darkness – sound imagery of nature	finds a true outlet through 'dark sycamore'. It heightens the tonal effect of RT. Indeed, the setting of the poem in the light of this expression acts as an impetus to in-depth thinking through its sombre rhythm.
	sensations sweet	Psycho-physical tuning sounded with the two words	This alliterative expression takes the course of a jingling pattern of rhythm portraying a joyful and exuberant mindset poised for creativity of the poet in his youth. The tone gels perfectly well with the psycho-physical being that it seeks to represent and denotes its feelings and emotions in an apposite manner.
	serene and blessed mood	A simple sound-patten signifying serenity and sombreness	The rhythmic expression refers to a poignant reflective setting of the poet's mind. The consideration of his mood 'serene and blessed' under the influence of nature directs our attention to the transformation the rhythm has brought in the inward vision of the poet who frankly admits: that blessed mood, / In which the burthen of the mystery, / In which the

Poem	Words/ Expressions	Analysis	In-depth Analysis of the Diversification of the Rhyme
			heavy and the weary weight/ Of all this unintelligible world, / Is lightened'.
	power of harmony	The sound of the words indicates suggesitivity of the mind – the power of inherent thought	The poet seeks to rediscover the spirit of creativity through Tintern Abbey which is heralded and guided by assimilative as well joyous reflections. Admittedly, the creative spirit is unfolded by both the power of harmony and that of joy. This poetic philosophy finds an apt outlet with either of these expressions in a rhythmic manner.
	the deep power of joy	An onomatopoeic sound representing depth ('deep') and explaining distinctly the philosophy of joy	
	sounding cataract	Classic example of onomatopoeia. The imagery of roaring waterfall is not only vivid but also penetrating	The passionate feeling brought forth by the rhythm of the rolling waterfall effectively attracts the passionate mind of the poet. The sensuous feelings so created by the natural scenery has a satisfying effect on the physical hunger well aggravated by the rolling movement of the waterfall.
	aching joys	Another significant example of onomatopoeia in tune with transferred epithet ('aching'). The	This onomatopoeia and transferred epithet carries rhythm of intensity. The element of pain prepares a

Poem	Words/ Expressions	Analysis	In-depth Analysis of the Diversification of the Rhyme
		total sound-effect leads to the image of sorrow in joy	diametrically opposite sensation. Here joy, the shaping power of creativity, is presented with a sense of pain since with age 'the sensations sweet' – an integral part of his youth – are conspicuous in their absence (only to be found in certain 'visionary gleams') leaving the poet in a void of 'aching joys'. Side by side with this, there is a sombre rhythm of dizziness that marks the boisterous rhythm of creative consciousness brought forth by these excursions that re-enkindle the poet's vision of 'seeing into the life of things'.
	dizzy raptures	A wonderful image of sight, sound and effect in harmony – ecstatic feeling bringing forth the sense of dizziness.	
	still, sad music of humanity	A psychological sound-effect representing the sordid moments of life in harmony with nature	The sense of sublimity with prized psychological outcome of the rhythm that binds together the diverse emotions 'recollected in tranquillity'. The rhythm prepares us for a harmonious switch-over from past to present thereby taking an account of the passage of time covered under RT. 'The sad music of humanity' juxtaposed against 'the sober
	a sense sublime	The sounds of the words lead one to a negative but at the same time poignant study of the mind	
	a sober pleasure	An exquisite example of sound that represents psycho-physical feeling	

Poem	Words/ Expressions	Analysis	In-depth Analysis of the Diversification of the Rhyme
		symbolising serenity	pleasure' has a rewarding rhythm of turning into the intense world of emotion for a crystallised vision of sobriety. Pleasure, then, undergoes a desirable change in the pain of sublimity (cf. 'We look before and after/ And pine for what is not/ Our sincerest laughter/ With some pain is fraught/ Our sweetest songs are those that tell of saddest thought' – P.B. Shelley, *Ode to A Skylark*)
Christabel (Part I)	silken robe of white	Sound-effect producing visuals – a sense of awe and mystery: psychological feeling.	Geraldine appears in the forest at the middle of night in a wretched condition. But, she is dressed gorgeously in a 'silken robe of white'. Christabel finds this woefully wronged lady in a pathetic state groaning and moaning all by herself so tellingly recounted through: That in the dim forest/ Thou heard'st a low moaning, / And found'st a bright lady, surpassingly fair; / And didst bring her home with thee in love and in charity, / To shield her and shelter her from the damp air.' These primarily
	a low moaning	Soft music of words creating a mystic effect	

Poem	Words/ Expressions	Analysis	In-depth Analysis of the Diversification of the Rhyme
			present a music of mystery overlapped by grandeur which is well reflected through the rhythmic flow of the poem. It also allows ample scope for the irony to flower through the situation depicted, producing some sort of supernatural awe and mystery. Moreover, the irony is furthered by her wearing of the white robe, in itself a symbol of purity/chastity. Coleridge, in this way, creates a sense of psychological obscurity in the character of Geraldine to fit her superbly into his scheme of *Christabel.*
Ode to the West Wind	pestilence-stricken multitudes	Imagery of sound through sight. Sound producing a prolonged psychological atmosphere. Imagery of dry leaves falling representing consumptive diseases.	Through this expression a penetrating effect of the rhythm of decay is sought to be reflected. This sets the background of the poem distinctly and characterises the inherent spirit of the wild west wind.
	dirge of the dying year	Alliterative sound-effect Musical element – year's swan song	The west wind signals the swan song of the passing year taking away with it all that is obsolete, decaying and drab to set a new

Poem	Words/ Expressions	Analysis	In-depth Analysis of the Diversification of the Rhyme
			world order. The alliterative tone of the expression clearly suggests no heartburn for the year that has elapsed but a throbbing welcome to the new. This sets the very temperament of the poem which definitely signals a revolution of thought.
	trumpet of a prophesy	Sound of serenity as well as of regeneration of humanity: sound has a transferred musical effect of climax in thought-pattern under affective psychological domain	The rhythm in *Ode to the West Wind* reaches the zenith of upholding the new change brought forward by the radical spirit of reflective advancement. The forceful spirit of the west wind brings forth a new wave of fresh thought by beating the trumpet of the victory of the indefatigable spirit of man so forcefully revealed through: 'Be thou, Spirit fierce, / My spirit! Be thou me, impetuous one! / Drive my dead thoughts over the universe/ Like withered leaves to quicken a new birth!'
Ode to Autumn	mellow fruitfulness	Soft sound of a 'm' : tranquil image	An address to autumn as a season of affluence, Keats introduces a rhythmic and mellow sound to highlight

Poem	Words/ Expressions	Analysis	In-depth Analysis of the Diversification of the Rhyme
			maturity. It also denotes a moment of fullness of fruits indicating a vivid description of nature.
	wailful choir	Classic example of music in words: sound representing melancholy and sorrowful music	Here is a juxtaposition of the role of the rhythm where both happiness and sadness make a tonal effect of perfection. As the music of autumn, the 'wailful choir' indicates a plaintive mood which permeates the mourning of gnats over the reflective mind of the poet.
	gathering swallows	Classic example of music in words: sounds reaching the acme of thought as climax	The onomatopoeic sound of the twittering of the gathering birds, as the expression denotes, exposes the conclusive thread of RT. Keats prepares this sensitive canvas of the music of autumn only to conclude the ode with an appreciation to the lasting musical effect of the season in terms of plaintive reflective mood.
Tithonus	wither slowly	Soft musical sound introducing the span of time	The reflective note of this expression highlights the passage of time that indicates

Poem	Words/ Expressions	Analysis	In-depth Analysis of the Diversification of the Rhyme
			the passing away of time in the life of Tithonus. The inherent rhythm of waning age characteristically upholds this fact.
	bosom beating	Onomatopoeic sound producing a psychological effect	The sense of mystery that lies in the beating of the bosom indicates a shivering rhythm of life under the pressure of extinction of death. Tithonus' appalling position of immortality overpowers all hopes of a renewed vision of life – a fact so significantly vibrant in the psychological tonal effect he undergoes: 'Once more the old mysterious glimmer steals/ From thy pure brows, and from thy shoulders pure, / And bosom beating with a heart renew'd.'
	shake the darkness	Physical sound-effect – emphasis on a positive imagery of darkness to be let off	The shake of darkness, as the expression suggests, has a rhythmic pattern of commotion. The hair of the horses hanging loose out of the chariot, in which the goddess of dawn rides, makes a moving effect of 'fiery flake'. Thus, the speedy movement also
	beat the twilight	Sight and sound-effect juxtaposed: break the 'twilight' into pieces of fire	

Poem	Words/ Expressions	Analysis	In-depth Analysis of the Diversification of the Rhyme
			enhances the passage of time to be reflected upon as a point of interest as it is evident in 'Thy cheek begins to redden thro' the gloom, / Thy sweet eyes brighten slowly close to mine, / Ere yet they blind the stars, and the wild team/ Which love thee, yearning for thy yoke, arise, / And shake the darkness from their loosen'd manes, / And beat the twilight into flakes of fire.'
	dewy warm	A musical effect of freshness: fresh with the fresh dews of the morning	The moment of suspense in 'dewy warm' symbolises the inherent query of the hapless position of Tithonus. He is at the crossroads of evaluating the initial blessings of immorality and the after-effect of pining in sorrow as the inevitable outcome of the latter. The melancholy rhythm set against an antithesis of life and its erosion in futility is not only dramatic but also vividly ironical. Later on this is further elucidated in ' Yet hold me not for ever in thine East: / How can my nature longer mix with

Poem	Words/ Expressions	Analysis	In-depth Analysis of the Diversification of the Rhyme
			thine? / Coldly thy rosy shadows bathe me'.
My Last Duchess	that piece a wonder	A welcome sound of suspense	A sense of suspense is wilfully created by the Duke with 'that piece a wonder' which is followed by her glowing pictorial description by him. The tonal effect of the lines reveals the fact that the suspense so created holds the key to furtherance of RT. The 'pictured countenance' is set against the wills and aspirations that run counter to the nemesis of ideas where the rhythm is full of suspense.
	pictured countenance	Onomatopoeic word-frame presenting one with a pictorial imagery: a painted face	
	dropping of the daylight	Both alliterative and onomatopoeic sound of sunset	It is a sudden change that is brought about with the advancement of dramatic events. The flow of thought comes almost as surrealistically as the 'dropping of daylight' is suggested. A sense of suspense is once again suggested with the arrival of 'some officious fool' going round the terrace and looked upon as approvingly by the duchess.
	round the terrace	The sounds of the words producing the picture of suspense	
Fut il	move him	Sound producing a	A straight and direct direction,

Poem	Words/ Expressions	Analysis	In-depth Analysis of the Diversification of the Rhyme
	into the sun	psychological preparation – a dramatic beginning with straightforwardness and evocative appeal	as the expression reveals, has a strong, sensitive and bitter tonal effect exposing the brutality of war and its aftermath. Set against a supportive role of the sun as a symbol of life, death here is replaced by a disgust that it brings forth. The evocative appeal also sensitises a moving force of protest against war.
	whispering of fields	Onomatopoeic sound-effect – a dramatic picture moving and living Soft treble	The protest against the dehumanising ugliness of war, this expression, onomatopoeic and dramatic, divulges a strong protest. The sound of whispering is an expression of the agonies of loss and destruction ('fields unswon') that humanity suffers
	full-nerved	A psycho-physical sound-effect representing strength to its utmost and nerves strong	This expression extends the enlivening tonal effect of existence of life. The dead soldier still upholds this truth by the warmth of the body even after death. There is a forceful support that one comes across in the inherent tone of the expression.

Poem	Words/ Expressions	Analysis	In-depth Analysis of the Diversification of the Rhyme
	fatuous sun beams	A classic example of sound in sync with light: idiotic, silly radiation from the sound exquisitely producing a map of the mind	The inanity of the radiance of the sun as a vital force in creation of life on the earth, cold and asleep, is vividly portrayed with a strong tone of futility. It also aggravates the violence of the mind tuned in the form of a protest against loss and destruction of life that every war entails.
The Love Song of J. Alfred Prufrock	let us go then	Sound of animation in unison	The abrupt beginning of the poem through this expression makes a stir in the total thought-process round which *The Love Song of J. Alfred Prufrock* revolves. This refrain keeps coming back on the turn of events but leads to nowhere. The result is reminiscent of the absurd drama.
	a patient etherized	A quick response to the imageries of sight and sound: the extension of the evening sky like a patient under anaesthesia – time-frame in tune with sound	A powerful and direct exposition of the evening sky in relation to an etherised patient well reflected in the rhythm of life in reality. There is also an impression of accepting the reality in the backdrop of the veil of naturalness which has no meaning in response to life.

Poem	Words/ Expressions	Analysis	In-depth Analysis of the Diversification of the Rhyme
	muttering retreats	A synthesis of sight and sound through transferred epithet	The combined journey of Prufrock and the implied listener undertaken in an atmosphere of loneliness of the 'half-deserted streets' invites union with the poverty-stricken street-dwellers, where every foot-step is marked by a stream of thought on the crisis of modernity. Loneliness breaks the twist of the mind in the wavelength of diverse complexities which remain unsolved as a gift of the aggression of the sterile modernity.
	oyster-shells	A grave sound representing utility and vagueness	Vagueness and indecision plagues modernity as a great affliction. The 'muttering retreats', 'one-night cheap hotels' and 'oyster-shells' side by side with 'saw-dust restaurants' all point towards this obscurity and a lack of moral standard ('of insidious intent') confronting the modern man who is well-contented with the absurdity of poverty and wealth, cheapness and luxury coexisting in perfect

Poem	Words/ Expressions	Analysis	In-depth Analysis of the Diversification of the Rhyme
			harmony
	a toast and tea	A dramatic sound-effect with pictorial imageries: a celebration of meeting and placing a proposal	This expression in the form of an anticlimax creates an atmosphere of visions and revisions where there is a point of reflection in the form being a prisoner of indecision which the modern man cannot but accept. That is why all discussions at get-togethers end in smoke: ' Time for you and time for me, / And time yet for a hundred indecisions, / And for a hundred visions and revisions, / Before the taking of a toast and tea.'
	the butt-ends of my days and ways	Musical words: sound producing sight of loneliness and dejection	A vivid pen-picture of modern life where split personality is the proper identification of man confounded with the worst kind of showmanship. The expression also draws our attention towards the forced-learning of how to ape and follow absurdities as the mocking prize of the existence of life. This is a mournful epithet of the modern man who finds his life smoked off to the butt-ends: 'And I have known

Poem	Words/ Expressions	Analysis	In-depth Analysis of the Diversification of the Rhyme
			the eyes already, known them all— / The eyes that fix you in a formulated phrase, / And when I am formulated, sprawling on a pin, / When I am pinned and wriggling on the wall, / Then how should I begin/ To spit out all the butt-ends of my days and ways?'
	eternal Footman	Sonorous music of self-assessment: a sound of recall – possibly a a periodic allusion to the *Pilgrim's Progress*	This expression, charged with emotion, in the form of disappointment recalls a picturesque imagery of self-assessment. It quickly asserts quite epigrammatically the piteous position of the modern man, an object of laughter in utter derision.
	combing the white hair	Sound presenting a picturesque imagery: searching with a comb for the dressing of the white hair (foam of the sea)	The tonal effect of these lines signals the reflection that Prufrock prefers fantasy to reality and, as such, the imagery of the mermaids combing sea-foam becomes a part and parcel of his imagination. Like a dandy, he wants to exhibit all abstractions in trivialities. The feeling of inadequacy of the strength of personality seeks consolation in
	lingered in the chambers of the sea	Sound producing picturesque imagery animation	
	sea-girls wreathed	A dramatic presentation of sound with animated imagery: garlanding of	

Poem	Words/ Expressions	Analysis	In-depth Analysis of the Diversification of the Rhyme
		sea-girls	nihilism. He finds avenues of recovery nowhere and expresses his vagueness in romantic absurdities. There is an undertone of the blending of comedy and tragedy in Prufrock's self-revelation.

For Extensive Study

Selection of basic components RT for diversification in order to arrive at an extensive study of RT is made on the basis of the use of selected IPs, Rhetorical devices and Symbols with the following rationale where the selected component should:

i. Open an extended window of the study of language materials for DeRT.

ii. Introduce the different skills of presentation of language materials in a poem.

iii. Penetrate deep into the nuances of language materials in RT.

With the above ends-in-view an extensive study of the following three items are attempted to be presented as a model:

- Imagery Patterns: Physical Appearance
- Symbols: Symbols of Personal Identity
- Rhetorical Device: Onomatopoeia
- IPs: Physical Appearance

IPs related to Physical Appearance open a new angle of reflective vision by

means of pictorial description of characters. These IPs also develop RT in course of making psychoanalysis and interpretation. The teacher has tried to do justice to both these viewpoints with elaborate interpretations from a selective study of poems as presented through the following table (Table 15):

Table 15: Extensive Study of the Imagery of Physical Appearance

Poem	**Identification of the Imagery**	**Analysis**	**Extensive Analysis of Diversification of the Imagery of Physical Appearance**
Shall I Compare Thee	the eye of heaven	The imagery of the sun is depicted in a roundabout manner (periphratically)	This expression gives the scope to broaden RT figuratively. The periphrastic use underlined proves the point.
Christabel (Part I)	a toothless mastiff bitch	The imagery of the bitch with its physical appearance presented	The imagery of the mastiff bitch describing its physical appearance makes an extension of RT inviting mystery and supernaturalism. The criss-cross between the natural and the supernatural in the imagery of physical appearance also prompts to think more about the things to follow. The imagery 'a toothless mastiff bitch' also brings about very penetrating sexual connotations.
	grey-haired friar	The image of the friar with his grey hair	This alludes to a time taking back to the yore and allowing one to delve deep into the physical appearance of the old monk. It also extends to the imagery of ominous significance which would come to the open gradually.

Poem	Identification of the Imagery	Analysis	Extensive Analysis of Diversification of the Imagery of Physical Appearance
Ode to the West Wind	Huge, broad breasted old oak tree	The imagery of the tree is presented with its physical appearance like a human being	The imagery of the expression here extends the horizon of the crystallised physical appearance of the old oak tree. It also adds a sense of mystery that the beauty that hides behind it is uncanny, supernatural and exceedingly beautiful 'Like a lady of a far countrèe'. Note is also taken of the sensuousness with which the imageries are presented.
	fierce Maenad	This imagery refers to the frenzied mood of Maenad	An extensive study of Greek mythology centering round 'fierce Maenad' is introduced.
Tithonus	shake the darkness	Darkness shakes the physical power	The extensive study on the Greek goddess of dawn, Aurora, riding on her chariot of glory of golden manes bringing about the dawn by shaking off the darkness of night is carried out.
	wrinkled feet	Shrivelled feet are indicated	The sordid condition of Tithonus in his old age moving around the corner of the universe holding the heavy and weary weight of age that reflects through his physical appearance is extensively interpreted in the light of his desire for eternal youth.

- Symbol: Personal Identity

For the extensive study of symbols, that of personal identity is taken. This is considered in close association with the imagery of physical appearance to clarify a poem in a better and more comprehensive manner. Symbols of personal identity have been introduced with several examples taken from the selected poems. This has created a climate of illumined RT as the following table (Table 16) figures out:

Table 16: Extensive Study of the Symbol of Personal Identity

Poem	**Identification of the Symbol**	**Analysis**	**Extensive Analysis of the Diversification of Symbol of Personal Identity**
The Sunne Rising	busie old foole	This imagery provides one with understanding and appreciating an explosive and dramatic beginning of the poem	The sun has been mockingly addressed as 'busie old foole'. It has been further referred to as a ' Saucy pedantic wretch' and asked to mind its own business in no uncertain terms. Donne prepares the ground for fine metaphysical conceits to flower through the colloquial tone with which he addresses and chides the sun. The dramatic quality of such a conversation brings out definitive witticism on the part of the poet also as he asks: 'Must to thy motions lovers' seasons run?' and rounds off the poem with such loaded comment as: ' Thine age asks ease, and since thy duties be/ To warm the world, that's done in

Poem	Identification of the Symbol	Analysis	Extensive Analysis of the Diversification of Symbol of Personal Identity
			warming us. / Shine here to us, and thou art everywhere; /This bed thy centre is, these walls, thy sphere.'
	all countrey ants	Imagery of farm labourers busy like ants is portrayed metaphysically	The 'countrey ants' imagery refers to labourers who toil without any wit all day round. The sun could direct them but it cannot do so to the poet-lover as to the sun's 'motion lover's season' never meets. What Donne does so subtly is to set the lovers well and truly above the sun – this rightly conceptualises the Renaissance spirit of homocentricity. Moreover, he is also able to present the concept of secular love through this poem.
	honor's mimic	The imagery of characterization metaphorically represented as an example of mockery	'The Sunne Rising' establishes the virtue of lovers in a very high pedestal. Not only does Donne place lovers above petty labourers, but well and truly above princes also: ' She's all states, and all princes I, / Nothing else is. / Princes do but play us; compar'd to this, / All honour's mimic, all wealth alchemy'.

Poem	Identification of the Symbol	Analysis	Extensive Analysis of the Diversification of Symbol of Personal Identity
Ode to the West Wind	pestilence-stricken multitude	The imagery of leaves suffering like a consumptive patient which symbolically represents the condition of man	Outwardly, this imagery is concerned with the dry, dying leaves of the winter – 'Yellow, and black, and pale, and hectic red, / Pestilence-stricken multitudes' which suffer like a patient of consumption. This is where, the inner layer of interpretation comes in: the 'pestilence-stricken multitudes' are none but the wearied race of man. Shelley seeks to replace this world-order with a new, youthful, agile and stimulating generation. The sweep of elemental passion clubbed with self-revelation is a definite pointer to the architectonic style and grandeur of imagination. As a radical thinker Shelley begins this poem by touching a hint of autobiographical spree like the fast moving west wind heralding the glory of the new by driving away the old thoughts and ideas.

Poem	Identification of the Symbol	Analysis	Extensive Analysis of the Diversification of Symbol of Personal Identity
My Last Duchess	pictured countenance	Painting: a painted face	This pays glorious tribute to the beauty of the last duchess, who was a lady of affable nature as these lines suggest: '… all and each/ Would draw from her alike the approving speech, / Or blush, at least.' At the same time, the imagery contrasts very starkly with the character of her husband. As discussed above, he betrays a cruel mindset of a criminal side by side with being a misogynist.

Poem	Identification of the Symbol	Analysis	Extensive Analysis of the Diversification of Symbol of Personal Identity
Futility	the kind old sun	The image of the sun is symbolically presented as the father of the earth	The poet seeks to make a distinction between the 'kind old sun' which has sowed the seeds of civilisation with the cruel new one which kills mercilessly. The one stands for growth and development, the other for senseless destruction and annihilation. The sun is considered to be the father of civilisation on earth. But things have drastically changed and now it is a mute spectator to the slaughter of mankind as the earth has truly become a killing field. Confronted with this dual role of the sun, Owen is only left to fondly ask: 'O what made fatuous sunbeams toil/ To break earth's sleep at all?

Rhetoric: Onomatopoeia

Under rhetorical devices as an extensive study of of different components of RT for TEP , care has been taken to see how the sound-effects of the language could be undertaken. One such means is to study the selected poems through the exercise on onomatopoeia with apposite use of audio equipments. In this context, the following table (Table 17) tries to give illustrations to this endeavour:

Table 17: Extensive Study of Onomatopoeia

Poem	Rhetorical Expression	Analysis	Extensive Interpretation of the Diversification of Onomatopoeia
On His Blindness	but Patience, to prevent /That murmur soon replies	The sound of 'murmur' echoes the sense	The 'murmur' pinpoints Milton's cry of innocence – his inability to utilise his talent. There is slight tendency to rebel against Go through this murmuring protest – a product of the rational mindset of Milton. It also prepares him to justify his innocence in his apparent failure to serve God as he regains confidence in God's rule: 'They also serve who stand and wait'.
Tintern Abbey	These waters, rolling from their mountain-springs/ With a soft inland murmur	The sounds of 'rolling' and 'murmur' echo the sense	'Rolling' and 'murmur' represent a recall to nature to Wordsworth after an absence of five years in his visit to Tintern abbey. These prepare the mindset to readily accept nature as thriller of past events. This is further intensified with the steepness and loftiness of the cliffs making a fusion between sound and sight. So far as 'gleams' is concerned, his 'half-extinguished thoughts' out of long absence rom the place is re-enkindled. It also serves as a film for RT very appropriately for the analysis of the different layers of the poet's thought that each and every visit to Tintern abbey
	Once again/ Do I behold these steep and lofty cliffs	The sounds of 'steep' and 'lofty' echo the sense	
	And now, with gleams of half-extinguished thoughts	‘Gleams' is used onomatopoeically	

Poem	Rhetorical Expression	Analysis	Extensive Interpretation of the Diversification of Onomatopoeia
			entailed.
	The sounding cataract/ Haunted me like a passion	sounding cataract' and 'haunted' used onomatopoeically	The force of 'haunted' accentuated by rolling streams highlights the passionate intensity of Wordsworth. It is a force that has prompted him to revisit Wye. A revaluation of the past visits in terms of the present one has become an obvious factor to him not from the point of regularity but out of interest and curiosity well refined in his kinship with nature. In this respect, he particularises his emotional sensibilities like 'aching joys' and 'dizzy raptures' which are both pulsated with a deep sense of introspective vision. The result is a point of sublimity and serenity that nature presents him with the rich dividends of 'seeing into the life of things'. This also points at the poised and reconciled mindset of the poet who ('Not for this/ Faint I, nor mourn, nor murmur ')throbs with the positives that he could collect from his latest excursion to Wye.
	And all its aching joys are no more,/ And all its dizzy raptures	'aching joys' and 'dizzy raptures' used onomatopoeically	
	Not for this/ Faint I, nor mourn, nor murmur	The sounds 'mourn' and 'murmur' echo their sense	
	And rolls through all things	The sound of 'rolls' echoes the sense	In accepting nature as the guide and guardian of his heart and mind, Wordsworth admits the

Poem	Rhetorical Expression	Analysis	Extensive Interpretation of the Diversification of Onomatopoeia
	… and read/ My former pleasures in the shooting lights	The sound of 'shooting' echoes the sense	'spontaneous overflow of powerful feelings and emotions' transpired primarily with the buoyant spirit of nature well-supported by the kaleidoscopic inner vision as reflective thinker. He enjoys the 'shooting lights' of imagination in the context of the poignance of nature that he receives from his in-depth assessment.
Christabel (Part I)	Tu whit tu whoo	The sound of this phrase echoes the sense	The onomatopoeic sound here reflects the screeching of night birds suddenly stirred by human movement in the forest. A sense of mystery is sought to be suggested which would ultimately create a supernatural atmosphere.
	The sighs she heaved were soft and low	The sound of 'heaved' echoes the sense	Heaving of deep sighs reflects the physical as well as mental condition of Geraldine. Its softness signifies the tired state of the lady and lowness, her psychological one. She was also weary of as if awakening others in the dead of night that is why she heaved the sighs slowly and lowly.
	There is not wind enough to twirl	The sound of 'twirl' echoes the sense	Coleridge's choice of words to create an atmosphere of suspense framed in almost a surreal imagery finds a favourable outlet through this expression: There is not wind

Poem	Rhetorical Expression	Analysis	Extensive Interpretation of the Diversification of Onomatopoeia
			enough in the air/ To move away the ringlet curl/ From the lovely lady's cheek— / There is not wind enough to twirl/ The one red leaf, the last of its clan, / That dances as often as dance it can, / Hanging so light, and hanging so high, / On the topmost twig that looks up at the sky.' Onomatopoeia as a vehicle carrying suspense and supernaturalism is marvellously manifested here.
	And wildly glittered here and there	The sound of 'glittered' echoes the sense	The expression clearly exposes the supernatural atmosphere and prepares for the events to follow. It expands the canvas of awe and wonder in which Coleridge has started his poem and maintains the spirit all throughout.
	Some muttered words his comrades spoke	The sound of 'muttered' echoes the sense	These words come at the very end of Grenadine's nightmare in the company of the 'five warriors' who left this 'weary woman, scarce alive' in the moonlit forest to fend for herself. The 'muttered words' they spoke within themselves onomatopoeically point towards the veil of secrecy and mystery that surrounds the whole episode.
	Now in glimmer	The sounds of	This expression, once again,

Poem	Rhetorical Expression	Analysis	Extensive Interpretation of the Diversification of Onomatopoeia
	and now in gloom	'glimmer' and 'gloom' echo the sense	presents a fine fusion between sight and sound. It refers to Christabel and Geraldine stealthily walking through the corridors of the castle half-lit by the waning moon and half in darkness. This created a wonderful atmosphere of mystery and supernaturalism. They walked nimbly and silently scarce they be noticed. 'Glimmer' conveys the idea of the crescent moon filtering through to the castle making a super-sensuous portrayal of the ladies' movement through apposite implementation of onomatopoeia. Side by side with this, the sound-effect produced by 'gloom' perfectly holds the atmosphere in which the poem proceeds.
Ode to the West Wind	Lulled by the coil of the crystalline streams	The sound of 'lulled' signifies the sense	This fine onomatopoeic expression gives a vivid picture of the west wind sweeping above the sky and looking like a rushing impetuous river. It is also followed by the coiling embrace of crystalline streams and the dreams of summer – all effectively calling up a rhythmic sound-effect. The blue Mediterranean is her bed from where she wakes up only to

Poem	Rhetorical Expression	Analysis	Extensive Interpretation of the Diversification of Onomatopoeia
			be prepared for giving solace and strength to the poet who never succumbs to any untoward situation. The sound-effect also stands for the firm resolution of the poet where the west wind acts as his inspirer and supporter to embody her spirited vision.
	For summer have o'er brimm'd their clammy cells	The sound of 'brimm'd' echoes sense	This onomatopoeic expression brings us to the fore the rich sensuous beauty of autumn and acts like a preparation for the mind to think over the ripeness of autumn. It further emphasises on the profuse contribution of autumn Keats vividly portrays.
	And full-grown lambs ' loud bleat from hilly bourn	The sound of 'bleat' echoes the sense	All these three expressions create vivid audio-imagery through onomatopoeic suggestions. These also present one with distinct pen-pictures of nature with all its flora and fauna. The bleating of lambs in association with the whistles and the twitters of red-breasts and swallows respectively adorn the atmosphere with all serenity and blessings of nature.
	The red-breast whistles from a garden croft	Whistling echoes the sense	
	And gathering swallows twitter in the skies	The sound of 'twitter' echoes the sense	

Poem	Rhetorical Expression	Analysis	Extensive Interpretation of the Diversification of Onomatopoeia
Tithonus	Man comes and tills the field and lies beneath	The sound of 'tills' echoes the sense	The onomatopoeic sound of tilling is a profound beginning with the epigrammatic tone dealing with the birth and death of man. It also acts as a precursor to the concept of immortality.
	I wither slowly in thine arms	In 'wither' sound echoes the sense	The painful canvas filled in the portrait of the withering of man slowly and silently makes one more intimate with Tithonus than the concept of death as an ordinary event. The decay that accompanies age is expressed with the 'wither' analogy where the sound of silence plays a pivotal role.
	Far-folded mists, and gleaming halls of morn	The sound of 'gleaming' echoes the sense	The onomatopoeic stress on 'gleaming' is a positive and hopeful expression of the youth of life. It also presents the light of life in terms of the gleaming morning which seeks to erase off all mists and sorrows from which Tithonus suffers.

Poem	Rhetorical Expression	Analysis	Extensive Interpretation of the Diversification of Onomatopoeia
	Shines in those tremulous eyes	The words 'shines' and 'tremulous' echo the sense	Here is an expression of acute pessimism culled from Greek mythology where Hesperus, the evening star, is shining on the tearful eyes and wailing cries of Tithonus. The impending evening (night of life, i.e., old age) with its unbearable length trembles Tithonus to no end.
	Once more the old mysterious glimmer steals	In 'glimmer' the sound echoes the sense	The onomatopoeic sound of 'glimmer' acts as a visible reminder of 'thy [Aurora] pure brows, and from thy shoulders pure, And bosom beating with a heart renew'd.'
	Glow with glow that slowly crimsoned all	The sound of 'glow' echoes the sense	This onomatopoeic expression is a telling revelation of Tithonus. The conflict between youth and age from which he suffers gets a strong reflection when he agonises: 'Ay me! ay me! with what another heart/ In days far-off, and with what other eyes/ I used to watch— if I be he that watch'd—'.

Poem	Rhetorical Expression	Analysis	Extensive Interpretation of the Diversification of Onomatopoeia
	Whispering I knew not what of wild and sweet	The sound of 'whispering' echoes the sense	This is the climax, with the sound 'whispering', in the life of Tithonus who ghastly reveals himself: 'Thy presence and thy portals, while I lay, / Mouth, forehead, eyelids, growing dewy-warm/ With kisses balmier than half-opening buds/ Of April, and could hear the lips that kiss'd/ Whispering I knew not what of wild and sweet, / Like that strange song I heard Apollo sing, / While Ilion like a mist rose into towers.'
My Last Duchess	The dropping of daylight in the west	In 'dropping' the sound echoes the sense	An almost surrealistic image is suggested in the sudden setting of the sun through the onomatopoeic word ‘dropping’ which also suggests the duchess also dropping out of favour with the Duke. The situational irony is definitely most palpable here.
	Who'd stoop to blame/ This sort of trifling?	The sound of 'stoop' indicates the sense	The sound of stooping is reflective of the mood and temperament of the Duke carrying ‘a nine hundred years old name’. It also acts like a premonition for the ultimate fate of the duchess that hangs on the hands of the cruel patriarch that the Duke is.
The Love	The muttering retreats	The sound of 'muttering'	This onomatopoeic expression sets the tone of introducing the

Poem	Rhetorical Expression	Analysis	Extensive Interpretation of the Diversification of Onomatopoeia
Song of J. Alfred Prufrock		conveys the sense	supposed listener and Prufrock in a quite unusual setting. It is vivid and picturesque as one encounters shelters or cheap hotels with intoxicated people.
	Scuttling across the floors of silent seas	The sound of 'scuttling' echoes the sense	This prepares the reader to reflect upon Prufrock who is compared to a crab moving quickly on the floor of the silent sea. The shyness of Prufrock is well depicted through the timid movement of the crabs peeping in and going back to the shelter in sea shore.

Necessary Exercises for DeRT

DeRT depends heavily upon the necessary exercises related to TEP for its enrichment. Therefore, the teacher has taken into consideration its essential components delineated hereinafter. These exercises have made a favourable ground for development of literary appreciation in poetry.

(i) **Exercises for Immediate Attention for Appreciation**

Necessary exercises for DeRT that have been done in order to negotiate immediate attention for appreciation include introducing fundamental key points in a poem. The following selected exercises (Table 18) are included:

Table 18: Exercises for Immediate Attention for Appreciation

Poem	Assignment	Suggestions (if any)	Remarks
Shall I	Idea of	Friendship between the	Emphasis on attaining

Poem	Assignment	Suggestions (if any)	Remarks
Compare thee to A Summer's Day	friendship	same sex	immortality
	Rhetorical Expressions	Emphasise Personification and Euphemism	Only three expressions needed to be explained
	Imageries Used	Separate imageries on beauty	Only three imageries needed to be explained
On His Blindness Imageries Used	Conflict between God's Will and Human ability	Idea of Christian God – the All Merciful	Restoration of belief attained
	Rhetorical Expressions		Only three expressions needed to be explained
	Imageries Used	Identify the Biblical allusions	Only three imageries needed to be explained
The Sunne Rising	Treatment of Love	Use of conceits	Playfulness of attitude to be noted
	Rhetorical Expressions	Emphasise Personification and Hyperbole	Only three expressions each needed to be explained
	Imageries Used	Separate imageries of Personal Identity	Only three imageries needed to be explained
Tintern Abbey	Attitude of the Poet	Treatment of Nature	Pantheistic ideology to be discussed
	Rhetorical Expressions	Focus on Epigram, Transferred Epithet and Personification	Only two epigrams and three Transferred Epithet and Personification each
	Imageries Used	Emphasise on the imageries of beauty, character and evaluation	Only three imageries each from each of the categories

Poem	Assignment	Suggestions (if any)	Remarks
Christabel (Part I)	Creation of the Mystery	Treatment of the Supernatural and the Gothic	Emphasis on the dramatic presentation
	Rhetorical Expressions	Focus on Antithesis, Transferred Epithet and Synecdoche	Only three expressions each needed to be explained
	Imageries Used	Emphasise on the imageries of beauty, character and personal identity	Only three imageries each from each of the categories
Ode to the West Wind	Treatment of Nature	Cyclic order of Nature	Scientific understanding of Nature on the part of the poet
	Rhetorical Expressions	Focus on Simile, Apostrophe and Personification	Only three expressions each needed to be explained
	Imageries Used	Emphasise on the imageries of time and personal identity	Only three imageries each from each of the categories
Ode to Autumn	Treatment of Nature	Nature as a maturing process	
	Rhetorical Expressions	Treatment of Personification and Antithesis	Only three expressions needed to be explained
	Imageries Used	Emphasise on the imageries of activity, beauty and time	Only three imageries each from each of the categories
Tithonus	Eternal life with	Treatment of a Greek	Exploitation of the

Poem	Assignment	Suggestions (if any)	Remarks
	youth diminished	myth	form of Dramatic Monologue
	Rhetorical Expressions	Focus on Anastrophe, Synecdoche and Personification	Only three expressions each needed to be explained
	Imageries Used	Emphasise on the imageries locale and time	Only three imageries each from each of the categories
My Last Duchess	Portrayal of the Duchess	Misogynist Duke	Exploitation of the form of Dramatic Monologue
	Rhetorical Expressions	Focus on Transferred Epithet and Antithesis	Only three expressions each needed to be explained
	Imageries Used	Emphasise on the imageries beauty, character and personal identity	Only two imageries each from each of the categories
Futility	Image of Modern times	Futility of war	Use of interrogation
	Rhetorical Expressions	Use of Personification	Only three expressions needed to be explained
	Imageries Used	Emphasise on the imageries activity and personal identity	Only three imageries each from each of the categories
The Love Song of J Alfred Prufrock	Image of Modern times	Portray fragmentariness	Use of refrains
	Rhetorical Expressions	Focus on Repetition,allusions	Only three expressions needed to be explained

Poem	Assignment	Suggestions (if any)	Remarks
		Transferred Epithet and Metaphor	
	Imageries Used	Emphasise on the imageries activity, character and personal identity	Only three imageries each from each of the categories

(ii) Exercises for Long-term Attention for Appreciation

In the exercise for long-term in TEP for DeRT attention has been directed towards appreciating symbols and sound-imageries in the selected poems through the following table (Table 19):

Table 19: Exercises for Long-term Attention for Appreciation

Poem	Exercise on Symbols	Illustration	Exercise on Sound-Imageries	Illustration
Shall I Compare thee to A Summer's Day	Symbol of Beauty	'the darling buds of May'	Producing a mellow soft sound and presenting a loving imagery	'Shall I Compare thee to A Summer's Day'
		'gold complexion dimmed '		
		'the eye of heaven'		
	Symbol of Time	'eternal summer'	Antithetically representing in terms of beauty and waning heat of summer	'Shall I Compare thee to A Summer's Day'
On His Blindness	Biblical Symbol	'His mild yoke '	Onomatopoeia	'But Patience, to prevent /That **murmur** soon replies'
		'bidding speed '		
		'talent'		
		'present my true account'		
The Sunne Rising	Symbol of Personal Identity	'busie old foole'	Symbolic sense	'all wealth alchemie' (love is through honour and wealth –
		'all countrey		

Poem	Exercise on Symbols	Illustration	Exercise on Sound-Imageries	Illustration
		ants'		all else is a false pretence : base metal)
		'honor's mimic'		
Tintern Abbey	Symbol of Vision	'gleams of half-extinguished thoughts'	Onomatopoeia	'These waters, rolling from their mountain-springs/ With a soft inland murmur '
				'Once again/ Do I behold these steep and lofty cliffs '
				'And now, with gleams of half-extinguished thoughts'
				'The sounding cataract/ Haunted me like a passion'
				'And all its aching joys are no more,/ And all its dizzy raptures'
				'Not for this/ Faint I, nor mourn, nor murmur'
				'And rolls through all things'
				'and read/ My former pleasures in the shooting lights'
Christabel (Part I)	Symbol of History	'castle clock '	Alliteration	'The sighs she heaved were soft and low'
		'the lamp with two-fold silver – chain'		
	Symbol of Beauty	'silken robe of white'		'They steal their way from stair to stair'
		'blue-veiled feet unsandalled'		
		'beauteous in a wilderness'		

Poem	Exercise on Symbols	Illustration	Exercise on Sound-Imageries	Illustration
	Symbol of Character	'dim forest'	Onomatopoeia	'Tu-whit tu-whoo'
		'a low moaning'		'The sighs she heaved were soft and low'
		'beauteous in a wilderness'		'There is not wind enough to twirl'
	Symbol of Time	'castle clock'		
		'crowing cock'		'And wildly glittered here and there'
	Symbol of Physical Appearance	'a toothless mastiff bitch'		'Some muttered words his comrades spoke'
		'Huge, braod-breasted old oak tree'		'Now in glimmer and now in gloom'
		'grey-haired friar'		
Ode to the West Wind	Symbol of Time	'dirge of the dying year'	Alliteration	'**W**ild **W**est **W**ind'
		'a heavy weight of hours'		'Lulled by the coil of the crystalline streams'
		'withered leaves'	Onomatopoeia	'Lulled by the coil of the crystalline streams'
		'trumpet of a prophecy'		
Ode to Autumn	Symbol of Beauty	'mellow fruitfulness'	Alliteration	'Lulled by the coil of the crystalline streams'
		'maturing sun'		
		'ripeness to the core'		
	Symbol of Time	'half-reap'd furrow'		
		'mellow fruitfulness'	Onomatopoeia	'For summer have o'er brimm'd their clammy cells'
		'maturing sun'		'And full-grown lambs ' loud bleat from hilly bourn'

Poem	Exercise on Symbols	Illustration	Exercise on Sound-Imageries	Illustration
		'ripeness to the core'		'The red-breast whistles from a garden croft'
		'sweet kernel'		'And gathering swallows twitter in the skies '
		'cyder press'		
Tithonus	Symbol of Locale	'empty courts'	Alliteration	'Glow with glow that slowly crimsoned all'
		'grassy barrows'		
	Symbol of Time	'Woods decay'	Onomatopoeia	'Man comes and tills the field and lies beneath'
		'wither slowly'		'I wither slowly in thine arms'
		'ever-silent spaces'		'Far-folded mists, and gleaming halls of morn'
		'beat the twilight'		'Shines in those tremulous eyes'
		'wrinkled feet '		'Once more the old mysterious glimmer steals'
		'empty courts'		'Glow with glow that slowly crimsoned all'
				'Whispering I knew not what of wild and sweet
My Last Duchess	Symbol of Beauty	'that piece a wonder'	Alliteration	'She rode with round the terrace – all and each'
		'pictured countenance'		
	Symbol of Time	'all smiles stopped'	Onomatopoeia	'The dropping of daylight in the west'
		'dropping of the daylight '		'Who'd stoop to blame/ This sort of trifling?'
Futility	Symbol of Character	'the kind old sun'	Onomatopoeia	'whispering of field'
		'full-nerved'	Psycho-physical	'full-nerved'

Poem	Exercise on Symbols	Illustration	Exercise on Sound-Imageries	Illustration
			Sound-effect	'still warm'
				'too hard to stir'
The Love Song of J Alfred Prufrock	Symbol of Emptiness	'oyster shell'	Alliteration	'My morning coat, my collar mounting firmly to the chin/ My neck tie rich and modest, but asserted by a simple pin'
				'For I have known them all already, known them all'
		'the butt-ends of my days and ways'		'Scuttling across the floors of silent seas'
			Onomatopoeia	'The muttering retreats'
				'Scuttling across the floors of silent seas'
		'combing the white hair'	Sound Representing Picturesque Imagery	'combing the white hair'
				'lingered in the chambers of the sea'
				'sea-girls wreathed'

Principal Thrust Areas of IPs

In necessary exercise for TEP for DeRT five thrust areas in IPs are identified and analysed:

a. Religious Imagery

b. Imagery of Action

c. Imagery of Time and Space

d. Aesthetic Imagery

e. Imagery of Persona

A detailed discussion on the above five areas of IPs follows:

a. Religious Imagery: This includes mainly Biblical imageries and imagery in

the shape of allusions an illustration of which is made in the following table (Table 20):

Table 20: Principal Thrust Area of Imagery: Religious Imagery

Poem	**Identification of Imagery**	**Analysis**
On His Blindness	bidding speed	Imagery of self-preparation for discharging assignments given by God
	His mild yoke	The imagery of duties and responsibilities towards one's master (God) needs to be always bourne in the mind of a true Christian
	post o'er land and ocean	Imagery of a sentiment as an assignment given by the master
	talent	The imagery of the essence of life is spelt out through the devout Christian allusion
	true account	The imagery of the self is explained through the Christian notion of paying a self-appraisal of one's account on earth
Ode to the West Wind	… thine airy surge/Like the bright hair uplifted from the head/ Of some fierce Maenad	Maenad refers to Greek mythology: followers of the god of wine
Tithonus	Like that strange song I heard Apollo sing	Greek mythological figure(Apollo) alluded to
	While Ilion like a mist rose into towers	Greek mythological figure(Ilion) alluded to
	Shines in those tremulous eyes	An expression of pessimism culled from Greek mythology where Hesperus, the evening star, is shining on the tearful eyes and wailing cries of Tithonus blessed with

Poem	Identification of Imagery	Analysis
		immortality thus with a never-ending old age.
The Love Song of J Alfred Prufrock	Eternal Footman	The imagery refers to the ministering angel of the Lord (God)
	To lead you to an overwhelming question	Overwhelming question refers to the adventurous knight who was in the quest for the holy grail
	I am Lazarus, come from the dead	Lazarus is a Biblical figure (John XI, 1-44, Luke XVI, 19-31)

b. Imagery of Action: These are the imageries where one could come across some sort of action and include dramatic imagery and imagery of activity, celebration, illusion and substance. The following table (Table 21) illustrates the same:

Table 21: Principal Thrust Area of Imagery: Imagery of Action

Poem	Identification of Imagery	Analysis
The Sunne Rising	all wealth alchemie	The imagery for counterfeit, false or deceptive condition
Tintern Abbey	power of harmony	It refers to the celebration of harmony
	burthen of the mystery	The mystical imagery of perplexing problems of life is indicated
Christabel (Part I)	beauteous in a wilderness	'Wilderness' suggests dramatic quality of the image
	castle clock	The suspense of drama is produced effectively through the 'castle clock'
	dim forest	The suspense and mystery of a forest dimly

Poem	Identification of Imagery	Analysis
		lit
	grey-haired friar	The friar with his hair introduced mystically by the word 'grey'
	the lamp with two-fold silver – chain	The image of the lamp mystically presented
Ode to Autumn	cyder press	Crushing of the corn by an instrument of identical name
	gathering swallows	The action of gathering by swallows
	wailful choir	The choir reveals itself in a wail
Ode to the West Wind	bright hair uplifted	The west wind uplifting the hair
	dead thoughts	It refers to the thoughts latent in the mind
	trumpet of a prophecy	The imagery reveals the celebration of a regenerated humanity
	a vast sepulchre	The imagery of the tomb is referred to here
	withered leaves	The imagery of suggestiveness by the word 'withered'
Tithonus	empty courts	The gorgeous court of the goddess Dawn is suggested
		Futile death is hinted
		The emptiness of the 'grassy barrows' (after the death of Tithonus) is suggestive of the burial ground
	dewy warm	Fresh dew is indicated
My Last Duchess	earnest glance	The mood of the lady – an ardent look – is brought out

Poem	Identification of Imagery	Analysis
Futility	Move him into the sun	The imagery of activity is expressed in a rhetorical manner. The 'sun' here stands for sunlight (metonymy: cause for the effect)
	Whispering fields	The imagery of speaking softly – uttering in a low voice
The Love Song of J Alfred Prufrock	combing the white hair	The imagery of psycho-physical activity – searching womb with a comb
	Let us go then	The imagery of awareness for preparation represented dramatically
	linger'd in the chambers of the sea	The imagery of residing in the rooms of the sea
	muttering retreats	The scene of people muttering under intoxication while beating a hasty retreat
	patient etherised	Imagery of fall of the evening in the sky like a patient under anaesthesia
	sea-girls wreathed	The imagery of garlanding the sea-girls
	a toast and tea	A picturesque imagery of congregation of people over a tea table in a celebratory mood
	oyster shell	The imagery of vagueness through the emptiness of an oyster shell is reflected
	the butt-ends of my days and ways	The uselessness of life and the impending violence affecting it is symbolically represented

c. Imagery of Time and Space: Historical imagery, imagery of time and locale are illustrated through Imagery of Time and Space as the following table (Table 22) shows:

Table 22: Principal Thrust Area of Imagery: Imagery of Time and Space

Poem	**Identification of Imagery**	**Analysis**
The Sunne Rising	harvest offices	Imagery which provides an exact physical/ geographical identity ('offices')
	this bed thy centre is, these walls thy spheare	The imagery of the lover's bed as the centre of the universe – the orbit of the sun's movement stands for the lover's room
Tintern Abbey	dark sycamore	This refers to the month of July
		This imagery refers to the location of the wooded hills
	inland murmur	The visual effect of Titern Abbey is wonderfully created
	the steep and lofty cliffs	Beautiful pen-picture of the wooded hills overhanging the river Wye made
Christabel (Part I)	grey-haired friar	The image of the friar with his grey hair refers to the Middle Age
	the lamp with two-fold silver – chain	The lamp with its two-fold silver chain is suggestive of the middle age
	castle clock	The imagery of the clock denotes time The castle denotes a medieval image
	crowing cock	It denotes time
	Topmost twig	The image of the tree is evaluated with its position
Ode to the West Wind	fierce Maenad	The imagery that points out the allusive nature of frenzied women worshipers of Bacchus, the God of wine
	a heavy weight of hours	The imagery of time (hours) running into

Poem	Identification of Imagery	Analysis
		years
	dirge of the dying year	The imagery refers to the end/terminating ('dying') period of the year
	trumpet of a prophecy	The beating of the prophetic ideas through the imagery of a trumpet
	withered leaves	withered leave' suggests end of the year, i.e., winter
Ode to Autumn	cyder press	Use of the cyder press after reaping of the corn
	maturing sun	The sun causing maturity of fruit at the proper time (Autumn)
	mellow fruitfulness	It indicates maturity
	ripeness to the core	Ripeness' symbolically represents ageing/maturity
	sweet kernel	Sweetness of the inner essence indicated. It also contributes to the process of maturity
	half-reap'd furrow	Cornfield ('furrow') is indicated
Tithonus	beat the twilight	Twilight is metaphorically presented
	ever-silent spaces	The imagery of a vague period of time is suggested
		The imagery of the East with its tranquillity is indicated
	wither slowly	The imagery of wasting away with the passage of time
	Woods decay	The imagery of wasting away with the passage of time

Poem	Identification of Imagery	Analysis
	wrinkled feet	Corresponds to the age of Tithonus
	gleaming halls	The situation of the hall is indicated
	grassy barrows	It indicates burial ground
My Last Duchess	Round the terrace	Mediaeval time resonated indicating suspense
	dropping of the daylight	The onomatopoeic imagery of evening with the setting of the sun
	bough of cherries	The picturesque imagery of a cherry orchard
Futility	the clays of a cold star	Clay is represented as dead mass of matter. Earth is presented as a cold star since it is a geographical entity
	this morning and this snow	The imagery of snowy morning depicted rhetorically (hendiadys)
The Love Song of J Alfred Prufrock	though I have seen my head brought it upon a platter	The imagery of violence through beheading as practised in the Middle Age indicative of Prufrock's terrified consciousness
	a tedious argument	Expressed so as to emphasise the seemingly endlessness of the argument

d. Aesthetic Imagery: Imagery of beauty and sound cater to Aesthetic Imagery as the following table (Table 23) reveals:

Table 23: Principal Thrust Area of Imagery: Aesthetic Imagery

Poem	Identification of Imagery of Beauty	Analysis	Identification of Imagery of Sound	Analysis
Shall I	eternal	The concept of	NA	

Poem	**Identification of Imagery of Beauty**	**Analysis**	**Identification of Imagery of Sound**	**Analysis**
Compare thee to a Summer's Day	summer	permanence in beauty is revealed in a picturesque manner		
	gold complexion	The imagery of brightness in radiance enhances the picture of beauty. The light of the sun reveals the aura of efflorescence		
	the darling buds	The point of similarity through comparison is a dramatic quest that enlarges the span of thought process		
Tintern Abbey	dark sycamore	This denotes the changing beauty from the green foliage to the dark one in the month of July	A sober pleasure	‘Sober' echoes the sense (serenity)
			dizzy raptures	The sound of the expression repeats the sense
	gleams of half-extinguished	The beauty of thought is	aching joys	Joy is represented as aching revealing the

Poem	Identification of Imagery of Beauty	Analysis	Identification of Imagery of Sound	Analysis
	thoughts	explained in the image of gleams		sense onomatopoeically
	joy of elevated thoughts	This indicates the joy of heightened thoughts	dreary intercourse	The onomatopoeic expression that tunes with living drudgeries
	quiet of the sky	The stillness of the sky over Tintern Abbey analysed	gleams of half-extinguished thoughts	Gleams' bring forth an onomatopoeic effect
	sensations sweet	The psychological feeling of beauty through sensations	inland murmur	The sound-effect produced by the onomatopoeic word 'murmur'
	sounding cataract	The imagery of the roaring waterfall is denoted	sounding cataract	The roaring sound of the is onomatopoeically expressed
	the steep and lofty cliffs	The beauty of hills and cliffs marvellously portrayed in between Monmouth and Chepstow	the steep and lofty cliffs	The words of 'steep' and 'lofty' echo the sense
Christabel (Part I)	beauteous in a wilderness	The image of 'beauty' through	a low moaning	The sound of sorrowfulness

Poem	Identification of Imagery of Beauty	Analysis	Identification of Imagery of Sound	Analysis
		'wilderness'		
	blue-veiled feet unsandalled	The colour blue exposed as an object of beauty and connotes a fatalistic beauty	castle clock	Alliterative sounds of the words produce an imagery of suspense
	dim forest	Beauty with dimness indicates its quality	crowing cock	Alliterative sounds of the words present a definite image
	glitter bright	Brightness indicates beauty		
	large tears	The image of 'beauty' is attributed by the word 'large'	glitter bright	Onomatopoeic sound denoted by 'glitter'
	silken robe of white	The image of the 'robe' in white silk explains a picturesque image	And wildly glittered here and there	The sound of 'glittered' equals the sense
	the lamp with two-fold silver – chain	Image of the beauty of the lamp with its silver chain suggested	tu-whit, tu-whoo	The sound imagery introduces an element of drama
Ode to the West Wind	bright hair uplifted	The bright, glowing colour of the hair raised	dirge of the dying year	dirge', a song, produces a musical sound-effect at the

Poem	Identification of Imagery of Beauty	Analysis	Identification of Imagery of Sound	Analysis
				time of funeral
	NA		living hues and odours	The imagery of the wind with its driving speed
			pestilence-stricken multitude	The imagery of falling of leaves producing prolonged sound
			trumpet of a prophecy	Audio-image effect of the sound of the trumpet-like voice
Ode to Autumn	maturing sun	The imagery of the beauty of fruitfulness with sun's assistance	maturing sun	The soft 'm' sound indicates fullness
	mellow fruitfulness	The imagery of tranquil beauty is portrayed	mellow fruitfulness	The soft 'm' sound indicates fullness
	ripeness to the core	The pregnant beauty (of 'ripeness') indicated	gathering swallows	The noise produced by the activity of gathering
			wailful choir	The melancholy music of the choir indicated
Tithonus	gleaming halls	Beauty of brightness is revealed	gleaming halls	Onomatopoeic diction of 'gleaming'

Poem	Identification of Imagery of Beauty	Analysis	Identification of Imagery of Sound	Analysis
	NA		beat the twilight	The sound of beating represented onomatopoeically
			bosom beating	Sound of 'beating' echoing the sense
			shake the darkness	The jolting movement of darkness pictured
			wither slowly	The imagery of wasting away is presented onomatopoeically
			Woods decay	The imagery of wasting away is presented onomatopoeically
My Last Duchess	pictured countenance	Painting: a painted face	dropping of the daylight	The onomatopoeic imagery of evening with the setting of the sun
	that piece a wonder	A pictorial imagery with a dramatic appeal		
Futility	NA		Whispering fields	The whispering of the sun produces a sound effect echoing the sense onomatopoeically
The Love Song of J	NA		muttering retreats	The scene of people muttering under

Poem	Identification of Imagery of Beauty	Analysis	Identification of Imagery of Sound	Analysis
Alfred Prufrock				intoxication while beating a hasty retreat
			Scuttling across the floors of silent seas	The sound of 'scuttling' echoes the sense

e. Imagery of Persona: Imagery of Persona is made up of those of physical Appearance, personal identity, character and evaluation. The following table (Table 24) clarifies this:

Table 24: Principal Thrust Area of Imagery: Imagery of Persona

Poem	Identification of Imagery	Analysis
Shall I Compare Thee to a Summer's Day	the eye of heaven	The imagery of the sun is depicted in a roundabout manner (periphratically)
	nor shall death brag	Death personified as a braggart
The Sunne Rising	all countrey ants	Imagery of farm labourers busy like ants is portrayed metaphysically
	busie old foole	This imagery provides one with understanding and appreciating an explosive and dramatic beginning of the poem
	honor's mimic	The imagery of characterization metaphorically represented as an example of mockery
On His Blindness	true account	The imagery makes one prepared for self-evaluation
Tintern Abbey	a sense sublime	The psychological character of the sublimity of the sense is indicated
	A sobre pleasure	‘Pleasure' is psychologically characterised as 'sobre' from the emotional point of view
	aching joys	Joy is characterised in terms of the image of sorrow in joy

Poem	Identification of Imagery	Analysis
	burthen of the mystery	The psychological character of mystery is explained through its burden (problems of life)
	dizzy raptures	Rapture is characterised in terms of dizziness
	dreary intercourse	This refers to the psychological character of the human being
	genial spirits	The psychological sense of cheerfulness and liveliness of mind is referred
	gleams of half-extinguished thoughts	[Human] thought is characterised and evaluated as 'half-extinguished'
	joy of elevated thoughts	This refers to the characterisation of thought as 'elevated'
	sad perplexity	Human perplexity is characterised and evaluated in the emotional imagery of sadness
	serene and blessed mood	The character of the mood described as serene and blessed
		Mood' is evaluated in psychological terms of serenity and blessedness as emotional entities
	still, sad music of humanity	Humanity is characterised and evaluated psychologically in terms of music which is both still and sad
	unremembered pleasures	Pleasures have been characteristically represented as unremembered
		Pleasures evaluated psychologically through absence of remembrance (absence of re-collective try-outs through sounds)
	dark sycamore	The sycamore is evaluated in terms of darkness that descends upon it
	power of harmony	It indicates the inherent force of harmony (the power of internal synchronisation)
	quiet of the sky	The sky evaluated in terms of quietude
	sensations sweet	This refers to the sweetness of sensations
	sounding cataract	The waterfall is evaluated through its sound
Christabel (Part I)	a toothless mastiff bitch	The imagery of the bitch with its physical appearance presented

Poem	Identification of Imagery	Analysis
	grey-haired friar	The image of the friar with his grey hair
	Huge, broad-breasted old oak tree	The imagery of the tree is presented with its physical appearance like a human being
Ode to the West Wind	fierce Maenad	This imagery refers to the frenzied mood of Maenad
	dirge of the dying year	The imagery of year that is about to die
	pestilence-stricken multitude	The imagery of leaves suffering like a consumptive patient
Tithonus	shake the darkness	Darkness shakes the physical power
	wrinkled feet	Shrivelled feet are indicated
	dewy warm	Fresh with the freshness of morning dew
My Last Duchess	all smiles stopped	Imagery of a devastatingly ironic and terrible euphemism – the murder of the last duchess
	pictured countenance	Painting : a painted face, beauty personified
	earnest glance	The mood of the lady – an ardent look – is brought out
	that piece a wonder	A pictorial imagery with a dramatic appeal
	Known munificence	The imagery expresses bounty
Futility	fatuous sunbeams	The imagery of radiation from the sun is idiotic
	full-nerved	The imagery of life is still existent – nerves are strong
	still warm	The young soldier is just dead having the warmth of his body still remaining
	the kind old sun	The image of the sun is symbolically presented as the father of the earth
	too hard to stir	The soldier's dead body is so hard that it cannot be moved even by the sun
The Love Song of J Alfred Prufrock	collar mounting to the chin	The imagery is expressing absence of fitness
	linger'd in the chambers of the sea	The imagery of residing in the rooms of the sea
	a tedious argument	The imagery has been expressed in the form of a transferred epithet
	cautious and meticulous	The imagery of awareness and precision is expressed characteristically

Poem	Identification of Imagery	Analysis
	settling a pillow or throwing off a shawl	This imagery signifies casual, indifferent attitude

Analysis and Interpretation of Different Points of Comparisons of IPs

Having identified the necessary IPs which cater to RT (and, thus by default, omitting the narrative IPs), the teacher's role is to observe the learner in appropriately dealing with the points of reflection which call forth his/her power of exercising insight. It varies from learner to learner which is, of course, natural, but the points of variance ought to be sorted out by the teacher who may act as a co-partner with the learner by contributing his/her own comments on reflection. This should be taken up very carefully because RT is very subjective, and in poetry, in particular, it acts very significantly. The freedom to exercise RT in a poem finally rests on the learner alone where the joy of learning essentially rests on appreciation to RT. Thus the teacher concerned with enrichment of RT allows ample freedom to the learner in identifying, describing and reflecting out of his/her own delineation with diverse IPs in a poem. This is done in the present study by exploiting the imageries of locale (Table 25) and evaluation (Table 26):

Imagery of Locale

Table 25: Analysis and Interpretation of Different Points of Comparisons of IPs: Imagery of Locale

Imagery	Poem	Analysis	Pointers by the Teacher
this bed thy centre is, these walls thy sphere	The Sunne Rising	The imagery of the lover's bed as the centre of the universe – the orbit of the sun's	i. The relation of the microcosmic universe with the macro-cosmic one

Imagery	Poem	Analysis	Pointers by the Teacher
		movement stands for the lover's room	ii. The notion of geographic understanding iii. The audacity of the poet-lover
dark sycamore	Tintern Abbey	This imagery refers to the location of the wooded hills	i. The element of mystery ii. Allusion to Biblical concept[i]
inland murmur	Tintern Abbey	The visual effect of Titern Abbey is wonderfully created	i. The exercise of emotional sensibility ii. The exercise of serenity of nature iii. Introspective approach of the poet through Nature iv. Use of auditory effect to enhance visual beauty
the steep and lofty cliffs	Tintern Abbey	Beautiful pen-picture of the wooded hills overhanging the river Wye is made	i. The exercise of emotional sensibility ii. The exercise of serenity of nature iii. Introspective approach of the poet through Nature iv. Use of auditory effect to enhance visual beauty
topmost twig	Christabel (Part I)	The image of the tree is evaluated with its position	i. The notion of supernaturalism pictured through an

Imagery	Poem	Analysis	Pointers by the Teacher
			almost surrealistic vision ii. Use of auditory effect to enhance visual beauty iii. Element of mystery and suspense iv. Use of onomatopoeic audio effect
half-reap'd furrow	Ode to Autumn	Cornfield ('furrow') is indicated	i. Imagery of Activity interspersed ii. Classical concept of furrow[ii]
ever-silent spaces	Tithonus	The imagery of the East with its tranquillity is indicated	i. Imagery of Time interspersed ii. A mystic vision of death
gleaming halls	Tithonus	The situation of the hall	i. Use of onomatopoeic audio effect ii. Nature visualised
grassy barrows	Tithonus	It indicates burial ground	i. Vision of death ii. Spirit and order of nature visualised

Imagery of Evaluation

Table 26: Analysis and Interpretation of Different Points of Comparisons of IPs: Imagery of Evaluation

Imagery	Poem	Analysis	Pointers by the Teacher
true account	On His	The imagery makes	i. Biblical notion

Imagery	Poem	Analysis	Pointers by the Teacher
	Blindness	one prepared for self-evaluation	ii. Talent : a poetic gift iii. Psycho-analysis
dark sycamore	Tintern Abbey	The sycamore is evaluated in terms of darkness that descends upon it	The element of mystery Allusion to Biblical concept (refer to note above)
dizzy raptures	Tintern Abbey	It evaluates the ecstatic feelings of bringing forth giddiness	i. Use of auditory effect to enhance action ii. interspersed with imagery of activity iii. Psycho-physical interaction : 'raptures' resulting in giddiness
gleams of half-extinguished thoughts	Tintern Abbey	Thought is evaluated in terms of light ('half-extinguished)	i. Use of auditory effect to enhance visual beauty ii. Probing evaluation of mental activity ('thoughts') iii. Element of mystery ('*half*-extinguished')
a low moaning	Chistabel (Part I)	'Moaning' is evaluated by the attribute 'low'	i. Personified vision ii. Use of audio-image iii. Notions of suspense, mystery and supernaturalism
guardian spirit	Chistabel (Part I)	The abiding spirit assessed as 'guardian'.	i. Notions of intoxication and sexuality ii. Elements of Supernaturalism
Huge, broad-	Chistabel	The image of the oak	i. Notions of mystery and

Imagery	Poem	Analysis	Pointers by the Teacher
breasted old oak tree	(Part I)	tree is evaluated in terms of its hugeness, physique and age	supernaturalism ii. Imagery of time interspersed ('old oak tree') iii. Use of audio-image
Topmost twig	Chistabel (Part I)	The image of twig is evaluated in terms of height	i. The notion of supernaturalism pictured through an almost surrealistic vision ii. Use of auditory effect to enhance visual beauty iii. Element of mystery and suspense iv. Use of onomatopoeic audio effect
living hues and odours	Ode to the West Wind	The imagery of the 'sweet buds' producing lively colours and sweet fragrance	i. Imagery of beauty is interspersed ii. The element of smelling ('odours') used to enhance beauty iii. Visual elements ('living hues') are juxtaposed to olfactory ('odours')ones
bright hair uplifted	Ode to the West Wind	The imagery of 'bright hair' lifted by the speedy wind	i. Attribution of kinetic energy (the wind uplifting the hair) ii. Imagery of beauty is interspersed iii. Allusion of Greek mythology through comparison with the

Imagery	Poem	Analysis	Pointers by the Teacher
			'fierce Maenad'[iii]
a heavy weight of hours	Ode to the West Wind	It indicates the weight of error and injustice that years have brought	i. Imagery of time is interspersed ('hour') ii. Spirit and order of nature visualised iii. Concept of mortality is introduced iv. Indicative of a schizophrenic state of mind ('heavy weight')
dead thoughts	Ode to the West Wind	The concept of thought being dead evaluates mental state	i. An introspective vision ii. A note of optimism ('new birth') in the backdrop of the void out of 'dead thoughts' iii. Scientific and natural order elucidated (cf. 'like withered leaves to quicken a new birth!')
half-reap'd furrow	Ode to Autumn	The condition of corn is assessed	i. Imagery of Activity interspersed ii. Classical concept of furrow (refer to note above)
exceed the mark	My Last Duchess	Imagery of evaluation – the last duchess' going 'beyond the mark'	i. Misogynist view and dictatorial attitude of the Duke

The teacher in this way enables the learner to create a sufficient and satisfactory background of handling IPs where rational imageries are introduced in a very

sophisticated manner. In this assignment, especially in the poems almost totally reflective from the points of view of IPs, the symbols are enough to be introduced. What is wanted from the learner from the point of view of appreciation is to create and recreate his/her own IP**s** out of the spirit of enthusiasm ignited by those IPs in a poem and present a fresh IP either orally or in writing. It is a difficult task to identify the apex point of success of a learner in dealing with IPs. The teacher does not know exactly when a particular IP in a poem characteristically stirs the mood of a learner. What is desirable is that repeated exercise of a particular IP of significance may result in the efflorescence of the best type of reflective exercise which both the teacher and the learner sincerely hope for.

Synthesis and Fusion of Different IPs

In TEP for DeRT, the teacher pays optimal attention to synthesis and fusion of different IPs, viz. Regular, Irregular and Deep-rooted IPs.

(i) Synthesis of Regular (Frequent and Easily Identifiable) IPs

The regular imageries consolidate the subject-matter of a poem, and, as such, these can be easily identified. If, however, a learner fails to do so, remedial classes should be introduced for the same purpose. The following table (Table 27) makes an in-depth study of selected Regular IPs:

Table 27: Synthesis of Regular IPs

Poem	**Identification of the Imagery**	**Classification**	**Description**
Ode to Autumn	cyder press	Imagery of Activity	Crushing of the corn by an instrument (cyder press)
	wailful choir		The choir reveals itself in a wail

Poem	Identification of the Imagery	Classification	Description
Ode to the West Wind	bright hair uplifted		The west wind uplifting the hair
The Love Song of J. Alfred Prufrock	linger'd in the chambers of the sea		The imagery of residing in the rooms of the sea
	patient etherised		Imagery of fall of the evening in the sky like a patient under anaesthesia
	sea-girls wreathed		The imagery of garlanding the sea-girls
The Sunne Rising	harvest offices		Duty of harvesting through the carriage of king's errand
Tithonus	beat the twilight		Breaking the activity of the twilight into pieces of fire
	bosom beating		The psycho-physical activity of the beating of the bosom
Christabel (Part I)	glitter bright	Imagery of Beauty	Brightness indicates beauty
	silken robe of white		The image of the 'robe' in white silk explains a picturesque image
My Last Duchess	pictured countenance		Painting : a painted face
Ode to the West Wind	bright hair uplifted		The bright, glowing colour of the hair raised
Shall I Compare Thee to a Summer's Day	gold complexion		The imagery of brightness in radiance enhances the picture of beauty. The light of the sun reveals the aura of efflorescence

Poem	Identification of the Imagery	Classification	Description
	the darling buds of May		The point of similarity through comparison is a dramatic quest that enlarges the span of thought process
Tintern Abbey	dark sycamore		This denotes the changing beauty from the green foliage to the dark one in the month of July
	quiet of the sky		The stillness of the sky over Tintern Abbey analysed
	the steep and lofty cliffs		The beauty of hills and cliffs marvellously portrayed in between Monmouth and Chepstow
Christabel (Part I)	a low moaning	Imagery of Character	The image of the sound with 'low moaning' is characteristically represented
	A maid forlorn		‘Forlorn' reveals the psychological image of a maid
Futility	full-nerved		It refers to the strong-nerved character of the soldier who died in the battlefield
	the kind old sun		The image of the sun is represented as benevolent
The Love Song of J. Alfred Prufrock	cautious and meticulous		The imagery of awareness and precision is expressed characteristically
Tintern Abbey	genial spirits		The psychological sense of cheerfulness and liveliness of mind is referred

Poem	Identification of the Imagery	Classification	Description
	joy of elevated thoughts		This refers to the characterisation of thought as 'elevated'
	sad perplexity		Human perplexity is characterised in the emotional imagery of sadness
	serene and blessed mood		The character of the mood described as serene and blessed
	still, sad music of humanity		Humanity is characterised in terms of music which is both still and sad
	unremembered pleasures		Pleasures have been characteristically represented as unremembered
Tithonus	dewy warm		Fresh with the freshness of morning dew
Christabel (Part I)	a low moaning	Imagery of Evaluation	The image of 'moaning' is evaluated by the word 'low'
	Huge, double-breasted old oak tree		The image of the oak tree is evaluated in terms of hugeness, physique and age
My Last Duchess	exceed the mark		Imagery of distance – the last duchess' going 'beyond the mark'
Ode to Autumn	half-reap'd furrow		The condition of corn is assessed
	a heavy weight of hours		It indicates the weight of error and injustice that years have brought

Poem	Identification of the Imagery	Classification	Description
Tintern Abbey	sensations sweet		This refers to the sweetness of sensations
Futility	the clays of a cold star	Imagery of Locale	‘Clay' is represented as dead mass of matter. Earth is presented as a cold star since it is a geographical entity
	this morning and this snow		The imagery of snowy morning depicted rhetorically (hendiadys)
My Last Duchess	bough of cherries		The picturesque imagery of a cherry orchard
Tintern Abbey	dark sycamore		This imagery refers to the location of the wooded hills
Tithonus	grassy barrows		It indicates burial ground
Futility	fatuous sunbeams	Imagery of Personal Identity	The imagery of radiation from the sun is idiotic
	full-nerved		The imagery of life is still existent – nerves are strong
	still warm		The young soldier is just dead having the warmth of his body still remaining
	the kind old sun		The image of the sun is symbolically presented as the father of the earth
My Last Duchess	pictured countenance		Painting: a painted face
Ode to the West Wind	dirge of the dying year		The imagery of year that is about to die
	pestilence-stricken multitude		The imagery of leaves suffering like a consumptive patient

Poem	Identification of the Imagery	Classification	Description
The Sunne Rising	busie old foole		This imagery provides one with understanding and appreciating an explosive and dramatic beginning of the poem
Christabel (Part I)	a toothless mastiff bitch	Imagery of Physical Appearance	The imagery of the bitch with its physical appearance presented
	grey-haired friar		The image of the friar with his grey hair
	Huge, double-breasted old oak tree		The imagery of the tree is presented with its physical appearance like a human being
Shall I Compare Thee to a Summer's Day	the eye of heaven		The imagery of the sun is depicted in a round-about manner (periphratically)
Tithonus	wrinkled feet		Shrivelled feet are indicated
Christabel (Part I)	a low moaning	Imagery of Sound	The sound of sorrowfulness
	castle clock		Alliterative sounds of the words produce an imagery of suspense
	crowing cock		Alliterative sounds of the words points towards a definite image
	glitter bright		Onomatopoeic sound denoted by 'glitter'
	tu-whit, tu-whoo		The sound imagery introduces an element of drama

Poem	Identification of the Imagery	Classification	Description
Futility	Whispering fields		The whispering of the sun produces a sound effect echoing the sense onomatopoeically
Ode to Autumn	mellow fruitfulness		The soft 'm' sound indicates fullness
	wailful choir		The melancholy music of the choir indicated
Ode to the West Wind	dirge of the dying year		'dirge', a song, produces a musical sound-effect at the time of funeral
Tintern Abbey	aching joys		Joy is represented as aching revealing the sense onomatopoeically
	dizzy raptures		The sound of the expression repeats the sense
	inland murmur		The sound-effect produced by the onomatopoeic word 'murmur'
	sounding cataract		The roaring sound of the cataract is onomatopoeically expressed
Christabel (Part I)	castle clock	Imagery of Time	The imagery of the clock denotes time The castle denotes a medieval image
	crowing cock		It also denotes time
My Last Duchess	dropping of the daylight		The onomatopoeic imagery of evening with the setting of the sun

Poem	Identification of the Imagery	Classification	Description
Ode to Autumn	cyder press		Use of the cyder press after reaping of the corn
Ode to the West Wind	a heavy weight of hours		The imagery of time (hours) running into years
	dirge of the dying year		The imagery refers to the end/terminating ('dying') period of the year
	withered leaves		withered leave' suggests end of the year, ie, winter
The Love Song of J. Alfred Prufrock	a tedious argument		Expressed so as to emphasise the seemingly endlessness of the argument
Tintern Abbey	dark sycamore		This refers to the month of July
Tithonus	ever-silent spaces		The imagery of a vague period of time is suggested
	Woods decay		The imagery of wasting away with the passage of time
	wrinkled feet		Corresponds to the age of Tithonus

From the table above, one can safely assert that Regular Imageries are mostly found in imageries of activity, beauty, character, evaluation, locale, personal identity, physical appearence, sound and time.

(ii) Synthesis of Irregular (Accidental) IPs

Irregular IPs occur sparsely and are often difficult to identify. They assist the Regular IPs to be more consolidated. Their identification and interpretation depend on the observation and expertise of the teacher. The following table (Table 28) is a selective study of a few Irregular IPs found in the poems

selected:

Table 28: Synthesis of Irregular IPs

Poem	**Identification of the Imagery**	**Description**
Shall I Compare Thee to a Summer's Day	nor shall death brag	Death personified as a braggart
Christabel (Part I)	jubilant anew	The word 'jubilant' characterises 'anew'
The Love Song of J. Alfred Prufrock	muttering retreats	The scene of people muttering under intoxication while beating a hasty retreat
	linger'd in the chambers of the sea	The imagery of residing in the rooms of the sea
	collar mounting to the chin	The imagery is expressing absence of fitness
	settling a pillow or throwing off a shawl	This imagery signifies casual, indifferent attitude
	a tedious argument	The imagery has been expressed in the form of a transferred epithet
	a toast and tea	A picturesque imagery of congregation of people over a tea table in a celebratory mood
	wriggling on the wall	The image of worm fixed on a wall with the help of a small pin, struggling to retrieve itself
	muttering retreats	The scene of people muttering under intoxication while beating a hasty retreat
	Let us go then	The imagery of awareness for preparation represented dramatically

	combing the white hair	The imagery of psycho-physical activity – searching womb with a comb

The above table clearly indicates that modern poems are more likely to use Irregular IPs since they are more complex in nature. (T.S. Eliot's *The Love Song of J Alfred Prufrock* is full of such IPs). That Shakepeare and Coleridge are in some sense of the term arguably true modernists is also bourne out by their use of Irregualr IPs. However, the teacher in dealing with the Irregular IPs in the modern poems takes more interest as it leads to exploration of newer avnues of handling with imageries for DeRT in particular.

(iii) Synthesis of Deep-rooted IPs

Besides being few and far between and very difficult to recognise, Deep-rooted IPs help binding the central idea/ the essence of all the imageries in a poem poignantly.The teacher points out the specific deep-rooted IPs and allows the learner to appreciate the intricate but exciting components of these IPs. Care is taken to see that a clear rationale is maintained, as is shown the following table (Table 29):

Table 29: Synthesis of Deep-rooted IPs

Poem	**Identification of the Imagery**	**Classification**	**Description**
Christabel (Part I)	beauteous in a wilderness	Dramatic Imagery	'wilderness' suggests dramatic quality of the image
Futility	fatuous sunbeams	Imagery of Character	The imagery of the radiation, silly and idiotic, of the sun
	Move him into the sun	Imagery of Activity	The imagery of activity is expressed in a rhetorical manner. The 'sun' here stands for sunlight (metonymy: cause

Poem	Identification of the Imagery	Classification	Description
			for the effect)
My Last Duchess	all smiles stopped	Imagery of Personal Identity	Imagery of a devastatingly ironic and terrible euphemism – the murder of the last duchess
Ode to Autumn	sweet kernel	Imagery of Time	Sweetness of the inner essence indicated It also contributes to the process of maturity
	ripeness to the core	Imagery of Time	‘Ripeness' symbolically represents ageing/maturity
	mellow fruitfulness	Imagery of Time and Beauty	It indicates maturity and at the same time an imagery of tranquil beauty is portrayed
	maturing sun	Imagery of Time and Beauty	The sun causing maturity of fruit at the proper time (Autumn) and the imagery of the beauty of fruitfulness with sun's assistance is indicated
	ripeness to the core	Imagery of Evaluation and Beauty	Assessing the condition ('ripeness') of the fruit and the pregnant beauty (of 'ripeness') indicated
Ode to the West Wind	trumpet of a prophecy	Imagery of Time and Celebration	The beating of the prophetic ideas through the imagery of a trumpet and it also reveals the celebration of a regenerated humanity
	fierce Maenad	Imagery of Physical Appearance and	This imagery refers to the frenzied mood of Maenad. It also points out the allusive

Poem	Identification of the Imagery	Classification	Description
		Historical Imagery	nature of frenzied women worshippers of Bacchus, the God of wine
On His Blindness	true account	Imagery of Evaluation and Biblical Imagery	The imagery makes one prepared for self- evaluation. At the same time, the imagery of the self is explained through the Christian notion of paying a self-appraisal of one's account on earth
	talent	Biblical Imagery	The imagery of the essence of life is spelt out through the devout Christian allusion
	His mild yoke	Biblical Imagery	The imagery of duties and responsibilities towards one's master (God) needs to be always bourne in the mind of a true Christian
Shall I Compare Thee to a Summer's Day	eternal summer	Imagery of Beauty	The concept of permanence in beauty is revealed in a picturesque manner
The Love Song of J. Alfred Prufrock	the butt-ends of my days and ways	Imagery of Futility	The useless of life and the impending violence affecting it is symbolically represented
The Sunne Rising	this bed thy centre is, these walls thy spheare	Imagery of Locale	The imagery of the lover's bed as the centre of the universe – the orbit of the sun's movement stands for the lover's room

Poem	Identification of the Imagery	Classification	Description
Tintern Abbey	serene and blessed mood	Imagery of Evaluation	'Mood' is evaluated in psychological terms of serenity and blessedness as emotional entities
	power of harmony	Imagery of Evaluation and Celebration	It indicates the inherent force of harmony (the power of internal synchronisation). It also refers to the celebration of harmony
	a sense sublime	Imagery of Character	The psychological character of the sublimity of the sense is indicated
	joy of elevated thoughts	Imagery of Beauty	This indicates the joy of heightened thoughts
Tithonus	wither slowly	Imagery of Time	The imagery of wasting away with the passage of time
	beat the twilight	Imagery of Time	Twilight is metaphorically presented

A study of the above table reveals that deep-rooted IPs are most likely to occur in imageries which deal with some profound philosophical/psychological overtones pregnant enough to hold the reflective crux of the poem like imageries of evaluation, time or beauty and Biblical or mythological imageries to maximize their reflective potential.

Application of Gadgets

Modern teaching methods have opened up vistas of new and effective teaching-learning through application of gadgets which serve as magnificent teaching aids to ably support and intrinsically establish the points of teaching. These can be done in different ways with the help of audio and visual aids, using the OHP or LCD

projectors showing graphics and animations, charts, tables and diagrams and also facilitating computer enabled audio-visual analysis as has been marked in detail in Chapter 3. However, application of such gadgets in the UG level for DeRT in poetry is a rather tricky issue. RT depends heavily on systematic and logical understanding, clear conceptualisation and proper activation of critical learning. For these the gadgets mentioned above certainly are of great help. Undoubtedly, at the same time, freedom of the learner to think and idealise as well as apposite using of the faculties of fancy and imagination are very crucial for DeRT. These are often vitiated by overuse and abuse of gadgets of learning killing, in the process, free-play of fancy and imagination in an atmosphere of freedom and joyful learning. Thus, it depends on the teacher and the teacher alone whether or not and how far to employ those powerful gadgets to facilitate RT depending on a poem to poem basis.

On His Blindness and *Christabel (Part I),* as models, make a fascinating study in trying out a balanced view of usage of such gadgets so far as DeRT. In *On His Blindness* a whole lot of Biblical allusions, imageries and symbols are present mainly through the Gospel of Matthew (25.14-30) and the Scripture of Isaiah (viz. 'talent', 'bidding speed', 'mild yoke' and 'present my true account'). These can most effectively be dealt out with the presentation of the following illustration (Illustration 1) which is most useful for the learner:

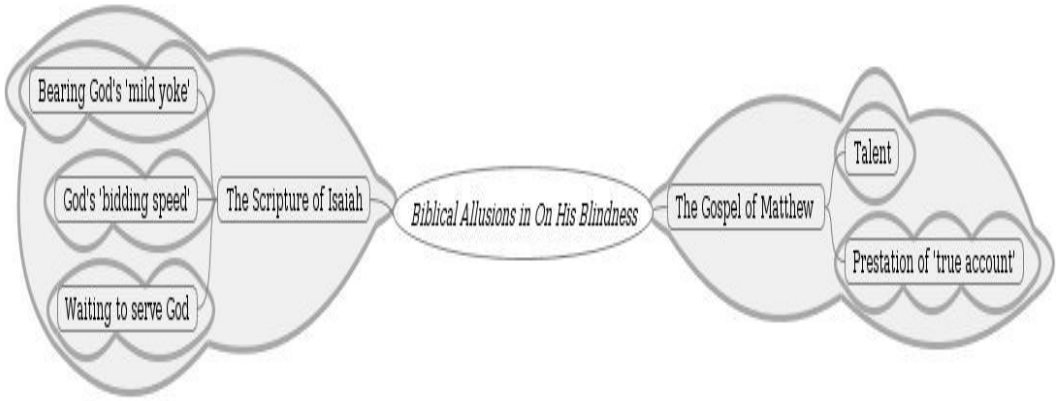
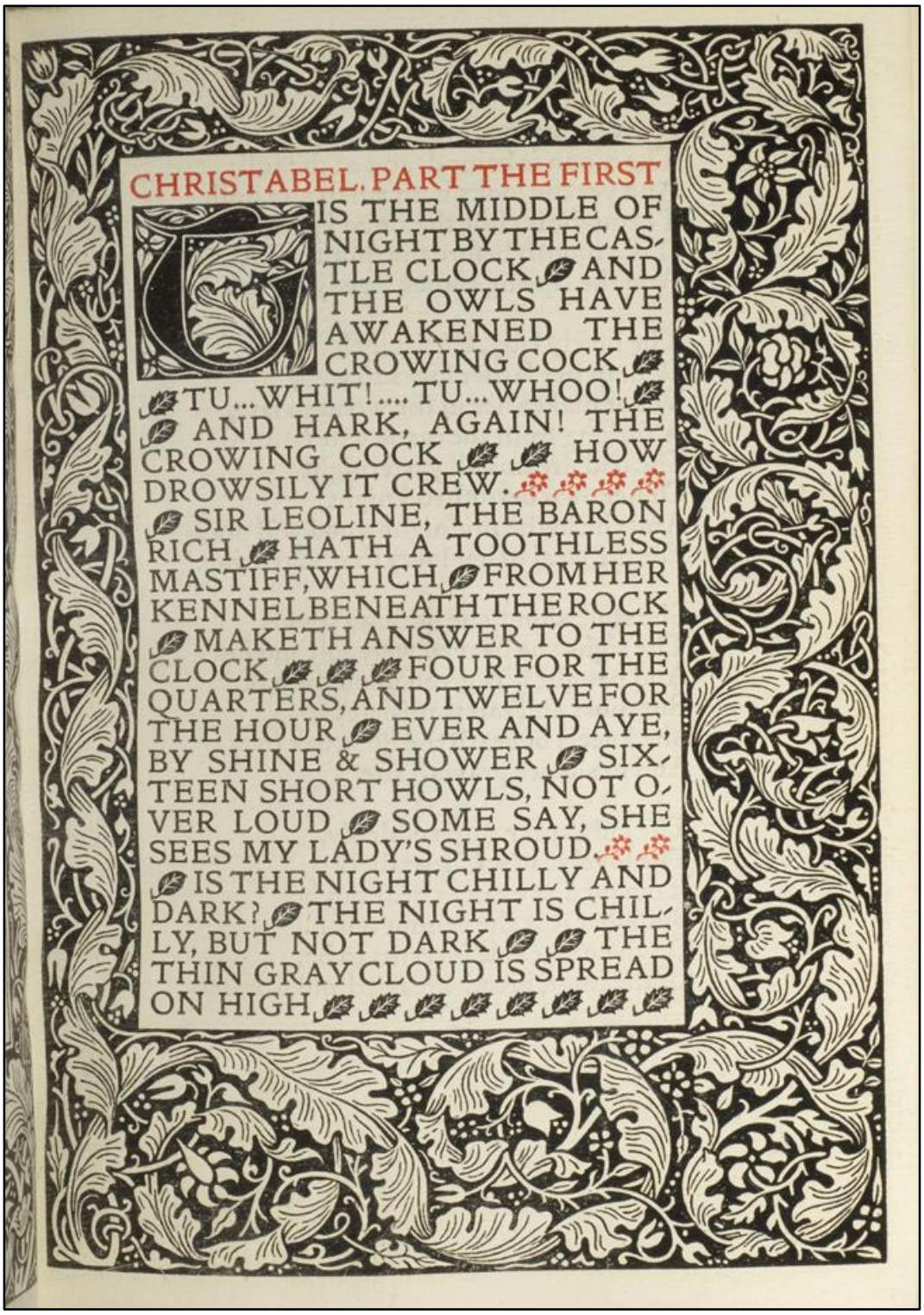


Illustration1: Biblical Allusions in On His Blindness

In *Christabel (Part I)*, on the other hand, visual images such as the following may be selectively reproduced rather interestingly. This Coleridge poem presents the researcher with a minefield of superlative visual aids so far as to enhance the horizon of RT. The following calligraphic plate (Plate 1) from an early edition of the poem proves the point beyond any doubt:



CHRISTABEL. PART THE FIRST

IS THE MIDDLE OF NIGHT BY THE CASTLE CLOCK AND THE OWLS HAVE AWAKENED THE CROWING COCK

TU...WHIT!....TU...WHOO!

AND HARK, AGAIN! THE CROWING COCK HOW DROWSILY IT CREW.

SIR LEOLINE, THE BARON RICH HATH A TOOTHLESS MASTIFF, WHICH FROM HER KENNEL BENEATH THE ROCK MAKETH ANSWER TO THE CLOCK FOUR FOR THE QUARTERS, AND TWELVE FOR THE HOUR EVER AND AYE, BY SHINE & SHOWER SIXTEEN SHORT HOWLS, NOT OVER LOUD SOME SAY, SHE SEES MY LADY'S SHROUD.

IS THE NIGHT CHILLY AND DARK? THE NIGHT IS CHILLY, BUT NOT DARK THE THIN GRAY CLOUD IS SPREAD ON HIGH.

Plate 1: [KELMSCOTT PRESS]. COLERIDGE, Samuel Taylor. Poems Chosen out of the Works of Samuel Taylor Coleridge. [Hammersmith: Sold by William Morris at the Kelmscott Press, 1896].

This Christabel illustration (Plate 2) of 1816 edition is very significant from the point of view of RT. This prepares the right background for appreciating the poem and also the right approach to go ahead for finding out the inner vision of the poet in delineating with the subject matter significantly, in a supernatural atmosphere. It also acts as a spurt to enlarge, extend and clarify whatever RT may be made by both the teacher and the learner. No doubt, the teacher is definitely in a position to explore easier and more comprehensive visuals as an after-effect of displaying such a wonderful and exceptional visual. The new platform for visual thinking originates and leads to intensify strategies for TEP for RT, where the teacher hardly finds any constraints in presentation.

Plate 2: Christabel Illustration from the 1816 Edition

Plate 3: Drawing of the Christabel of Coleridge by Gerald Metcalfe. The New York Public Library

This drawing (Plate 3) by Gerald Metcalfe succinctly brings to life Christabel's first meeting with Geraldine in the forest and wonderfully draws upon the following lines from the point of view of RT:

'There she sees a damsel bright,

Drest in a silken robe of white,
That shadowy in the moonlight shone:
The neck that made that white robe wan,
Her stately neck, and arms were bare;
Her blue-veined feet unsandl'd were,
And wildly glittered here and there
The gems entangled in her hair.
I guess, 'twas frightful there to see
A lady so richly clad as she—
Beautiful exceedingly!'

Plate 4: Geraldine

This painting (Plate 4) of Geraldine also portrays the exceedingly beautiful lady. Her stunning looks are depicted elsewhere in the poem through these telling lines well supportive of a great deal of RT:

Her fair large eyes 'gan glitter bright,
And from the floor whereon she sank,
The lofty lady stood upright:
She was most beautiful to see,
Like a lady of a far countrèe.

The painting below by Arthur Frederick Bridgman (Plate 5) shows Geraldine

Plate 5: Bridgman, *Frederick Arthur: The Siesta (Afternoon in Dreams)*

sleeping in the castle of Sir Leoline which effectively indicates the entry of the evil into the heart of the pure. From the perspective of RT, it prepares the reader to enter into the supernatural world well-substantiated by the sense of mystery and wonder.

This drawing (Plate 6) is evocative of a great deal of reflection tellingly brought forward by:

> 'So half-way from the bed she rose,
> And on her elbow did recline
> To look at the lady Geraldine.
>
> Beneath the lamp the lady bowed,
> And slowly rolled her eyes around;
> Then drawing in her breath aloud,
> Like one that shuddered, she unbound
> The cincture from beneath her breast:
> Her silken robe, and inner vest,
> Dropt to her feet, and full in view'

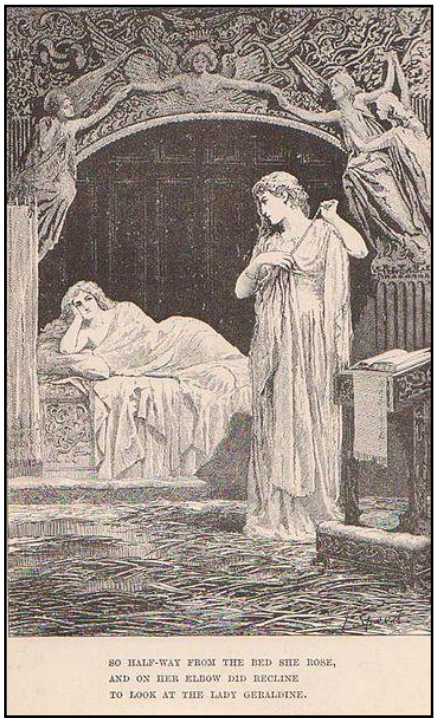


Plate 6: Scanned from The Blue Fairy Book, edited by Andrew Lang. Illustrations by H.J. Ford and Lancelot Speed. London, Longmans, Green, and Co. 1891

Admittedly, all these illustrations activated through the six plates above open up a wide window of opportunity to serve the purpose of RT through presentation of visual aids and the application of CAI. Conversely however, a great deal of other visual imageries are present in *Christabel (Part I)* including 'a maid forlorn'. 'castle clock', 'crowing cock'. 'grey-haired friar' and 'huge broad-breasted old oak tree'. Any audio-visual presentation in order to illustrate them for RT are likely to be

counterproductive since that would lead to a hindrance of free and natural flow of imagination of the pupils. Admittedly, this would be constraints to pupil-creativity by de-tracking them from the normal procedure of poetic appreciation and affect the learners' own creation of audio-visual imageries. As a result, this would simply be wastage of time by unnecessarily depending on appreciating a poem vis-a-vis its audio-visual appeals as aids to refinement of DeRT.

The imageries of *Tithonus,* on the other hand, are highly allusive. These distinctly refer to Greek mythology. That is where a great deal of neoclassical paintings from the age of Renaissance serve as effective avenues for the application of visual gadgets for DeRT. The plates that follow definitively enhance RT in ways more than one.

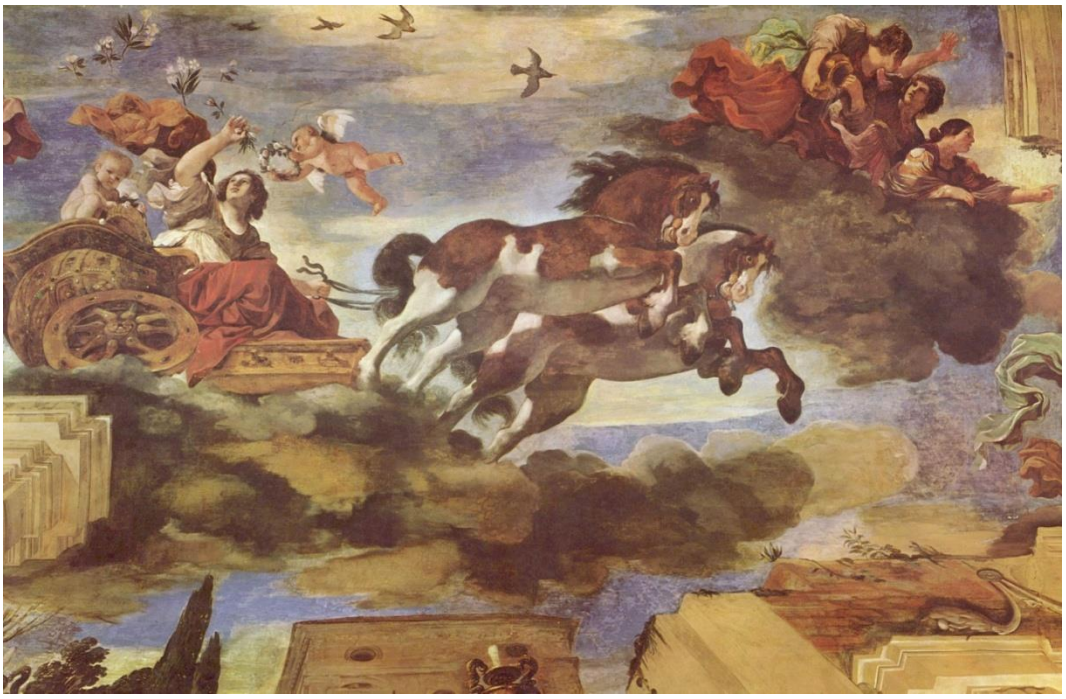


Plate 7: 18th Century painting by Francesco de Mura. Aurora, goddess of the morning and Tithonus, Prince of Troy - Aurora e Titone

Plate 8: Aurora (detail), by Giovanni Francesco Barbieri (1591-1666), Italian Baroque painter

Both the paintings above (Plates 7 and 8) are impressive reflections of Aurora, the goddess of dawn charioting the flakes of fire at day-break so beautifully brought out through Tennyson's lines:

> 'Thy cheek begins to redden thro' the gloom,
> Thy sweet eyes brighten slowly close to mine,
> Ere yet they blind the stars, and the wild team
> Which love thee, yearning for thy yoke, arise,
> And shake the darkness from their loosen'd manes,
> And beat the twilight into flakes of fire.'

Tithonus wanted immortality foolishly and was bestowed with one. He knew not that immortality would only prolong his age and he would be left to fend for himself bearing the heavy burden of old age:

> 'Alas! for this gray shadow, once a man—
> So glorious in his beauty and thy choice,
> Who madest him thy chosen, that he seem'd
> To his great heart none other than a God!
> I ask'd thee, 'Give me immortality.'
> Then didst thou grant mine asking with a smile,
> Like wealthy men, who care not how they give.'

That gray old shadow is left to reflect upon his own fate forever as he pines:

> 'Why should a man desire in any way
> To vary from the kindly race of men
> Or pass beyond the goal of ordinance
> Where all should pause, as is most meet for all?'

The great irony that marks Tithonus's inability/forgetfulness to ask for immortal youth in place of immortal age is vividly reflected through the eighteenth painting (Plate 9) by Fancesco de Mura.

Plate 9: Word to the wise: when you ask for your mortal lover to be made immortal, make sure you ask for him not to age as well. [Aurora and Tithonus by Francesco de Mura, 18th century]. Public domain.

Finally, Aurora and Tithonus by Louis Jean Francois (Plate 10) puts into perspective Tithonus's tearing conflict, his tragedy of not being able to die and his fond questioning why should he 'vary from the kindly race of men'? This leaves ample room for reflections as he knows full well that 'The Gods themselves cannot recall their gifts.'

Plate 9: Plate 10: Aurora and Tithonus by Louis Jean Francois [From https://reflectionandchoice.files.wordpress.com/2012/09/lagrenee_louis-jean-francois-auroras_take_off.jpg

Thus, through the projection of the above paintings, a study of *Tithnous* from the point of view of DeRT becomes fulfilling and promises to open up new avenues of creative and critical thinking both on the part of the teacher and the learner.

Moreover, the researcher has made an in-depth study of imagery and symbols of time strewn across the selected poems. This provides a very interesting teaching-learning activity when projected through the following graphic (Illustration 2):

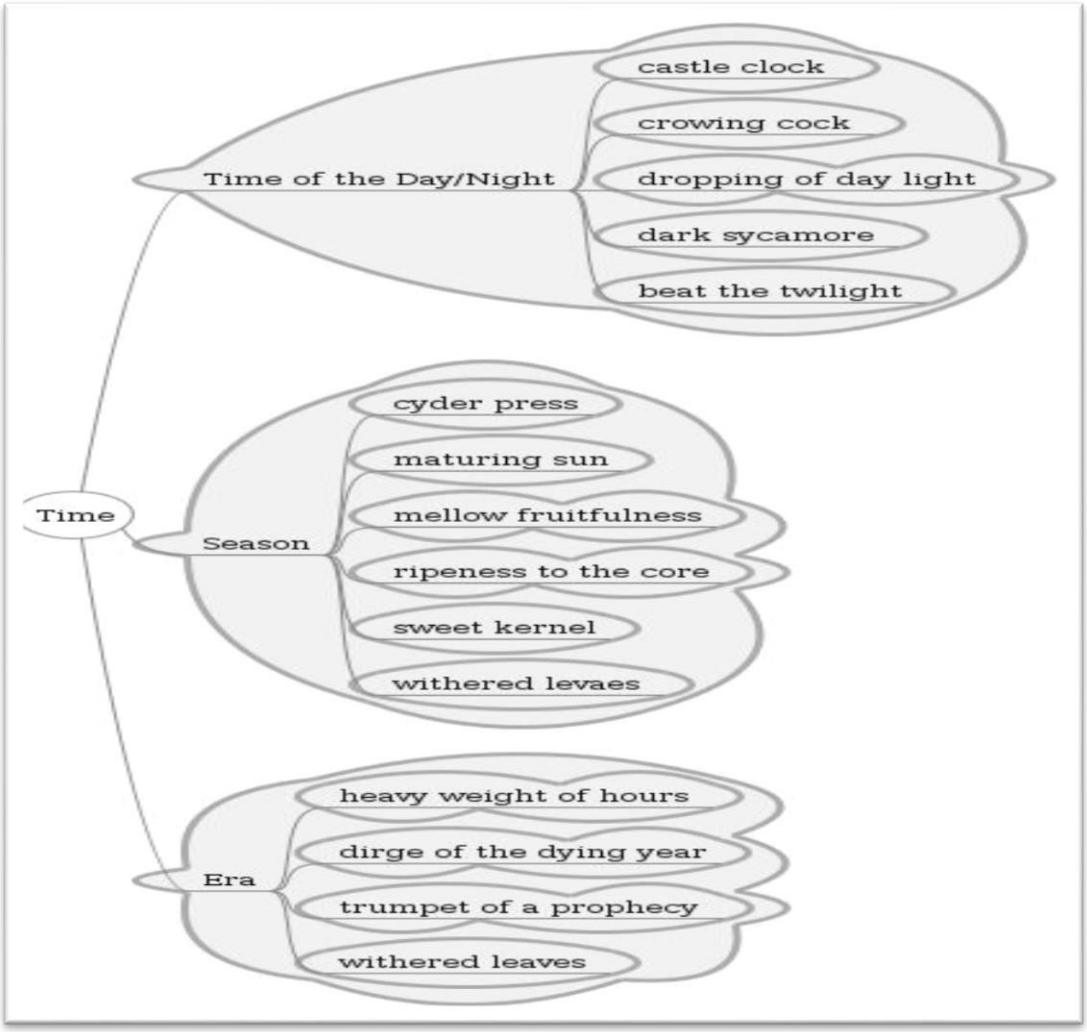


Illustration 2: Imagery of Time: A Case Study

Finally, animations are often integral to RT as is brought out by the following strip by Julian Peters, creator of comic-book adaptations of poetry with subjects ranging from Eliot to Keats and which may be widely used in the study of *The Love Song of J. Alfred Prufrock for* DeRT. As Peters himself points out "... I can relate to Prufrock's indecisiveness. And it is one of those poems that always spontaneously created a multitude of vivid images in my mind's eye."[iv] This crucial aspect of RT is stupendously brought forward by the following comic-strip almost made ready for CAI in classroom for DeRT:

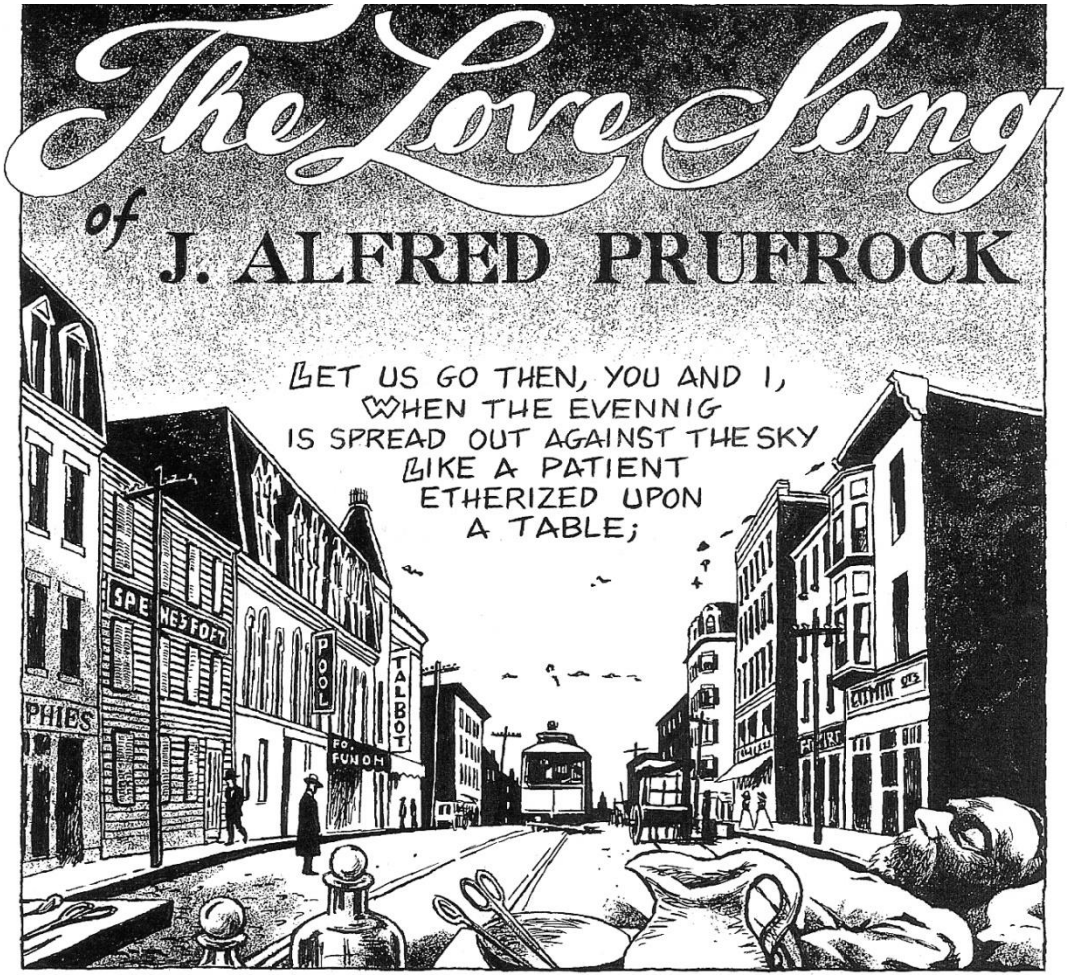


Plate 11: The Love Song of J. Alfred Prufrock (Animation 1)

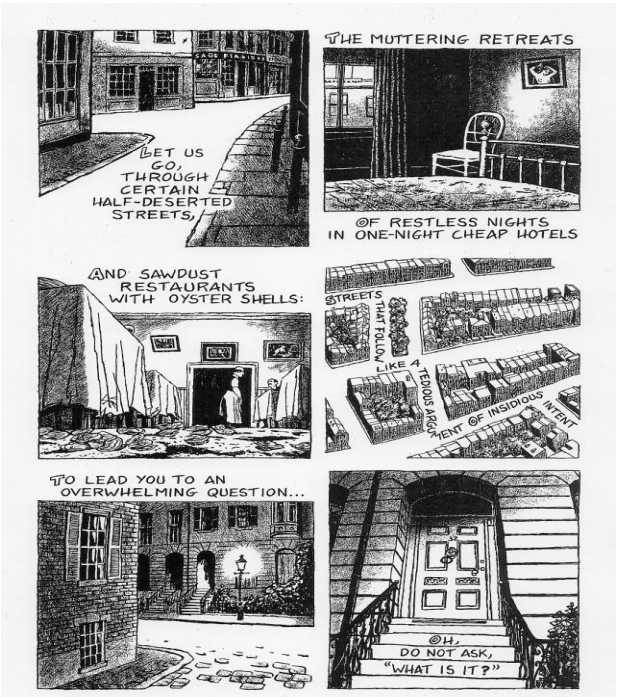


Plate 152: The Love Song of J. Alfred Prufrock (Animation 2)

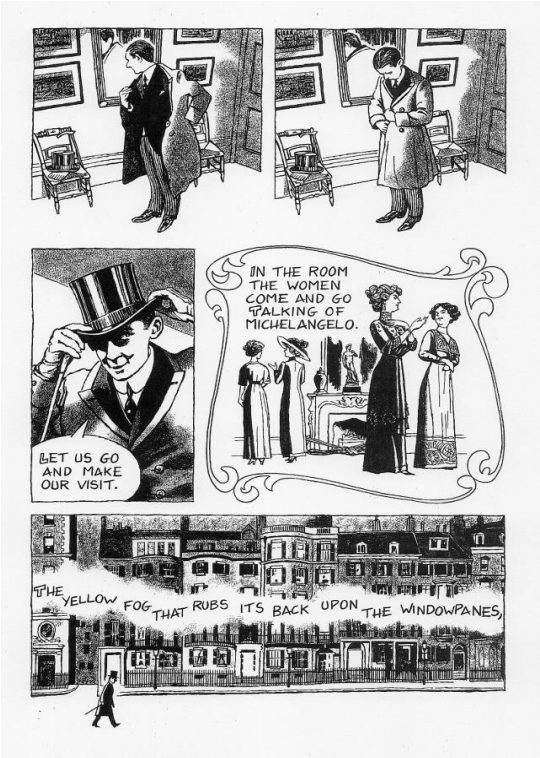


Plate 13: The Love Song of J. Alfred Prufrock (Animation 3)

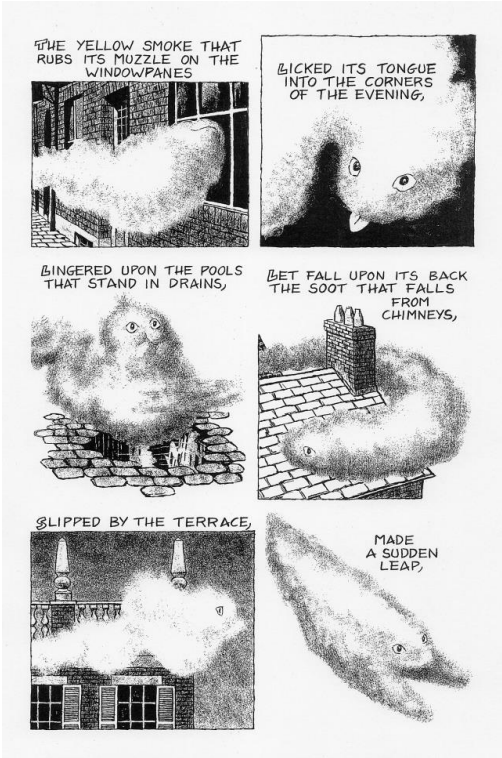


Plate 14: The Love Song of J. Alfred Prufrock (Animation 4)

Plate 15: The Love Song of J. Alfred Prufrock (Animation 5)

Plate 16: The Love Song of J. Alfred Prufrock (Animation 6)

Plate 17: The Love Song of J. Alfred Prufrock (Animation 7)

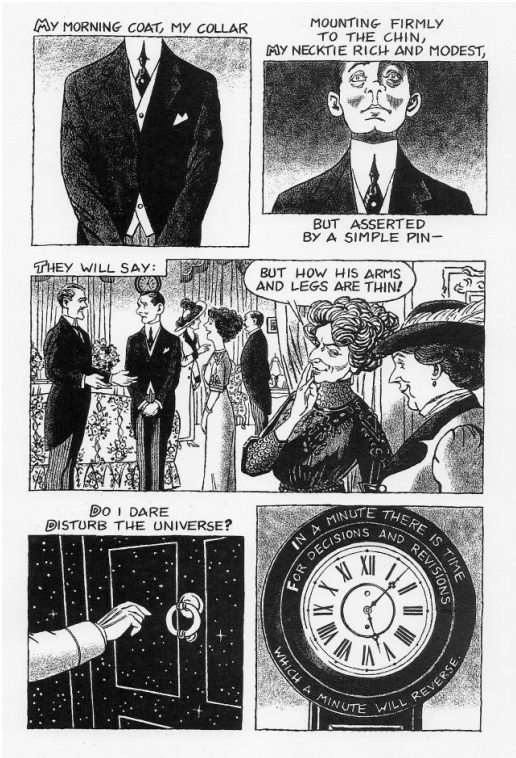


Plate 18: The Love Song of J. Alfred Prufrock (Animation 8)

The illustrations here work wonderfully because (a) it brings forth a narrative of sorts, and (b) the used imageries are not very concrete. Thus, they allow RT to grow providing the reader with ample scope for imagination and creativity. Needless to mention that here the lines from Eliot and the comic panels hang together in perfect ease, as if their forward rhythms are in complete sync. Both the words and the images unroll across the canvas, visually. It does in no way hamper the process of poetic appreciation. In fact, the animation enhances it manifold as a poem like The *Love Song of J. Alfred Prufrock* involves leaps of thought from line to line which gels perfectly well with the way the comic animation leaps from panel to panel. Certainly, this poem makes a model case study of CAI for DeRT.