Chapter - V

Conclusion, Suggestions and Scope for Further Research

Teaching is an interesting, earnest and challenging activity. Teaching English poetry (TEP)at the UG level for DeRT is a more challenging activity because it necessitates more careful, creative and critical approach to appreciation. The present study synchronises diverse factors that effectively enhance the process RT, which, as the study clearly reflects is one directed towards intensifying freedom and joy in learning as well as giving impetus to Create,Construct, Criticise and Recreate (CCCR). Thus, in TEP for DeRT at the UG level, the role of the teacher is targeted towards attainment of the fundamentals in appreciation and reflection. It varies from poem to poem and also depends on the different IPs, rhetorical devices, metrical arrangements besides other finer avenues of efflorescence in a poem.

Consolidation

Naturally, in consolidation of RT through TEP, the teacher prioritises at least six components, viz.:

i. **Imagery Patterns (IPs)** : Imagery-Patterns hold the key to RT in TEP for DeRT. 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 own IPs for DeRT. This also enriches appreciation to creative contribution by the teacher and the learner in tarns-ideation and tarns-appreciation.

A total of 217 such imageries contributing to DeRT are identified and analysed from the poems under study. They are classified under 17 categories

like imagery of character, beauty, personality, and time etc. for further analysis.

Admittedly, one of the prime areas of the efflorescence of RT in a poem is brought out through its IPs. Of the selected poems under study in the UG level, some major areas are earmarked so far as IPs are concerned. They include Biblical, historical and dramatic imageries, as well as imageries of activity and time, beauty, physical and personal appearance, celebration, character and evaluation. Besides these, there are minor IPs appearing across the selected poems which broadly deal with emptiness or futility, substance and illusion, locale and medicinal properties. A broad classification pinpointing the major thrust areas of the IPs is arrived at from the study of all these diverse imageries. The focus of this thrust is mainly on the following areas:

1. Religious/Mythological Imagery
2. Imagery of Action
3. Imagery of Time and Space
4. Aesthetic Imagery
5. Imagery of Persona

Needless to mention that both major and minor IPs, so identified and analysed in Chapter 4, provide valuable impetus for DeRT. Moreover, while dealing with IPs the researcher carries out different exercises necessary for DeRT keeping in mind both immediate and long-term ends-in-view. The investigator also carries out a detailed and proper synthesis and fusion of IPs which are further classified as regular, irregular and deep-rooted IPs in the following manner:

(i.a) Synthesis of Regular (Frequent and Easily Identifiable) IPs: The study concludes that Regular Imageries are mostly found in imageries of activity, beauty, character, evaluation, locale, personal identity, physical appearance, sound and time.

(i.b) Synthesis of Irregular (Accidental) IPs: These IPs assist the Regular IPs to be more consolidated. Since these IPs are complicated in nature their identification and interpretation depend on the observation and expertise of the teacher. The study shows that Irregular IPs are more likely to occur in modern poems rather than in any other ages.

(i.c) Synthesis of Deep-rooted IPs: 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. According to the present study, 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.

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 (as already discussed) in a poem. These pave pathways to DeRT where teaching-learning becomes a joyful and creative activity.

This study identifies and analyses 78 selected symbols effective for DeRT from the poems under study dividing them in 18 sub-groups of Biblical, Historical symbols, symbol of time and so on.

Side by side with IPs, symbols too, play a crucial role for the enhancement of RT. Since symbols tend to complement IPs, the study finds these working in tandem in areas such as time, love, beauty, physical appearance, character and sexuality. These symbols, in an extensive exercise, are effectively marked so as to establish a significant order of symbols effective for RT through Temporal, Spatial and symbols of Action and Persona.

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. Keeping this in mind, the investigator mainly gets to the target here either through his/her delineation with IPs or through symbols. In handling the selected poems, the researcher finds that appropriate application of cues/hints/pointers in desirable and vulnerable cases has acted as a convenient and successful strategy for DeRT. It has also minimised time for appreciation and at the same time made the poem concerned interesting and thought-provoking from diverse reflective points of view.

iv. **Rhetorical Devices:** Rhetorical devices play a pivotal role in the delineation and development of RT. Selected figures of speeches 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.

In total, 271 such illustrations belonging to 25 different genres of figures of speech like simile, metaphor, transferred epithet, synecdoche, onomatopoeia are identified and analysed from the perspective of rhetorical point of view for DeRT.

Proper identification and critical analysis of rhetorical devices go a long way in a appreciating a poem for RT. The teacher needs to provide the learner with the apparatus of a probing mind in order to exploit diverse rhetorical devices for the purpose of RT. The present study makes intensive investigation of Transferred Epithet and extensive analysis of Onomatopoeia in order to present models of RT can be encouraged and implanted amongst students at the UG stage.

v. **Prosody, Rhyme and Music:** In TEP for DeRT a clear and precise idea of a poem with its prosodic arrangement, rhyme pattern and scheme, musical note and tonal development plays a major role vis-a-vis its critical understanding and reflective organisation are concerned. Primarily, all of them cater to the auditory role in imagination of the reader/ listener and enhance the scope of RT. The present study charts out the prosodic patterns, rhyming schemes and musical tones of the poems under study and suggests ways in which they can be exploited for the furtherance of RT. Indeed, the researcher has found ample delight in introducing relevant music, rhyme and rhythm with which a poem is delineated.

vi. **Phonetics:** The study of phonetics involves identification and analysis of accent, intonation, pitch-patterns, rhymes and resonances. The purpose of such a study in connection with TEP for DeRT is immense. It emboldens poetic imagery and fillips RT. Bearing this mind, the investigator has introduced

phonetics in TEP for DeRT as easily accessible to the learner as possible. This has not only made the teaching of a poem interesting for appreciation but also fruitful for releasing himself/herself to the background.

The study of phonetics in TEP for DeRT at the UG level also 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 a bright possibility of comparison and contrast among the different IPs that a learner or a teacher comes across for appreciating the finer avenues of expression through accent, intonation, pitch-patterns, rhymes and resonances.

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 involving a three stage process of Initial, Medial and Final Mapping by the teacher is instituted focusing on use of IPs, symbols and rhetorical devices. The present study carries out mapping of IPs, symbols and rhetorical devices in order to expand the scope of RT from which the following conclusion is reached:

(a) Mapping IPs: It clearly emerges from the study that in mapping of imagery-patterns primary mapping concerns mainly imageries of physical appearance or personal identity, beauty, character and locale. The bulk of the medial mapping, is taken up by imageries of sound. Final Mapping is done mostly on through/on the basis of imageries of evaluation, time,

illusions and dramatic imageries. Some imageries of beauty and character also form its part.

(b) Mapping Symbols: While dealing with symbols used for RT, the study shows that 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.

(c) Mapping Rhetorical Devices: Mapping of rhetorical devices throws up very interesting results. A whole lot of less complex, easily comprehensible figures of speech, effectively and naturally make up the bulk of the Primary Mapping. These 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 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 cleanly brought home by the rhetorical devices such as apostrophe, periphrasis, synecdoche,

metonymy, climax, anti-climax and epigram that are used commonly in Final Mapping.

Exercises for DeRT

Efflorescence and enrichment of TEP for DeRT depend heavily upon the necessary exercises both for the immediate and long term needs. These exercises are designed to pinpoint the thrust areas of IPs side by side with Synthesis and Fusion of Different IPs along with diverse ideas present in the poem concerned as well as rhetorical and prosodic devices along with sound and music-patterns.

(a) 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 including its immediate background, central idea, application of major IPs and usage of important figures of speech.

(b) Exercises for Long-term Attention for Appreciation: Here attention has been directed towards appreciating major symbols and sound-imageries in the selected poems.

Post-Points to Ponder

Whenever a teacher presents a poem in order to deal with creative and reflective thinking, he/she might consider a comparative study with allied poem(s). Of course, this depends on his/her approach of how to evaluate a poem for better RT. He/she must prioritise the element of subjectivity which either negates or supports incorporation of comparative study. On the whole, however, if there is a bright possibility of efflorescence of RT, the teacher would definitely earn rich dividends and go ahead in widening the canvas of RT in TEP.

One of the most important assignments of the teacher in TEP for DeRT is to properly delve deep into the areas of pupil-curiosity and continuity of appreciation development. As the human mind is like a black bird's bill seeking for prize out of self-expectation and self-appreciation, it is better to study the curiosity of every learner in TEP. This is especially necessary for identification of the different aspects of curiosity in a learner. When a learner learns a poem, he/she does not learn it in the same way as he/she does in case of other branches of literature. Here the different aspects of curiosity take a very prominent role in appreciation and its continuity and development.

The different aspects of pupil-curiosity are much dependent on the stimulants received from the teacher. As regards the aspects, the learner's experience in learning the same type of poem in English or in any other language veers like the wings of a compass. In fact, the learner is, more or less, fascinated by the different avenues of appreciation displayed by thought-patterns (TPs), IPs, rhetoric and prosody inherent in a poem. Again, the symbols and suggestions received from language-patterns(LPs) bring forth robust and tormented moments. The teacher's role is to enable the leaner to exercise control, discipline and restraint for a better continuity of the development of appreciation through the plus points of curiosity. Truly, pupil-curiosity and continuity of appreciation-development is a challenging task for the teacher whose primary approach is to take every learner into positive confidence in RT and continual refinement of their curiosity from time to time.

Pupil-appreciation, more often than not, suffers from excessive emotional sensibilities. This is, to a great extent, relevant to the study of poetry. The role of a teacher is to enable the learner to identify the undesirable components of appreciation and eliminate those by exercise of the law of effect. Otherwise, appreciation suffers

from stagnancy and irrelevance. Moreover, the learner may find out or support a common avenue of appreciation affected by repetition or abstraction. It may also be affected by a mechanical display of futile exercise in appreciation.

The points of elimination are diverse and different and the learner's role is also beyond any specific pattern. However, the teacher ought to be very alert in the task of identification in this regard.

One of the most characteristic components of a poem is the IPs. In a poem, these IPs spread like stars. The teacher's role is to examine or observe how the students identify or eliminate unnecessary/ redundant IPs. One of the best practices serving as a fitting guideline is to take recourse to a suitable and distinct poem either in MT or RL or any other language other than English with which the learner is familiar for comparison and contrast. Here curiosity plays a major role, and the teacher concerned should manipulate the curiosity of the learner to enable the former to locate and eliminate unnecessary/redundant IPs and suggests his/her own IPs, however insignificant those might appear. A little bit of attention by the teacher to handling such situations encourages the learner to go ahead with his/her own suggestions or appreciation as the outcome of refinement in RT.

Poetry is an expression of best thoughts, emotions, sensitivities, ideas and feelings. RT in relation to poetry is the critical thinking process specifically to analysing and making an inroad to active, persistent and careful consideration of a belief or supposed form of knowledge. This is not all. It is simply a journey that leads to appreciation for creative and critical approach to reflection unendingly, where subjectivity enjoys freedom and joy. The role of the teacher in undertaking such an assignment for perfect efflorescence is also never-ending but stimulating. The atmosphere of joy and freedom, as he/she creates rests on how his/her strategies for

teaching are directed towards fulfilment of the different aspects of RT as and when required. Success in TEP for DeRT entirely depends on quality of teachers and teaching in addition to the preparedness of the teachers to be dynamic, sensitive, sympathetic, sincere and above all responsive and responsible to effectively negotiating the emerging areas of appreciation in tune with the needs and possibilities of quality and excellence in teaching.

The research thus opens up distinctive ways of understanding and appreciating English poetry at the UG level. It also ensures self-study and self-appreciation to TEP at the UG level, as one of the most fundamental principles of appreciating poetry for RT. This work is a definite pointer to curriculum review in TEP for RT at the UG level, which sadly lacks any impetus or importance in the current scenario of higher education in India. The research is also relevant to appreciating poetry in other language(s) for exercise of RT and applicable to ensuring new dimensions of introspective analysis in the study of comparative literature.

Suggestions

Any further study of TEP for DeRT for the future should be supported by the following characteristics:

(i) Dynamism

Dynamism holds a very important position in TEP for DeRT. It unfolds freedom to create and freedom to be as significant outcomes in the form of RT in TEP. Dynamism prevents drifting away from any form of rigidity associated with any plan of teaching, and instead, allows flexibility for better RT. The teacher of English poetry considers this very essential to switch over from any point of rigidity in appreciation and takes recourse to flexibility for a better interaction with the learner for vibrant

appreciation. The spirit of dynamism in poetry for appreciation also unfolds diversity and in-depth vision to some probing questions like:

(a) How to make enriched room for a critical study of the different stylistics of presentation?

(b) How to make a comprehensive analysis of the creative and reflective designs that may come under the same platform for study of RA?

(c) What are the significant points of integration of different components of appreciation scanned under comparison and contrast, and why are these significant?

As soon as the spirit of dynamism is merged in the exercise of appreciation for DeRT, poetry enjoys the prized platform for quality and excellence.

(ii) Changeability

Changeability is the spirit of qualitative improvement in poetry where the judicious teacher for DeRT takes it up as an instrument of challenge both from conceptual and aesthetic and emotional aspects. Here, too, in a more or less overlapping manner, it comes under the component of dynamism and merges for undertaking the same adventure for fullness in appreciation through RT.

(iii) Transferability

A well-equipped teacher in TEP for DeRT is always most concerned with the challenge of transferability of the ideas associated with RT to the learner. RT in poetry without transferability pays no worthy dividends. Any endeavour in TEP, should be forewarned with a check-list of transferability:

(a) How far is transferability foolproof and relevant?

(b) Why should transferability be considered for TEP for DeRT?

(c) Why is the contextual design covered under the plan in the preparation of literature necessary?

In the ultimate analysis, transferability should be well-assured with transparency. Moreover, the spirit of transferability enriches literature from cross-appreciation points of view.

Planning Future Programmes

TEP for DeRT should have a well defined plan of action for the future. The more elaborate and distinct this plan is, the better it is to provide a road map for excellence in laying down the blueprint of future modus operandi of TEP for DeRT. It surely invites different dimensions cross-examined by well-planned directives which brush aside the constraints that such a plan tends to encounter in the process of appreciation in TEP for DeRT. Besides these, good planning also leads to positive crystallization of the different items of appreciating a poem where RT is well-adorned with very complex but easily accessible TPs. Indeed, all TPs in appreciating a poem are viable to self-planning by the learner through the exercise of RT in a systematic way through immediate and long-term plans and programmes as follows:

(I) Immediate Plans and Programmes

Immediate Plans and Programmes contain the following activities:

(a) An intensive study of the contents of the teaching item(s) covered in TEP for DeRT: Poetry is essentially a study of introspection. Its fundamental tool is to probe into the very sensitive zones of RT. This is an individual affair of a learner who enjoys almost a total authority and freedom in an ambience of originality and expression as the symbol of efflorescence.

Here, again, the teacher engaged in TEP for DeRT is in total fusion with RT of the learner where the role of the former is simply to observe, appreciate and take an intensive note on the very fine and soft components of pupil-reflection/creative or critical thinking. The assignment entirely depends on the validity and reliability of the content under immediate plans and programmes. There cannot be any return to the same content affected by limitations or defects already crept in due to unwarranted attention or care. Therefore, before launching any plan or programme on DeRT through the study of a poem, it is better to be forewarned against such constraints.

(b) The methodologies adopted and exercised for the purpose mentioned above: Here, methodologies should follow the demands and priorities of the learner. In short, it should be learner-oriented as far as possible. All tendencies and temptations in thwarting, defeating and dwarfing the apparently ambitious and highly sensitised endeavour of learning should be judiciously averted. Some cues/pointers may, if necessary, be directed towards refinement of appreciation by the learner. These should serve as a spurt for RT but, at the same time, should never be a constraint to the pupil's continuity of the same (RT). The teacher ought to make the learner aware of the right use of time and action in RA.

The methodology should also be determined in terms of dealing with the particular areas of rhetoric and prosody contained in a poem for appreciation where the learners should be involved in the intensive exercise to transfer the outcome of learning to allied literature for comparison and contrast. The English teacher devoted to TEP for DeRT

should take it as an opportune moment to encourage the learner in creative and critical thinking by contributing a few models or illustrations for a particular poem to be appreciated in terms of a comparative study.

(c) Further refinement of TEP for DeRT: RT is an unending process that evolves in the mind of a learner in the study of a poem for appreciation. It must be a continuous exercise for which the following suggestions are made:

i. To determine the first-hand activities necessary for the improvement of how to appreciate by making the best use of classroom/out of classroom activities related to RT in poetry.

ii. To examine and verify the missing-link between the suggestions received by the learner from the teacher and application of the same by the learner after making an attempt for the enrichment of RT through revision work.

iii. To be involved in a group-study on LEP for DeRT.

iv. To invite suggestions from learners on comparative studies for DeRT.

(II) Long-Term Plans and Programmes

Long-term plans and programmes in TEP for DeRT may be prepared covering the following areas:

(a) Preparing a broad-based plan and programme covering the entire illuminating process of RT of a learner through the appreciation of a poem in English and transferring the outcome of such RA to other areas of appreciation in different disciplines. The only forewarning is

how to make the best use of such transfer. In this regard, the teacher will act as a guide and companion to the learner in the process of utilization of such plans and programmes.

(b) Introducing Dairies/Record Books/Tabloids for drawing necessary attention of the learners and the teachers, as well on how to modify and enrich RT is definitely a major long-term step in ensuring enhancement of RT. In this exercise meant for TEP for DeRT, it is better that the teacher alone should primarily decide the content along with its specific spell-outs. However, the teacher, if necessary, may make an additional plan and programme for the exceptionally advanced learner whose power of appreciation in RT may be further strengthened with assignments recorded in dairies/record books/tabloids etc.

(c) Publication of related reviews also fosters the efflorescence of RT in poetry. This, surely, is a challenging task in TEP for DeRT. DeRT is essentially an exercise which is a very complex and exceptionally open-ended. At the UG level, all learners are more or less prone to a romantic approach in self-experience and self-revelation in the exercise of RT. This is particularly evident in any English poem prescribed at this stage for study. A casual approach to the same would definitely end in hampering the process of RT and become a mere proponent of LL. When the learners are allowed to receive any thing as an outcome of their RT in the shape of a magazine or any other form of publication, duly edited by their English teacher, it acts as a forceful booster to them for refinement of finer sensibilities necessary for

creative and critical appreciation. Thus, it becomes an asset to the learner for furtherance of RT in English poetry.

(d) Re-framing the Curricula/Syllabi in Accordance with the Practical Outcome of TEP for DeRT is definitely another very significant area so far as planning for the future is concerned. The performance of TEP for the improvement of DeRT requires a thorough study of its practical outcome. This will indicate how far the curricula or syllabi is justified for DeRT especially in TEP. As poetry is a matter of exercise of emotion and appreciation through creative and RT, re-framing the curricula to arrive at the most feasible one is not only necessary but also mandatory. Therefore, all plans and programmes for this re-framing in order to negotiate the needs or priorities that may arise or likely to arise out of the problems/issues related to DeRT should undergo scientific and continuous review and re-orientation.

Scope for Further Research

Keeping in view the present study on TEP for DeRT at the UG level in India, the present research will open up newer avenues of study to future investigators who may be interested in the following areas:

1) Group discussions in TEP at the UG level – a critical study
2) A study on the role of seminars and symposia for enrichment RT in TEP at the UG level
3) Identification and analysis of pupil-approach patterns in TEP at the UG level
4) A study on the pupil-curiosity and continuity of appreciation to TEP at the UG level

5) Appreciating rhetoric in TEP at the UG level
6) Teaching symbols in English poetry at the UG level: a critique
7) Interpreting thought-patterns in English poetry at the UG level – an introspective study
8) Exploring the grammar of English poetry at the UG level– a study on analysis and appreciation
9) Eliminating vocabulary difficulties at the UG level in English poetry – a study on the role of teachers.
10) TEP and the UG classroom climate – problems, perspectives and planning
11) Review of curriculum in TEP for RT at the UG level.

TEP for reflective refinement (RR) is really an arduous job. It demands perseverance and promptness, patience and alertness on the part of the teacher. A sincere teacher of English poetry never cares even for repeated failures on the part of his/her learners because he/she always thinks of better modifications and launching of newer strategies for advancement and excellence of his/her learners' success in reflective appreciation. Once he/she achieves success in his/her mission and vision of strategic operation, the rest follows naturally and spontaneously.