Problems of Comprehension and Appreciation of English Poetry among EFL University Students:
A Case Study of University of Gezira, Faculty of education, English Department, Hantoub

Nour mohammed Awad El-karim Ali

December, 2015
Problems of Comprehension and Appreciation of English Poetry among EFL University Students

A Case Study of the Students of the Faculty of Education-Hantoub, University of Gezira, Gezira State, Sudan,(2015)

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B A in English Language, Faculty of Education-Hantoub University of Gezira (1999)

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DECLARATION OF AUTHENTICITY

I declare that all the material presented in this thesis is my own work, or fully and specifically acknowledged wherever adapted from other sources. I understand that if at any time it is shown that I have significantly misrepresented material; any degree or credits awarded to me on the basis of that material may be revoked.

Students' Signature:                                      Date:
DEDICATION

To my parents,

To my husband,

and to my children.
ACKNOWLEDGEMENTS

First of all, praise be to Allah, the Almighty Allah, Who made it possible for me to carry out this study.

I would like to express my sincere gratitude to my supervisor Dr. Zahir for his invaluable help and support with this study. His precious comments, patience and encouragement made this research possible. Thanks are also due to Dr. Lubab for her guidance and the insightful comments that she has made to enrich this study. However, the responsibility of the contents lies on the shoulders of the researcher.

I am also indebted to the teachers of department of English where the questionnaire was conducted.

I am also grateful to Dr. Imad Ahmed Ali for allowing the researcher to conduct the test during in his class time.
The Problems of Comprehension and Appreciation of English Poetry among EFL University Students.

A Case Study of the Students of the Faculty of Education- Hantoub, University of Gezira, Sudan (2015)

Nour Mohammed Awad El-Karim Ali

Abstract

English poetry is considered one of the most important, interesting and attractive form of literature that cannot be neglected, denied or avoided by educational institutions specially Higher Education. In spite of this necessity, it is noticeable that learning English poetry is a serious problem among EFL university Students. They are unable to comprehend and appreciate English poetic works. Thus, the study aimed at investigating the problems of comprehension and appreciation of English poetry among EFL university students. The study also aimed at finding out the nature of problems encountered by EFL university students in learning English poetry, and, providing EFL teachers with some techniques which may help in teaching English poetry. The study adopted the descriptive analytical methods. A diagnostic test and a questionnaire were used as tools for data collection. The sample of the study consisted of(100) students purposely chosen from the students of Faculty of Education-Hantoub, Department of English, to sit for the diagnostic test. They represent (95%)of the population of the study who have studied the required English poetry courses. The sample also included (10) staff members of the Faculty of Education -Hantoub who teach English poetry to respond to the questionnaire to collect data about the problems faced by their students in comprehension and appreciation of English poetry. Data was analysed using the simple manual percentage. The results of the diagnostic test have revealed a number of results, the important of which are that most of students of Faculty of Education-Hantoub find difficulty in comprehending and appreciating English poetry(100%), which is caused by their lack of knowledge about English language and its culture(94%). They, also find difficulty in identifying tone and style of the poet(90%), and inferring figures of speech(85%) and explaining types of sentences used in the poem(80%). The results of the questionnaire, also have showed that the syllabus of English poetry is neither appropriate(100%), nor graded(80%), and teachers need to be trained and specialized to teach English poetry(100%). Consequently, the study recommends that English poetry should be taught in final semesters so that students will have enough knowledge of the English language to comprehend and appreciate English poetry. In addition, teachers need to be trained, specialized, and do their best to bridge students' cultural gap between English and Arabic poetry. Moreover, The syllabus needs to be varied and enhanced, and, techniques which are used by EFL university teachers are to be creative and effective. Finally, the study suggests carrying out more studies concerning effective methods of teaching English poetry for EFL university students.
مشكلات استيعاب و تذوق الشعر الإنجليزي بين الطلاب الدارسين لغة الإنجليزية"

أجنبية

دراسة حالة طالبات كلية التربية - حنتوب، جامعة الجزيرة، ولاية الجزيرة، السودان

نور محمد عوض الكريم علي

ملخص الدراسة

يعد الشعر الإنجليزي واحداً من أهم أنواع الأدب الإنجليزي وأكثرها جاذبية والتي لا يمكن تجاهلها أو نكرانها أو إهمالها من قبل المؤسسات التعليمية خاصة التعليم العالي. ورغم هذه الأهمية يلاحظ أن أداء طلاب الجامعات في مجال الشعر الإنجليزي يشكل عقبة واضحة في دراستهم، فهم غير قادرين على فهم و تذوق الأعمال الشعرية الإنجليزية. لذا هدفت هذه الدراسة إلى بحث معوقات استيعاب و تذوق الشعر الإنجليزي بين طلاب الجامعة. كما هدفت الدراسة إلى تزويد الأسئلة بطرق تدريس قد تكون معيناً لهم على تدريس الشعر الإنجليزي. استخدمت الدراسة المنهج الوصفي التحليلي حيث تم استخدام الاختبار التشخيصي والإستبيانة بوصفهما أدوات لجمع البيانات.

تم思わ الدراسة من طالبات كلية التربية - حنتوب، قسم اللغة الإنجليزية وتم إجلاسهن للامتحان التشخيصي وذلك لأنهن درسن المنهج الدراسي المطلوب في الشعر الإنجليزي ويتضمن (100) طالبة تم اختيارهن عشوائياً من طالبات كلية التربية، حنتوب، قسم اللغة الإنجليزية وتم إجلاسهن للامتحان التشخيصي، وكذلك تم اختيار عينة من أعضاء هيئة التدريس كلية التربية - حنتوب، ممن يدرّسون الشعر الإنجليزي، تم اختيارهم عشوائياً، من ثم زوياً الأسئلة بطرق تدريس الشعر الإنجليزي وتم تحليل البيانات باستخدام النسب المئوية البسيطة. توصلت الدراسة إلى عدة نتائج من أهمها أن نتائج الامتحان تشخيصي قد كشفت أن طالبات كلية التربية، حنتوب، يجدن صعوبة في فهم و تذوق الشعر الإنجليزي وذلك لقلة المعرفة باللغة الإنجليزية وثقافتها (94%) وأنهن يجدن صعوبة في التعرف على نبرة وأسلوب الشاعر (90%) وعصرج المحسنات الدبية (90%) وتموضح أخبار الجمل المستخدمة في القصيدة (90%)، وتبين من تحليل نتائج الاستجواب أن منهج الشعر الإنجليزي غير مناسب (100%) وغير مدرج (80%). كما أن الأسئلة بحاجة إلى التدريب لتثقيف الطلاب عن التحفظ الدقيق في هذا المجال (100%). و بالرغم من أن الدراسة توسيع في رشوة الشعر الإنجليزي، كما توسيع تدريب الأسئلة حتى يكونوا أكفأ في تثقيف الطلاب عن التحفظ الدقيق في هذا المجال (100%). و بالتالي فإن الدراسة توسيع في رشوة الشعر الإنجليزي، كما توسيع تدريب الأسئلة حتى يكونوا أكفأ في تثقيف الطلاب عن التحفظ الدقيق في هذا المجال (100%). و بالتالي فإن الدراسة توسيع في رشوة الشعر الإنجليزي، كما توسيع تدريب الأسئلة حتى يكونوا أكفأ في تثقيف الطلاب عن التحفظ الدقيق في هذا المجال (100%). و بالتالي فإن الدراسة توسيع في رشوة الشعر الإنجليزي، كما توسيع تدريب الأسئلة حتى يكونوا أكفأ في تثقيف الطلاب عن التحفظ الدقيق في هذا المجال (100%). و بالتالي فإن الدراسة توسيع في رشوة الشعر الإنجليزي، كما توسيع تدريب الأسئلة حتى يكونوا أكفأ في تثقيف الطلاب عن التحفظ الدقيق في هذا المجال (100%). و بالتالي فإن الدراسة توسيع في رشوة الشعر الإنجليزي، كما توسيع تدريب الأسئلة حتى يكونوا أكفأ في تثقيف الطلاب عن التحفظ الدقيق في هذا المجال (100%). و بالتالي فإن الدراسة توسيع في رشوة الشعر الإنجليزي، كما توسيع تدريب الأسئلة حتى يكونوا أكفأ في تثقيف الطلاب عن التحفظ الدقيق في هذا المجال (100%).
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CHAPTER ONE
INTRODUCTION

1.0 Background

All the time long, poetry has been and will ever be an aesthetic subject which addresses the imagination and provokes the sense of the reader and formalises his/her taste of beauty. It requires a sentimental taste of beauty based on a mind rich of thoughts either from the teacher or the learner. It is also possible to say that poetry is the content which appeals to different people of different ages. For instance, a layman may read a poem and sense some kind of interaction with it, but for the learner, reading a poem is not just a matter of a passing by experience: it is a process which demands focus, attention, passion, imagination and knowledge.

To read poetry for pleasure is something, but to study it as a university course is something else. As a matter of fact, some EFL university learners read and understand poetry and find a good deal of pleasure in it, but there is a considerable number of them who find it difficult to read and hard to understand. This can be attributed to the fact that poetry is not like other subjects, for example Mathematics or Geography which depend basically on numbers and facts that require tact and skill. Even Grammar itself has less demand on the learners’ imagination and may be learned using the same rules and forms over and over again. However, each time when one reads a poem, it is a new poem with a new message, that is to say the situation is far from being treated as a matter of statistics and numbers: it requires a mind rich of creative thinking and a notorious acceptance to absorb the various interpretations proposed by each poem each time. To understand poetry a reader needs to be a part of it, to feel the meanings, to sense the metre of each line of verse, to enjoy the rhythm and be overwhelmed by the poem.

1.1 Statement of the Problem

As an EFL university teacher, the researcher has noticed that, poetry as a university course, has been a daunting task for EFL learners who consider it an academic burden which is better be excluded from their studies. So, they either keep neglecting the course as a whole or study it reluctantly. Eventually, when they realize that the course is inevitable and there is no way out, they tend to rely on memorizing readymade assignments and criticisms which they either inherited from antecedent students or from books. Consequently, this leads to current bad results,
and everlasting apathy towards poetry. Further, they prefer not to be specialized in English poetry. On the other hand, there are many factors which aggravate the problem; the most obvious ones are the training and experience of those who teach English poetry, in addition to the amount and variety of poems being taught at university level and how they affect the learning process depending on their selection and grading.

1.2 Objectives of the Study

1. To investigate the problems encountered by EFL university students in comprehending and appreciating English poetry.
2. To find out the nature of the problems faced by EFL students in comprehending and appreciating English poetry.
3. To suggest some techniques which may help EFL teachers to teach English poetry.

1.3 Questions of the Study

1. To what extent do EFL university students encounter problems in comprehending and appreciating English poetry?
2. What is the nature of the problems encountered by EFL students in comprehending and appreciating English poetry?
3. What are the reasons for the problems encountered by EFL university students in comprehending and appreciating English poetry?
4. What are the appropriate solution for the problems encountered by EFL university students in comprehending and appreciating English poetry?

1.4 Hypotheses of the Study

**H1** Most of EFL university students encounter problems in comprehending and appreciating English poetry.

**H2** EFL university students find difficulties in making out plain meanings of English poetry, and, thus, they are unable to appreciate it.

**H3** EFL university students' lack of knowledge of English language impedes their comprehension and appreciation of English poetry.

**H4** EFL untrained and inexperienced teachers affect negatively in learning English poetry.

**H5** The variety of poems which is chosen to be taught at university poetry courses is neither well selected nor graded to make the students enthusiastic about poetry.
EFL university students’ lack of cultural awareness affect negatively in their comprehension and appreciation of English poetry.

Some effective techniques can help in solving the problems faced by EFL university students in comprehending and appreciating English poetry.

1.5 Significance of the Study

This study is hoped to be useful for EFL university teachers; in that it is expected to help them to be aware of the reasons behind the problems that encounter EFL students when dealing with English poetry both at understanding and appreciation levels. Consequently, it may direct them to reconsider their methods of teaching English poetry by providing them with some techniques for teaching English poetry. It also presents a plan to grade and select poetry to be taught at university level. In addition to that, this study is supposed to be useful for syllabus designers concerning grading and selection of poems which are taught at university level. It might also be useful for those who are interested in teaching and learning English poetry or those who like to be cultured about English poetry. It can also work as a basis for further studies concerning the subject matter.

1.6 Methodology of the Study

This study will adopt the descriptive analytical method. First, a diagnostic test will be used as a tool to verify the problem which will be administered to a sample of (100) EFL university students at the Faculty of Education, Hantoub, University of Gezira, who had already studied English poetry course as a part of their university curriculum. Another supporting tool for collecting data is a questionnaire to be distributed among a purposive sample of ten (10) EFL university teachers of English poetry at the Department of English Language, Faculty of Education, Hantoub, University of Gezira. The data collected will be analyzed by using manual percentage. The percentage tool and the statistical measurements will be used to measure the reliability and validity of the tools.

1.7 Limits of the Study

This study is limited to the problem of comprehension and appreciation of English poetry. It presents the different eras of English poetry by elaborating the features of the era, focusing on the main poets such as T.S.Elliot, D.H.Lawrence, Auden among other writers. the students’ test will be limited to poems including the following (Daffodils by William Wordsworth and When You Are Old by
W.B.Yeats). On the part concerning sampling limit, students and teachers are confined to University of Gezira, Faculty of Education, Hantoub, Department of English. This study will be carried out in 2015.
CHAPTER TWO
LITERATURE REVIEW

2.0 Introduction

This chapter presents the theoretical framework of the study which discusses the subject of teaching and learning English poetry. It covers different aspects starting with definition, historical background which includes different eras since the early days of Old English poetry up to the present time, and various types of English poetry. Other components of this chapter are: elements of poetry such as denotation and connotation, prosody, musical devices, Figurative language, and tone explaining their function both in complicating and embellishing English poetry. In addition, the study presents some suggested techniques that may enforce both teaching and learning English poetry. Eventually, it concludes with the previous studies, that may have some kind of relation to this study in particular and to the subject of English poetry in general.

2.1 Definition of Poetry

When studying poetry, it is useful, first of all, to consider the definition of this literary genre so as to provide different attitudes and concepts regarding different dictionaries, critics, scholars, commentators and poets.

To start with, *Oxford Concise Dictionary of Literary Terms* (1990:172) defines poetry as "a type of language which is, written, spoken, sung, or chanted according to some arrangement of rhythm or metre and emphasises the relation of words on the basis of sound and sense", adding that, the demand of verbal arrangement or patterning usually makes poetry a more condensed communicative means than prose which often involves syntactical variation peculiar to poets with much use of figurative language. While, *The Penguin Dictionary of literary Terms and literary Theory* (1976: 678) defines poetry as "a work of art, a composition, a work of verse, which may be in rhyme or may be blank verse or a mixture of the two. Or it may depend on having a fixed number of syllables. The term poetry comes from the Greek word *poiesis* which means "making". On the other hand, Frost (1969:9) calls poetry "memorable speech which is lost in translation" adding that, poetry is "the expression of feelings experienced by a poet". That is to say, poetry is a type of writing which transfers the writer’s feelings and experiences, sticks to the readers’
mind and cannot be wasted except in translation. What is meant is that poetry is better be read in its language than translated. Beach (2003:5) defines poetry as a traditional concept which deals with imagination, emotions, and appreciation of beauty rather than with a realistic treatment of everyday life. On the other hand Hughes (2011:7) c.f Wagh (2009:2) goes further and deeper to define poetry as "the human soul entire, squeeze like a lemon or a lime, drop by drop into atomic words". He Also, writes that poetry "is not made out of thoughts and casual fancies. It is made out of experiences which change our bodies, and spirits, whether momentarily or for good." For Hughes poetry is the icon of human experience which cannot be averted.

Lethbridge et al (2003:142) go further to maintain that defining poetry is as much as defining literature: Poetry is obviously fictional and ambiguous with its special way of using the language which in many cases lacks "pragmatic function". In addition to that, poets usually try to express what they feel, think and believe by using space which is less than writing a novel or a play, so they tend to choose words to write poems which enable them to express themselves with much brevity and less effort. Thus, Poetry is not only known of its brevity but also of its tendency towards structural, phonological, morphological and syntactic "overstructuring" a concept which is originated in "formalist" and "structuralist" criticism, which means that poetry uses elements such as sound pattern, verse, metre, rhetorical devices, style, stanza form or imagery more frequently than other genres of literature. As a matter of fact, not all poets tend to use all these elements, and not all verse is poetry as Hollander (2001:1) remarks, "Especially modern poets deliberately flaunt reader expectations about poetic language. Nonetheless, most poetry depends on the aesthetic effects of a formalized use of language". What is clear about the two definitions is that Lethbridge focuses on the structural and linguistic components which distinguish poetry from other genres of literature, while Hollander resolves that poetry is not always what the reader is used to especially in form. Thus, concentration should better be on the aesthetic effect.

It is clear that for many writers the definition of poetry is not that simple, for example Laurence (1992:3) explains that appreciating poetry is more gentle and easier than to define it, but poetry might be defined as the type of language which says more and says it more intensely. He also adds that the idea of appreciating poetry,
concerning the reader, is more easier than to look for definitions and the value of poetry lies behind the compression of ideas in a little line of verse. Methuen (1959:xvii) also describes the function of poetry as "it is to make the life of man more full and more real. It is to make him an independent hunter of the facts by which men live, the facts of the world and the facts of the universe". He gently focuses on poetry as a guidance which enlightens man's way and makes his life more real and intense.

Burn (1966:xi) approaches the definition of poetry in terms of psychology maintaining that "poetry discovers the human psyche by giving a name to those mysterious and often conflicting energies which underlie and overshadow people's everyday awareness". Then, he adds that the nature and purpose of poetry is wide, deep and vague enough to make the efforts, even for those teachers who appreciate it, they fail to understand the whole picture and uncover the hidden thoughts. Moreover, poetry does this; it renews ideas; its language unites thoughts and feelings and builds a bridge between the two different worlds, the world of the material things (where people live) and the world of internal experience (the human psyche).

Beaty (1998:929) elaborates that "Poetry is a language that tells us, through a more or less emotional reaction, something that cannot be said". Obviously, Burn’s definition is as deep as poetry itself in which he explains the function of poetry in revealing the mysterious human psyche with its deepness and complications which is approved, through experience, difficult to handle. As for Beaty's quotation, poetry is a coded message that tells the reader something, no matter how much it affects him/her negatively or positively.

Further, Burn(1966:58) c.f from Coleridge who wrote about poems in Biograghia Literaria saying that "not a poem which we have read but that to which we return, with the greatest pleasure, possesses the genuine power and claims the name of essential poetry". He indicates that a good poem has an influence on the readers' mind that forces him/her to return back over and over again with admiration, joy and trust.

Lethbridge et al (2003:143) searching for a definition of poetry, explain that other readers might look for ‘universal truth’ or some other deeper meaning in poetry more than in prose, notwithstanding, some poetry might very well deal with universal truths, this is probably not the case for all. There is no doubt that some
poetry which is very lovely and very popular but which, at bottom, does really neither show understanding nor express a universal truth.

In fact, to expect statements of a universal truth from poetry can be rather misleading if one comes to the conclusion that what matters in a poem is somehow what lies behind the language and its use (the message), whereas modern criticism insists that form cannot be separated from meaning.

Lethbridge et al (2003:144) go further by suggesting the following criteria in answering the question "What is Poetry?" elaborating that poetic texts have a tendency to:

1. Relative brevity (with some notable exceptions).
2. Dense expression.
3. Express subjectivity more than other texts.
4. Display a musical or songlike quality.
5. Be structurally and phonologically overstructured.
7. Deviate from everyday language.
8. Aesthetic self-referentiality (which means that poetic texts draw attention to themselves as art form both through the form in which they are written and through explicit references to the writing of poetry).

Ultimately, With all the difficulties in defining poetry it is worth remembering that poetry, especially in the form of songs, is one of the oldest forms of artistic writing, much older than prose, and that it seems to reflect a human desire that longs for expressions in joy, grief, doubt, hope, loneliness, and all contradictions in the human psyche.

2.2 Historical Background of English Poetry

Peck et al (1993:2) state that the history of English poetry stretches from the middle of the 7th century to the present day. Over this period, English poets have written some of the most enduring poems in Western culture, and the language and its poetry have spread all around the world. Consequently, the term "English poetry" is unavoidably ambiguous. It can mean poetry written in England, or poetry written in the English language. However, This study focuses on poetry written in English by poets born or spending a significant part of their lives in England. The earliest surviving poetry was likely transmitted orally and then written down in
versions that do not now survive; thus, dating the earliest poetry remains difficult and often controversial. The earliest surviving manuscripts date from the 10th century. Poetry written in Latin, Brythonic (a predecessor language of Welsh) which may date as early as the 6th century. The earliest surviving poetry written in Anglo-Saxon, the most direct predecessor of modern English, may have been composed as early as the 7th century. The language in which it was written is more like German than Modern English.

With the growth of trade and the British Empire, the English language had been widely used outside England. In the 21st century, only a small percentage of the world’s native English speakers live in England, and there is also a vast population of non-native speakers of English who are capable of writing poetry in the language. A number of major national poetries, including the American, Australian, New Zealand, Canadian and Indian poetry have simultaneously emerged and developed.

2.2.1 Old English Poetry

Anderson et al (1979) demonstrate that old English literature is an outcome of two cultures, namely Pagan and Christian and since the poets of this era are a fusion of two cultures, the reader will observe a distinctive voice and perspective, and a creative tension in many old English poems. The characteristics which distinguish old English poetry are the rhythmic alliterative verse, repeated epithets (characteristic words or phrases occurring instead of the name of the person or thing) and the frequent occurrence of kennings (condensed metaphors that name things by their function).

Faulke (1997:3) asserts that the earliest known English poem is a hymn on the creation; the name of the poet is Caedmon (658–680), who was, according to a legend, an illiterate herdsman who composed spontaneous poetry at a monastery at Whitby. He was unable to take part in the evening entertainment of his friends because he was not good at singing. One night after he had left a party early, because he was so embarrassed, an angel came to him in a dream and told him to sing of creation, and the result was Caedmon’s hymn, a short poem about God’s creation of the world for humans. The most remarkable thing about this hymn is its complicated verbal and metrical structure. Thereafter, Caedmon was found to have a gift for poetry; and it is interesting to note that his later poems were evidently produced by the learned monks of the monastery retelling to him stories from the
Bible which he is said to have chewed over like a cow chewing the cud and to have reproduced in poetical language, with great sweetness. This has been taken as the beginning of Anglo-Saxon poetry.

Much of the poetry of this era is difficult to decide exactly when they were written, or even to arrange chronologically; for example, the date of the great epic or the tragic poem *Beowulf* which is written in alliterative verse and paragraphs, not in lines or stanzas, tells a story of a king's hall threatened by a monster called Grendel. Beowulf comes to help, and kills the monster and its mother. Fifty years later a dragon attacks his own kingdom: Beowulf kills it, but dies himself. The range of this poem is estimated from AD 608 right through to AD 1000. A consensus has never been reached on it. However, it is possible to identify certain key moments; *The Dream of the Rood* was written before circa AD 700, when short parts were carved in runes on the Ruthwell Cross. Some poems on historical events, such as *The Battle of Brunanburh* (937) and *The Battle of Maldon* (991), appear to have been composed shortly after the events in question, and can be dated reasonably precisely in consequence.

Anglo-Saxon poetry, however, is categorized by the manuscripts in which it survives, rather than by its date of composition which presents a fusion of different languages and different beliefs (Christian v Pagan). The four great poetical codices of the late 10th and early 11th centuries, known as *The Cadmon manuscript*, *The Vercelli Book*, *The Exeter Book*, and *The Beowulf manuscript* are the most important manuscripts. On the contrary, the poetry that has survived is limited in volume, for example *Beowulf* is the only heroic epic to have survived in its entirety, but fragments of other poems such as *Waldere* and *The Finnesburg Fragment* show that it was not unique in its time. Other genres include much religious verse, from devotional works to biblical paraphrase; elegies such as *The Ruin and Judith*, and, among other poems, *Genesis, Exodus, Daniel* and *Christ and Satan*. It is also worth mentioning that, Anglo-Saxon poetry depends on alliterative verse for its structure and any rhyme included is merely ornamental and to support this, the following are some aspects of old English poetry:

1. Alliteration - double alliteration, ornamental alliteration.
2. Parallelisms and variation
3. Complex micro-structures such as ‘ring compositions’ (chiastic structure for example ‘abcba’).

4. Poetic diction - ‘kennings’.

5. Uses ‘formulas’; oral formulaic theory.

6. Complicated syntax.

As a matter of fact, the Anglo-Saxon language rapidly diminished as a written literary language as a result of the Norman conquest of England beginning in (1111). The new aristocrats spoke French, which automatically became the standard language of courts, parliament, and polite society. As the invaders joined the new society, their language and literature mixed with that of the natives. Consequently, the French dialect of the upper classes became Anglo-Norman, and Anglo-Saxon experienced a gradual transition into Middle English.

As a result of the abovementioned transition, Anglo-Norman or Latin was preferred for high culture, English literature by no means diminished, and a number of important works illustrate the development of the language. Around the turn of the 13th century, Layamon wrote his Brut, based on Wace’s 12th century Anglo-Norman epic of the same name; Layamon’s language is recognizably Middle English, though his prosody shows a strong Anglo-Saxon influence remaining. Other transitional works were preserved as popular entertainment, including a variety of romances and lyrics. With the passing of time, the English language regained prestige, and in (1362) became the formal language and replaced French and Latin in Parliament and courts of law.

Eventually, the major works of English literature began to appear once again with the advent of the 14th century; these include the so-called Pearl Poet’s Pearl, Patience, Cleanness, and Sir Gawain and the Green Knight; Gangland’s political and religious allegory Piers Plowman; Gower’s Confessio Amanita; and, of course, the works of Chaucer, the most highly regarded English poet of the Middle Ages including (The Canterbury Tales around 1400), lyric poetry, and drama. The most distinctive feature of literature of this era is that it is defined as Christian.

2.2.2 The Renaissance Poetry

According to Peck et al (1993:3) The approximate dates of this era are (1550) to (1660). The Douglas Aeneid was completed in (1513) and John Skeltoen wrote poems that were transitional between the late Medieval and Renaissance styles. The
new king *Henry VIII* was something of a poet himself. The most significant English poet of this period was Thomas Wyatt, who was among the first poets to write sonnets in English, but one can also talk about modern literature starting from a bout (1600) onwards in which the English language resembles the English language used today. In addition to that, the literature of this period was very rich because the society was changing economically and socially and tension between the religious past and a new dynamic society came to the surface. In the heart of this tension, Shakespeare wrote his plays *Hamlet*(1600) and *King Lear*(1605) which represent the tension between the traditional order and disruption of this order.

The most well known incident of the 17th century was the Civil War(1642-51) which shows another similar conflict between past and present, appears clearly in the theme of *Paradise Lost* (1667) by Milton which tells the story of Adam and Eve's rebellion against God. Moreover, the poets of this era are known of their belief in God as the source of order albeit their interest focuses on how people are distracted by worldly ambition and secular concerns. However, by the end of the seventeenth century literature turned to entirely secular concerns and the religious poetry time came to an end replaced by social poetry. Consequently, the eighteenth century poets were much concerned about whether harmony and balance can be established in a society.

### 2.2.3 The Restoration and 18th Century

This era is called 'The Restoration', because Charles II was made a king of Britain after a period in which there was no king or queen. The court of Charles II had learned a worldliness and sophistication that marked it as distinctively different from the monarchies that preceded the Republic. Even if Charles had wanted to reassert the divine right of kingship, the Protestantism and taste for power of the intervening years would have rendered it impossible. It is hardly surprising that the world of fashion and skepticism that emerged encouraged the art of satire.

#### 2.2.3.1 Satire

Barton et al (1997:176) elaborate that satire is a "literary work that seeks to criticize and correct the behaviour of human beings and their institutions by means of humor, wit, and ridicule". The major poets of the abovementioned period who wrote satirical verse are Samuel Butler, John Dryden, Alexander Pope and Samuel Johnson, and the Irish poet Jonathan Swift. What is perhaps more surprising is that
their satire was often written in defense of public order and the established church and government. However, writers such as Pope used their gift for satire to create severely and unkindly works responding to their rude criticism or to criticise what they saw as social atrocities perpetrated by the government. Pope’s “The Dunciad” is a satirical slaying of two of his literary adversaries (Lewis Theobald, and Colley Cibber in a later version), expressing the view that British society was falling apart morally, culturally, and intellectually as in these verses from Samuel Johnson’s ‘London’(1738). The poem in 263 lines imitates Juvenal’s ‘Third Satire’, expressed by the character of Thales as he decides to leave London for Wales. Johnson imitated Juvenal because of his fondness for the Roman poets and he was following a popular 18th-century trend of Augustan poets headed by Alexander Pope who favoured to imitate classical poets, especially for young poets in their first ventures into published verse:

"Here Malice, Rapine, Accident, conspire,
And now a Rabble rages now a Fire;
Their Ambush here relentless Ruffians lay,
And here the fell Attorney prows for Prey;
Here falling Houses thunder on your Head,
And here a female Atheist talks you dead."

The poem describes the various problems of London, including an emphasis on crime, corruption, and the dirty unpleasant appearance of the poor. To emphasise his message, these various abstract problems are personified as 'beings' that try to demolish London. Thus, the characters of Malice, Rapine, and Accident "conspire" to attack the inhabitants in London. Later William Blake, may be in imitation of Pope, wrote a famous poem London in which he criticizes the social life in London.

2.2.4 The 18th Century Classicism

Peck et al (1993:29) state that the 18th century is sometimes called the Augustan age (1700-45), and contemporary admiration for the classical world extended to the poetry of the time. Not only did the poets aim for a polished high style in emulation of the Roman ideal, they also translated and imitated Greek and Latin verse resulting in measured rationalised elegant verse. Dryden translated all the known works of Virgil, and Pope produced versions of the two Homeric epics. Horace and Juvenal were also widely translated and imitated, Horace most
famously translated by John Wilmot "Earl of Rochester" and Juvenal by Samuel Johnson’s "Vanity of Human Wishes".

2.2.5 The Late 18th Century

Towards the end of the 18th century, poetry began to move away from the strict Augustan ideals and a new emphasis on sentiment and the feelings of the poet. This trend can perhaps be most clearly seen in the handling of nature, with a move away from poems about formal gardens and landscapes by urban poets and towards poems about nature as lived in. The leading exponents of this new trend include Thomas Gray, George Crabbe, Christopher Smart and Robert Burns as well as the Irish poet Oliver Goldsmith. These poets can be seen as paving the way for the Romantic movement.

2.2.6 The Romantic Movement

Kermode et al(1973:6) point out that the last quarter of the 18th century was a time of social and political turbulence. In Great Britain, movement for social change and a more inclusive sharing of power was growing. This was the backdrop against which the Romantic movement in English poetry emerged adding that the Romantic period (roughly 1790 to 1830) is considered one of the great ages of English poetry. The romantics, unlike their predecessors, do not visualize God as the source of order. What they seek is a harmony in life found in natural world, for them the source of order has become internal as they stress on imagination as autonomous creative power which at least half create reality and truth a principle which exists in High Romanticism called the internalization of quest-romance in which the poet is a quester controlled by selfhood. On the other hand, Barton et al(1997:172) demonstrate that the English romantic poets not only search to restore imaginative elements but also sentimental qualities to English poetry. They also tend to employ description of natural landscapes, objects, and expressing emotional states. William Wordsworth’s "I Wondered Lonely as a Cloud" (1804) offers an example of man’s chemistry with nature:

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

The most well known poets of the romantic movement are William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, Lord Byron, Mary Shelly and John Keats all published around (1800). The birth of English Romanticism is often dated to the publication in (1798) of Wordsworth and Coleridge’s Lyrical Ballads. However, Blake had been publishing since the early (1780s). Shelley is famous for classic anthology verse work called Ozymandias. Shelley’s groundbreaking poem The Masque of Anarchy calls for nonviolence in protest and political action. It is perhaps the first modern statement of the principle of protest. In addition to that, to the Romantics, the moment of creation was the most important in poetic expression and could not be repeated once it passed. Because of this new emphasis, poems that were not complete were nonetheless included in a poet’s body of work (such as Coleridge’s "Kubla Khan" and "Christabel").

In English poetry, the Romantic movement emphasized the creative expression of the individual and the need to find and formulate new forms of expression. They also put a good deal of stress on their own originality. Additionally, the Romantic movement marked a shift in the use of language. Attempting to express the "language of the common man", Wordsworth and his fellow romantic poets focused on employing poetic language for a wider audience, countering the mimetic, tightly constrained Neo-Classic poems. In Shelley’s "Defense of Poetry", he contends that poets are the "creators of language" and that the poet’s job is to refresh language for their society.

Barton et al(1997:172) add that, Romanticism was a movement in philosophy and a political theory. The most important event associated with Romanticism is the French Revolution (1789-99) which predicted the end of aristocratic rule and hereditary social division in Europe. Furthermore, Romanticism is much associated with imagination and the worship of nature and using of natural imagery and symbolism in myth-making. A passage from Keats’s "Ode to a nightingale" is a good example of imaginative writing in which the speaker experiences the world and the existence of the nightingale, even if temporarily:

"My heart aches, and a drowsy numbness pains 
My sense, as though of hemlock I had drunk"
2.2.7 The Victorian Poetry

To start with, the word Victorian means living in or dating from the reign of Queen Victoria (1837-1901). Kermode (1973:1178) asserts that Victorian poetry is an extension of the Romantic poetry into the third generation. Victorian poets are known of their imaginative, stylistic indebtedness to either Keats or Shelly. This is divided as follows:

Keats: Tennyson, Arnold, Rossell, Morris and Hopkins.
Shelly: Browning, Swinburne, Hardy and Yeats.

This division pushed every important Victorian poet to try in many various ways to find an escape from the Romantics. Thus, a considerable number of them left Romanticism looking for another more traditional hope, the Christian humanism that had formed the continuation of young Milton, this is where the Victorian poetry moves the readers most, where it overwhelms hope.

Peck et al (1993:5) maintain that the Victorian era, extending from (1830) to the end of the century, was a period of great political, social and economic change. The Empire recovered from the loss of the American colonies and entered a time of quick expansion. This expansion, combined with increasing industrialisation and mechanisation, led to a prolonged period of economic growth. The Victorian literature develops from, rather than reacting against romantic literature. Unlike the Romantics, the Victorian poets cannot sustain confidence in the autonomy of their imagination. There is no ability to visualize order and unity, on the contrary, a painful and a complicated life imposes a feeling of confusion and despair which shows the religious doubts and uncertainties of the period. The major High Victorian poets are Tennyson, Robert Browning, Elizabeth Barrett Browning, Matthew Arnold and Gerard Manley Hopkins, though Hopkins was not published until (1918). Tennyson was, to some degree, the Spenser of the new age and his Idylls of the Kings can be read as a Victorian version of The Faerie Queen, that is as a poem that sets out to provide a mythic foundation to the idea of empire.

Lall (1979:85) points out that Robert Browning is the only Victorian writer who employed dramatic monologue as a medium of intellectual analysis or psychological insight expression where he throws the reader into the midst of the situation. One of his best poem is "My Last Duchess" (former or first wife of the Duke. She is dead) is a good example of his power to give a whole life history in a
few lines intensely compressed. It contains no moralizing; the reader is left to extract the meaning for himself:

"That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Fra Pandola's hands
Worked busily a day, and there she stands.
Will you sit and look at her?"

Matthew Arnold (1822-1888) was much influenced by Wordsworth, though his poem *Dover Beach* is often considered a precursor of the modernist revolution. Hopkins wrote in relative obscurity and his work was not published until after his death. His unusual style (involving what he called "sprung rhythm" and heavy reliance on rhyme and alliteration) had a considerable influence on many of the poets of the 1940s. Corcoran (2007:25) sees that the 19th century poets sometimes wanted their contemporaries to hear rhyme with novelty mysterious sweetness, in a way that to hear rhyme as if no one had ever heard a rhyme before. Robert Browning had a gift for making rhyme feel fresh and noticeable as in his poem "*The Pied Piper of Hamelin*"(1842):

"Nor brighter was his eye, nor moister
Than a too-long-opened oyster"

Towards the end of the century, English poets began to take an interest in French symbolism and Victorian poetry entered a decadence of fin-de-siecle phase. Two groups of poets emerged, *The Yellow Book* poets who adhered to the tenets of Aestheticism, including; Algernon Charles Swinburne, Oscar Wilde, and Arthur Symons, and the Rhymers' Club Group that included Ernest Dowson, Lionel Johnson, and William Butler Yeats.

### 2.2.8 The 20th Century Poetry

The Twenties century poetry covers a large number of writers who present different approaches to a world torn apart by two massive world wars. Thus, the focus in this section will be on the main poets.

Peck et al (1993:70) state that The Victorian era continued into the early years of the 20th century and two figures emerged as the leading representatives of the poetry of the old era to act as a bridge into the new one. These were Yeats and Thomas Hardy. Yeats, although not a modernist, was to learn a lot
from the new poetic movements that sprang up around him and adapted his writing to the new circumstances. Hardy was, in terms of technique at least, a more traditional figure and was to be a reference point for various anti-modernist reactions, especially from the 1950s onwards.

2.2.8.1 The Georgian Poets and World War I

Untermeyer (1992:38) illustrates that Housman (1859 – 1936) was a poet who was born in the Victorian era and, after a classical education, he was, for ten years, a Higher Division Clerk in H. M. Patent Office. Later in life, he became a teacher. He has been a professor of Latin since (1892) and, besides his immortal set of lyrics, has edited *Juvenal* and the books of *Manilius*. He first published in the 1890s, but who only really became known in the 20th century. He is best known for his cycle of poems *A Shropshire Lad* originally published in (1896), when Housman was almost 37 years old, which is an evident that many of these lyrics were written when the poet was much younger. Echoing the frank pessimism of Hardy and the harder cynicism of Heine, Housman struck a lighter and more floating note. Underneath his dark ironies, there is a rustic humor that has many obvious variations. From a melodic standpoint, *A Shropshire Lad* is a collection of beautiful, haunting and almost perfect songs. This collection was turned down by several publishers so that Housman published it himself, and the work only became popular by the advent of the Boer War then in World War I, which gave the book a widespread appeal due to its nostalgic depiction of brave English soldiers. The poems' wistful evocation of doomed youth in the English countryside, in spare language and distinctive imagery, appealed strongly to late Victorian and Edwardian taste, and the fact that several early 20th century composers set it to music helped its popularity. Housman published a further highly successful collection *Last Poems* in 1922 while a third volume *More Poems* was published posthumously in 1936. The following is one of his best poems:(1920: 38)

*When I was One−and−Twenty*

"When I was one−and−twenty
I heard a wise man say,
"Give crowns and pounds and guineas
But not your heart away;
Give pearls away and rubies
But keep your fancy free.”

But I was one—and twenty,

No use to talk to me.

When I was one—and twenty

I heard him say again,

“The heart out of the bosom

Was never given in vain;

’Tis paid with sighs a–plenty

And sold for endless rue.”

And I am two—and twenty,

And oh, ’tis true, ’tis true.

Moreover, other modern poets featured include Edmund Blunden, Rupert Brooke, Robert Graves, D. H. Lawrence, Walter de la Mare. Their poetry represents something of a reaction to the decadence of the 1890s and tended towards sentimentality.

Other poets who wrote about the war were Isaac Rosenberg, Edward Thomas, May Cannan and, from the home front, Hardy and Rudyard Kipling, whose inspirational poem (If — )is a national favourite and a memorable evocation of Victorian stoicism and regarded as a traditional British virtue. Although many of these poets wrote socially-aware criticism of the war, most remained technically conservative and traditionalist. Moreover, their poetry is solid, uncomplicated and creates a sense of harmony and order, in contrast with the poets that follow who offer the readers a scattered world without links or coherence, among them Wilfred Owen and Siegfried Sassoon. The two groups of poets are separated by the cataclysmic shock of the First World War (1914-18). The second one shows bitter ironic verse using dream and nightmare imagery with a strong language of violence and slaughter.

Another perspective is presented by Peck et al (1993:6) who illustrates that the early twenties century is historically known as the period of the great innovation in all arts including poetry, novel, music, painting and drama which shows the extraordinary change in the structure of society. A good example of this era is T.S Eliot’s masterpiece The Waste Land(1922) which is innovative and experimental in
form, composes fragments of poetry and clearly manifests the poets disability to comprehend, trust or control what surrounds them.

Barton et al (1997:108) express the view that the term modernism for historian and critics was growing and developing from (1880) to the end of the World War II which caused a cardinal change in literary techniques. World War I itself and the horror it left behind deepened the loss of faith among artists and literary men who began to express fascination with separation from the dramatic changes in human culture and technology caused by prewar preparations. Yeats’ poem “The Second Coming” claims the fact that the old order of civilization has come to an end and new barbaric age has just began:

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

Among the foremost avant-garde writers were the American-born poets Gertrude Stein, T. S. Eliot, H.D.(Hilda Doolittle), and Ezra Pound, each of whom spent an important part of their lives in England, France and Italy. In addition to Wyndham Lewis and Virginia Woolf. Further, Avant-garde or bohemian notion of the artist as stated in Childs et al (2006:145) is of a futurist, not the conserver of culture but its onward creator.

It is also worth mentioning that Pound and Eliot and Yeats’ involvement with the Imagism and symbolism marked the beginning of a revolution in the way poetry was written which gives the impression that all order has gone; their language seems to be without grammar, syntax, rhyme or rhythm. Modernists seemed to be writing poetry that is condensed, self-conscious and self-centered, as if there is no other meaning to compose about in the whole world which shows the crisis of language itself as it revolts against the traditional forms of verse, especially Eliot's works which is often considered too difficult because it is loaded with classical and scholarly quotations and references. English poets involved with this
group include: D. H. Lawrence, Richard Aldington, T.E. Hulme, F. S. Flint, Ford Madox Ford, Allen Upward and John Cournos. Eliot, particularly after the publication of *The Waste Land*, became a major figure and he influenced other English poets. Besides these poets, other English modernists began to emerge. These included the London-Welsh poet and painter David Jones, whose first book "*In Parenthesis*", was one of the very few experimental poems to come out of World War I.

### 2.2.8.2 Poetry of The Nineteen Thirties

Peck et al (1990:7) believe that the twenties almost witnessed the end of the modernist era, seemingly British writers could not overcome the experiments of the twenties, but in the contrary to American ones, it was far more adventurous. Thus, the poets who began to emerge in the 1930s had two things in common; Firstly, they had all been born too late to have any real experience of the pre-World War I. Secondly, they grew up in a period of social, economic and political disorder. Perhaps as a consequence of these facts, themes of community, social (in)justice and war seem to dominate the poetry of this decade. So, the subject of poetry has become reasonably purposive in a world complicated with social issues and slipping towards war again. The poets of this period include; W. H. Auden, Stephen Spender, Louis MacNeice and Cecil Day Lewis. Those poets were all, in their early days at least, politically active on the Left. Although they admired Eliot, they also represented a move away from the technical innovations of their modernist predecessors. A remarkable example of this is Auden’s *Musee des Beaux Arts* (Museum of Fine Arts):(1990:72)

"About suffering they were never wrong,
The old Masters, how well they understood
Its human position: how it takes place
While someone else is eating or opening a window or just walking
dully along"

What is noticeable about the language of Auden is his way of using everyday words and images unlike Eliot's which is elusive and difficult.

### 2.2.8.3 English Poetry since (1939)

Martin (1985:1) states that the year (1939) was a shifting point in British history in which The United Kingdom officially entered the Second World War. It
caused a massive horror and has an impact that is more difficult to describe than the First World War which shocked all British systems, especially the cultural and intellectual order on which even the most rebellious writers, had depended, as Keith Douglas put it, "Hell cannot be let loose twice". Most British writers of the 1930s, and especially the poets, could think of little else to write about, having been conditioned by years of disillusioned reflection on the war and its failings. As a result of this, a new generation of war poets emerged in response who partially restored the traditional form. These include Keith Douglas, Alun Lewis, Henry Reed and F. T. Prince. As with the poets of the First World War, the works of these writers can be seen as something of an interlude in the history of 20th century poetry. Technically, many of these war poets owed something to the 1930s poets, but their work grew out of the particular circumstances in which they found themselves living and fighting. But, what is difficult about this period is the great diversity of poetry for instance; war poetry, exuberant poetry, bleak pastoral poetry and the intense psychological poetry.

The main movement in post-war 1940s poetry was the New Romantic group that included Dylan Thomas, George Barker, W.S. Graham, Kathleen Raine, and J. Hendry.

Martin (1985:ii) thinks that "British poets after Dylan Thomas are usually viewed as feeble and provincial. Such an attitude seems to have taken hold in the 1950s, when it became fashionable to see Britain's poetry reflecting her demise as a world power". In spite of this critical situation for English poetry, a protest began by the emergence of an anthology of current British verse insisting that there is a contemporary British poetry which is modern; for a while that seemed to be doubt. But, perhaps the strongest indicator of at least the possibility of changing this negative image and opinion came in (1974), with an American critic named Calvin Bedient, who wrote a book on current British poets calling it Eight Contemporary Poets, including some dismissed by Alvarez and his fellow British apologists, calling for a revised account of recent British poetry.

2.2.8.4 The Stream of Consciousness

Barton et al (1997:186) point out that the phrase Stream of consciousness is first used by William James in "Principles of Psychology"(1890) to express "the flow of thoughts of the waking mind". The terms stream of consciousness and interior
monologue are both used in literary criticism to describe narrative techniques which present multi-leveled flows of rational and irrational thoughts and impressions allowed by grammar, syntax, and logical transitions. It can also be defined as a "technique which seeks to record the random flow of impression through a character's mind".

2.2.9 English Poetry Today

The last three decades of the 20th century saw a number of short-lived poetic groupings, including the Martians, along with a general trend towards what has been termed 'Poeclectics' namely; an intensification within individual poets' oeuvres of "all kinds of style, subject, voice, register and form". There has also been a growth in interest in women's writing, and in poetry from England's minorities, especially the West Indian community. Performance poetry has gained popularity, fuelled by the poetry slam movement. Poets who emerged in this period include Carol Ann Duffy, Andrew Motion, Craig Raine, Wendy Cope, James Fenton, Blake Morrison, Liz Lochhead, Linton Kwesi Johnson and Benjamin Zephaniah.

Even more recent activity focused around poets in Bloodaxe Books' The New Poetry, including Simon Armitage and others. The New Generation movement flowered in the 1990s and early 2000s, producing poets among them Don Paterson and Julia Copus. In addition to that a new generation of innovative poets has also sprung up in the wake of the Revival grouping, notably Caroline Bergvall and Tony Lopez. There has been, too, a remarkable upsurge in independent and experimental poetry pamphlet publishers such as Barque Press. Throughout this period, and to the present, independent poetry presses such as Enitharmon have continued to promote original work from among others Dannie Abse and Martyn Crucefix.

2.3 Types of Poetry

In this part of the study the researcher will attempt to present the different types of poetry which mainly include; Lyric, Narrative, Descriptive and Didactic poetry.

2.3.1 Lyric Poetry

Lethbridge et al (2003:144) define a lyric poem as a comparatively short, non-narrative poem in which a single speaker presents a state of mind or an emotional state that shows some of the elements of song which is said to be its origin. For Greek writers the lyric was a song accompanied by the lyre. Moreover, poems such
as elegy, ode, sonnet, dramatic monologue and most occasional poetry are considered as subcategories of the lyric poetry:

2.3.1.1 Elegy

Barton et al (1997:56) explain that the word 'elegy' is derived from the Greek word 'elegos' which means ''lament''. In modern usage, elegy is a formal lament for the death of a particular person for example Tennyson's 'In Memoriam'. The term Elegy is also used, in a broad sense, for serious meditations often on questions of death, for example Thomas Gray's ''Elegy written in a Country Churchyard'' (1751), while John Milton's ''Lycidas'' is an example of pastoral elegy in which he invokes the beauty of poetry and finds consolation in thinking that the death of the friend or loved one was meant to be. He shows his grief by employing imagery of nature in mourning:

"But, oh! The heavy change, now that art gone,
Now thou art gone, and never must return!
Thee, shepherd, thee the woods, and desert caves,
With wild thyme and the gadding vine o'ergrown,
And their echoes, mourn,
The willows and the hazel copses green,
Shall now no more be seen,
Fanning their joyous leaves to thy soft lays."

Barton et al (1997:57)

2.3.1.2 Ode

An ode is a much-practised form of lyric poetry from the time of Ben Jonson to that of Tennyson. It was originally a form of dramatic poetry used in an ancient Greek plays ''Pindar (522–442 BC)'' presented by a chorus spoke music accompanied by music. In English poetry it is a long lyric poem with a serious tone, strong theme, an imaginative thought, and dignified language written in a high standard style often written to a person or a thing or celebrating a special event. Famous examples, among others, are: Wordsworth's ''Hymn to Duty'' or Keats' ''Ode to a Nightingale'' about which Jha(1984:157)quotes from Keats' friend Charles Brown how this popular ode was written:

"In the spring of 1819 a nightingale had built her nest near
my house Keats felt a tranquil and continual joy in her song;"
and one morning he took his chair from the breakfast-table to the grass plot under a plum tree, where he sat for two or three hours. When he came into the house I perceived he had some scraps of paper in his hand and these he was thrusting behind the books."

The poem shows the paradoxical different moods experienced by the poet shifting between happiness, misery and sorrow. The poem starts:

"My heart aches, and a drowsy numbness pains My sense, as though of hemlock I had drunk Or emptied some dull opiate to the drains One minute past and Lethe-wards had sunk: 'Tis not through envy of thy happy lot, But being too happy in thine happiness"

2.3.1.3 Sonnet

The sonnet as explained by Beaty (1998:785) is one of the most persistent verse forms which is always a fourteen lines long. It was originally a love poem which dealt with the lover’s sufferings and hopes originated in Italy and became popular in England in the Renaissance, when Thomas Wyatt and the Earl of Surrey translated and imitated the sonnets written by Petrarch (Petrarchan sonnet) which has an octave (eight lines) and a sestet (six lines) and a rhyme scheme abba abba cde cde. The English or the Shakespearean sonnet is made up of three quatrains and a couplet, the rhyme scheme abab cdcd efef gg and the metre is iambic pentameter.

Peck et al (1993:66) state that, the sonnet usually attracts the poets because of its fixed form which challenges them to confront the scattering of experience into an ordered pattern. From the seventeenth century onwards the sonnet was also used for topics other than love, for instance; religious experience (by Donne and Milton), reflections on art (by Keats or Shelley) or even the war experience (by Brooke or Owen). Many poets wrote a series of sonnets linked by the same theme, so-called Sonnet Cycles which present the various stages of a love relationship (for instance, Spenser, Shakespeare, Drayton, Robert Barret Browning and Meredith). An ideal example of sonnet is Shelley’s Ozymandias which is the Greek name for Rameses II (13th century-B.C) Pharaoh of Egypt. the poem starts:

"I met a traveler from an antique land"
Who said: Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed:
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!"
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away."

Beaty(1998:791)

2.3.1.4 Occasional Poetry

Occasional poetry is written for a specific occasion such as wedding (then it is called an epithalamion), for instance Spenser’s *Epithalamion*, which tells the return of a king from exile, Dryden’s *Annum Mirabilis* or a death, Milton’s *Lycidas* which memorializes Edward king; starts:

"'Yet once more, O ye laurels, and once more
ye myrtles brown, with ivy never sere,
I come to pluck your berries harsh and crude,
and with forc’d finger rude
Shatter your leaves before the mellowing year.'"

2.3.2 Narrative Poetry

Narrative poetry gives a verbal representation, in verse, of a series of connected events, it develops characters through a plot and always told by a narrator. Narrative poems might tell a love story like Tennyson's *Maud*, or the story of a father and son like Wordsworth’s *Michael*, or the deeds of a hero or heroine like Walter Scott’s *Lay of the Last Minstrel*. The following sections present the Sub-categories of narrative poetry:
2.3.2.1 Epics

Peck et al (1993:31) illuminate the epic as the most ambitious poem defined as a long narrative poem, which celebrates episodes of peoples' heroic tradition. It can be wholly mythic or as the American poet Ezra Pound has described it as "a poem including history". Epics usually operate on a large scale, both in length and topic, such as the establishing of a nation as Virgil’s ‘Aeneid’ or the beginning of world history like Milton’s ‘Paradise Lost’, they tend to use a refined style of language and supernatural beings take part in the action. Although many English Romantic poets such as William Blake, the Victorian poet Elizabeth Barret Browning and certain 19th century poets as Whitman and Longfellow among others wrote epic poems, it fell out of use until the advent of the 20th century. Notwithstanding, both Ezra Pound and James Joyce came to decision to imitate Homer's 'The Odysse' and make it knew, they wrote The Cantos (1930-69) and Ulysses (1922), successively.

2.3.2.2 The Mock Epic

The mock-epic makes use of epic conventions, like the refined style and the assumption that the topic is of great importance, to deal with completely insignificant situations. A famous example is Pope’s ‘The Rape of the Lock’, which tells the story of a young beauty whose suitor secretly cuts off a lock of her hair. It starts:

"WHAT dire Offence from am'rous
Causes springs,
What mighty contests rise from trivial
Things,
I sing this verse to C--, Muse! is due;
This, ev'n Belinda may vouchsafe to view:"

2.3.2.3 Ballad

The term ballad is derived from a medieval French word means "dancing song". A ballad is a song, originally transmitted orally, which tells a story. It is an important form of folk poetry which was adapted for literary uses from the sixteenth century onwards. The ballad stanza is usually a four-line stanza (quatrain), alternating tetrameter and trimester adapted to both singing and dancing. Common types are popular ballads, short ballads, and hymns. It is worth mentioning that by
the time of the Romantic poets, ballad was as familiar to English readers as the novel is to readers today. The Romantics used that familiarity to their advantage and perfected both the art and storytelling power of the ballad. Out of the countless great ballads came the immortal "The Rime of the Ancient Mariner" by Coleridge (1772-1834).

2.3.2.4 Ballade
Klein et al (2010:87) explain that ballade (pronounced belahd) is a type of poetry which has three stanzas of seven, eight or ten lines following the pattern a babbcbbc, and a shorter final stanza of four or five. All stanzas end with the same one-line refrain. Example: from "Proverbial Ballade" by Wendy Cope:

"Fine words won't turn the icing pink;  
A wild rose has no employees;  
Who boils his socks will make them shrink;  
Who catches cold is sure to sneeze.  
Who has two legs must wash two knees;  
Who breaks the egg will find the yolk;  
Who locks his door will need his keys—  
So say I and so say the folk."

2.3.2.5 Allegory
Cambridge Advance Learners' Dictionary (2008) defines allegory as "a story, play, poem, picture or other work in which the ideas related to morals, religion or politics". Barton et al (1997:6) reveal that the term is derived from the Greek allegorein which means "to speak in other terms". Then they add, Allegory is a work of art basically intended to be meaningful at least two levels of understanding: a literal level and an abstract level (moral). Berrine et al (1992:88) have another perspective for defining allegory as a narrative poem which has implicit second meaning in which the author’s basic interest is in the extraneous meaning, cites by way of example the story of Pharaoh in the Bible when he has a dream about seven fat cows devoured by seven thin cows, the dream remains insignificant till Joseph interprets its allegorical meaning: that Egypt will enjoy seven years of fruitful-ness followed by another seven years of famine. What is noticeable about allegory is its less popularity in modern literature unlike medieval and Renaissance writing. The
most famous and great religious allegories are Spenser’s *The Faerie Queene* (1596) and *The Pilgrim’s Progress*.

### 2.3.3 Descriptive and Didactic Poetry

Both lyric and narrative poetry can contain lengthy and detailed descriptions (descriptive poetry) or scenes in direct speech (dramatic poetry). The purpose of a didactic poem is primarily to teach something. But it can also be meant as instructive in a general way. This can take the form of very specific instructions, such as how to catch a fish, as in James Thomson’s "*The Seasons*", or how to write good poetry as in Alexander Pope’s "*Essay on Criticism*". Until the twentieth century all literature was expected to have a didactic purpose in a general sense, that is to say, to communicate moral, theoretical or even practical knowledge; in other words, poetry should combine learning and pleasure. As a matter of fact, the twentieth century was more reluctant to manifest literature openly as a teaching tool.

### 2.3.4 Dramatic Poetry

Dramatic poetry is a verse or verses which are written to be spoken, usually by a character invented by the author himself. As opposed to lyric and narrative poetry, dramatic poetry is narrated by the characters themselves. The term is also used to refer to plays written in verse, such as most of Shakespeare’s plays that are written in dramatic form with emphasis on a character rather than on the narrative. There are three types of dramatic poetry: dramatic monologue, soliloquy and character sketch.

#### 2.3.4.1 Dramatic Monologue

Letheridge (2003:145) defines dramatic monologue as a special kind of lyric poem in which the speaker reveals his or her character through an extended speech or a one way dialogue. The speaker, who is explicitly someone other than the author, makes a speech to a silent auditor in a specific situation and at a critical moment. Without intending to do so, the speaker reveals aspects of his temperament and character. In Browning’s ‘*My Last Duchess*’ for instance, the Duke shows the picture of his last wife to the emissary from his prospective new wife and reveals his excessive pride in his position and his jealous temperament.

#### 2.3.4.2 Soliloquy

A *soliloquy* is a Latin word in which *solo* means "to oneself" and *loquor"* "I talk". It is a speech in a play intended to be delivered on stage by a solitary character
who speaks to him-or herself or to the people watching (the audience) rather than to the other characters (actors) but it went out of fashion when drama shifted towards realism in the late 18th century. A typical example of Soliloquy by Shakespeare is Macbeth’s word (‘if ’twere done when ’tis done...) in which Macbeth unconsciously reveals through his imagery his fear of damnation but fails to realize what really holds him back from murdering his king: simply the fact that it is wrong.

2.3.5 Pastoral Poetry

Barton et al (1997:138) maintain that the origin of the word pastural comes from the Latin word “pascere” which means “to graze”. The word ‘Pastoral’ means to deal with shepherds and shepherdesses. It is used by some critics as a reference for some poetic types which include the pastoral romance, pastoral lyric, pastoral drama and pastoral elegy. Peck et al (1993:55) state that poetry in general is often about the contradiction between an ideal world and the difficulties of the real world. Pastoral poetry seems to offer the readers a nostalgic image of escape into a pure innocent Arcadian world (Arcadia in classical pastoral poetry is an idealized country). However, it does not escape reality: as a matter of fact it presents an artificial image of an ideal world which reflects back on the poet’s real corrupted world. A typical example of this type is the finest pastoral poem Spenser’s shepherardes Calender (1579) which was imitated by much of the late 16th century pastoral poetry.

2.3.6 The Blank Verse

Lyon (2003:22) explains that blank verse is defined as an unrhymed Iambic Pentametre, which has lost form by way of structure. It was first created by the imagist movement (1800’s) as the poets Ezra Pound, Emily Dickinson, H.D and others, their aims were to establish a poetic minimalism to their work, thereby to generate a sense of novelty from the ordinariness which based the foundation for many modern works of poetry.

2.3.7 The Echo Verse

It is an unusual type of verse in which the ending word or two words of a line sounds like an “echo”, either by using the same word, the same syllable or a homograph, which almost changes the meaning in cynical, flippant or punning response. An example of this type of poetry is Lyon’s Old MacDonald (2003:40):

Call _ What happens to the farmer he is callous?
Response_ He is cowless.
Call_ At the farm, why is so much at stake?
Response_ Steak.
Call_ And what do you liken to the smell dairy air?
Response_ Derriere.

### 2.3.8 The Diminishing Verse

This type of verse is considered a relative of the Echo Verse which can be applied in form to many other structural forms. It is characterized by removing the last syllable or the last few letters from each line in a successive style, so as to give a new meaning to those lines. An example of this type of verse is Lyon’s Bubble:

"I let this anger *percolate*.
I force those thoughts to *collate*.
I keep these eyes open *late*.
I digest that pill I *ate*.
I know the point I’m *at*.”

### 2.3.9 Concrete Poetry(Shape Verse)

Shape poems are when the words of the poem are laid out on the page in a way which mirrors their meaning. They often look artistic.

Barton et al (1997:6) explains that the word *concrete* derives from the Latin verb *concrescere* which means "to grow together or harden". Concrete poetry is quite a modern English poetic form, also known as pattern poetry, that focuses on the shape or the visual part of poetic structure rather than the lyrical. Some typical shapes for Concrete Poetry are as follows:

- Lozenge
- Triqueta
- Triqueta Reversed
- Quadrangle

The following poem *Buffalo Bill’s*(1923) by E.E.Cummings expresses the use of concrete poetry by using different unusual spacing of words which provides a guide to reading, regulating both speed and sense to the enthusiasm of a boy for a theatrical act:(1998:802)

Buffalo Bill’s

defunct
who used to
ride a watersmooth-silver
stallion
and break onetwothreefive pigeons just likethat
Jesus
he was a handsome man
and what I want to know is
how do you like your blue-eyed boy
Mister Death

2.3.10 Abcderian Poetry

Lyon (2003:22) presents a unique type of poetry named Abcderian poetry, as its name suggests, it is a body of poetry that deals with the alphabets in which verses begin with the alphabet letters successively (A-Z) and the last sound of each line assonates with the corresponding letter of the alphabet. Its origins remain unknown, but it is possible to say that it has been around for a very long time. When the alphabet is reversed it is called "Zyxudarian". Another type of Abcderian is "Acrostic" in which the initial letters of each line spell out a message related to the subject of the poem. This unobvious message can be a person's name. The early examples of Acrostics varied from love letters to ridiculous expressions of dislike. The main characteristics of an acrostic are as follows:
1. It is a form of short poem in which the first letter of each line spells a word, which is usually used as the title of the poem.
2. The first letter of each line is written as a capital. The length of the poem can vary from one vertical word to a phrase.
3. It does not have to be rhyme.
4. It can be about any subject or theme. One simple way to write an acrostic is to first put down the letters that spell the subject or theme. Then think of a word, phrase or sentence that starts with the letter of each line to describe the subject or theme. Examples:

Example 1:
Brilliant
England
Captain

Example 2:
Always
Never cleans and
Never fails,
Kick A model student after all
Handsome
Advertisement Lyon(2003:29)
Midfield

In the first example the initial letters of each line constitute 'Beckham' the name of a famous British football player. The poem gives some good qualities to the player. The second example does the same; the name intended is "Anna" each letter is followed by a description for the girl as a model student who never fails.

2.3.11 Courtly-love Poetry

Peck et al (1993:25) explain that courtly-love is a type of poetry which manifests an idealized vision of love in which the lover is a knight who adores and worships his lady from distance; what he keeps doing is to sigh, weep, and pray for her burning from inside out asking for her faithfulness. The language used in this type of poetry is passionate and full of religious imagery. A fine example of Chaucer's (the most highly regarded English poet of the Middle Ages) narrative poem Troilus and Criseyde will illustrate the point:

To thee clepe I, thou goddesse of torment,
Thou cruel Furie, sorwing ever in peyne;
Help me, that am the sorrowful instrument
That helpeth lovers, as I can, to pleyne!

2.3.12 Anagram

Anagram is a funny and simple poem that rearranges the letter of one word or phrase to make a completely different one. It is almost done by using names of people. what is important in an anagram is to use all the letters of the word or phrase that is being arranged followed by a short amusing poem. Example: Lyon's(2003:42) "Travis" in which the poet uses his own name:

TRAVIS LYON=IV.ONLY ART IS

What is his passion, you are askin?

i. It is not the clothes.

ii. It is not the smile.

iii. It is not the guile.

iv. Only art is.

2.3.13 The Amphigory
The Amphigory is a nonsensical poem which often found in children’s nursery rhymes supposed not to make any sense what so ever, nevertheless, it should appear to do the opposite. As a matter of fact the poem has no basis in coherent thought, notwithstanding, the speaker should appear like trying to say something. It uses poetic devices such as conceited metaphor, clichés and gibberish. The poem *Mippi* is atypical example of Amphigory:(2003:28)

"Mippi flitted through a twinger.
Flibbing pidgins off her finger.
Mippi fell and lacked in icing.
Popping apple berry bison.
Mippi is a better kibble.
When she makes the ponies dribble”.

2.3.14 The Cameo

The poetic Cameo is a seven lines fixed form of a varying length of syllables which looks like the following:

XX
XXXXX
XXXXXXXX
XXX
XXXXXXX
XXXXX
XX

An example of Cameo is Lyons "Sunday"(2003:39):

"Garbage
Rank and odorous,
Seeping foul liquids from it’s bag.
Disgusting;
Infested with bacteria.
I think I’ll empty the can
Today.”

2.3.15 Limericks

Leetch (2010:42)explains that Limericks are simple funny poems which often make little sense. They are like the cartoons of poetry in which
does not matter as long as the limerick makes people smile or groan. It represents another way of acknowledging a certain sort of crazy humor. The followings are examples of anonymous limericks:

Example 1:

"There was a cute baby called Andrew
Who was quite normal until he grew.
Against all nature's laws
He developed sharp claws
And had to be enclosed in a zoo."

Example 2:

"There was a man from West London
Who found a worm in his pork, bun.
It gave him quite a fright
And killed his appetite.
You may laugh, but he didn't have fun.

As it can easily be noticed that Limericks:

1. consist of five lines.
2. the rhythm is bouncy.
3. the first line often begins with there was (a person) called( name) or from(a place).
4. the second line often begins with(who).
5. the simple past tense is the usual tense.
6. word order can be played with a little to get the right rhyme.

2.3.16 Villanelle

Villanelle as defined by Beaty et al(1998:A64) is a nineteen-line poem made up of five triplets with a closing quatrains; the poem is characterized by having two refrains, initially used in the first and third lines of the first stanza, and then alternately used at the close of each subsequent stanza until the final quatrains, which is concluded by the two refrains. The remaining lines of the poem have an a-b alternating rhyme. The villanelle has been used regularly in the English language since the late 19th century by such poets as Dylan Thomas, W. H. Auden, and Elizabeth Bishop.

"Do Not Go Gentle Into That Good Night"(1952) is an example of villanelle written by Dylan Thomas(1914-1953) in which he asks men for rebellion against death and show their anger when the light of youth fades early. He also prays his father to mourn him whether by cursing or blessing, it does not matter, what matters is not to go gentle into that good night. The poem starts:

"Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the night."
Anderson et al(1979:1226)

2.3.17 Parody

Beaty et al(1998:849 )explain that parody is a poem that imitates another poem in a close way but makes some changes considering details for a comic or critical effect. In other words when writing parody the poet tries to imitate the original text, but he uses an exaggerated style and changes the content. A clear example of parody is Hecht's "The Dover Bitch " which is an imitation for Arnold's "Dover Beach". Poems like these may have a serious purpose, but their method is comic and fun.

2.3.18 Aubade

Aubade is a morning song poem in which the advent of dawn is either celebrated and welcomed or accused of being annoying or a trouble maker. An example of Aubade is Sylvia Plath’ poem "Morning Song"(1961) which describes the poet's new experience of having a baby and how her life changed from being an intellectual thinker to a mother responsible of a little creature. The poem also describes the mother's dilemma in dealing with the newly born baby and the coming of the new morning:

*Love set you going like a fat gold watch.*
*The midwife slapped your footsoles, and your bald cry*
*Took its place among the elements.*
*Our voices echo, magnifying your arrival. New statue.*
*In a drafty museum, your nakedness*
*Shadows our safety. We stand round blankly as walls.*

2.3.19 Confessional Poem

Beaty et al(1998:A57)explain that this type of poetry is a recently defined kind in which the speaker manifests a confused unsettled state of mind which is considered chaotic for the reader and represents a metaphor for the wide world. A clear example of this type is "History"(1995) written by Adrienne Rich. In which she describes a chaotic world after World War II and the sites of atomic-bomb explosion of Hiroshima.

2.3.20 Protest Poem
Protest poem is a kind of poetic attack, usually direct, complaining social injustice and unjust situation. An example of which is Etheridge Knight's "Hard Rock Returns to Prison from the Hospital for the Criminal Insane" (1968). The poem pictures Hard Rock, who was a prisoner, as a hero after he had a surgery in a hospital accompanied by bad treatment supposed to break his spirit, instead, it made a legend out of him especially among his prison mates:

Hard Rock / was / "known not to take no shit
From nobody," and he had the scars to prove it:
Split purple lips, lumbed ears, welts above
His yellow eyes, and one long scar that cut
Across his temple and plowed through a thick
Canopy of kinky hair.

2.3.21 Cinquains and Diamantes

A cinquain is a poem in which the first line has one word; the second two, the third three; the fourth four and the fifth one. The plan is as follows:

Subject
Description
Action
Some characteristic
The subject expressed in another way

The following poem is an example of cinquain: (anonymous)

Betty
Chatty, playful
Loves going shopping
Always has untidy hair

Friend

On the other hand, diamante or diamond poem is similar to a cinquain but a little more complex; the first line has one word, the second has two, the third has three, the fourth has four, the fifth has three, the sixth has two, the seventh has one. The plan is as follows:

Subject I
Two adjectives
Three -ing words
Four nouns, two of which look backwards to Subject I, and two forwards to Subject II

Three -ing words for Subject II

Two adjectives for Subject II

Subject II

Example:

Sun
Yellow, solar
Shining, burning, warming
Star, gold, satellite, silver
Waxing, waning, orbiting
White, lunar
Moon

2.3.22 Epigram

Klein et al (2010:88) states that epigram is a very short, ironic and witty poem usually written as a brief couplet or quatrain. The term is derived from the Greek epigramma meaning inscription.

Example, from Oscar Wilde:

"The only thing to do with good advice is pass it on;
  it is never of any use to oneself"

Another perspective is given by Parton et al (1997:60) the word epigram drives from the Greek epos and graphein which mean "to write on", a poem which is notably known of its concision of statement and wit. For Greeks and Romans it means an inscription mostly serves as an epitaph for a dead person. the English poet Ben Johnson wrote a series of epigrams such as his poem "On My First Daughter" (1616)

"Here lies, to each her parents' ruth,
  Mary, the daughter their youth"

2.3.23 Epitaph

Epitaph is a short text honoring a deceased person, strictly speaking that is inscribed on their tombstone, gravestone or plaque, but also used figuratively. Some are specified by the dead person beforehand, others chosen by those responsible for the burial. An epitaph may be in poem verse; poets have been known to compose
their own epitaphs prior to their death, as William Shakespeare. A good example of epitaph is written capitalized on the base of the Haymarket Riot Memorial Chicago which says "THE DAY WILL COME WHEN OUR SILENCE WILL BE MORE POWERFUL THAN THE VOICES YOU ARE THROTTLING TODAY".

2.3.24 Haiku

Sher (2008:iix) explains that in the sixty-odd years since the bombings of Hiroshima and Nagasaki, the poetic form known as haiku has moved from the old cities and shopping areas of Japan to circle round the world and what was once a fixed Japanese verse practice is now the most widely practiced form of poetry in North America, Europe, and possibly worldwide. She also adds that some scholars call it "Japan's most successful export", mentioning the names of four poets who are considered the masters of haiku in Japan: Matsuo Basho (1644-1694), Yosa Buson (1716-1784), Kobayashi Issa (1762-1826), and Masaoka Shiki (1867-1902). In addition to that Klein et al (2010:89) introduces haiku as a Japanese nature poem composed of three unrhymed lines of five, seven, and five syllables giving an example by Basho:

"None is traveling
Here along this way but I,
This autumn evening"

2.3.25 Tanka

Tanka is another classical Japanese poem of five lines, the first and third are composed of five syllables and the other seven. An example of Tanka is written by Okura:

"What are they to me,
Silver, or gold, or jewels?
How could they ever
Equal the greater treasure
That is a child? They can not." Klein (2010:92)

2.3.26 Rondeau

Another type of poetry is a lyric poem of a French origin having 15 lines with two rhymes and with the opening phrase repeated twice as the refrain. It was traditionally set to music. It is related to the French rondel and the English roundel. Example "In Flanders Fields" by John McCrae:

"In Flanders Fields the poppies blow
Between the crosses row on row,  
That mark our place; and in the sky  
The larks, still bravely singing, fly

Klein et al (2010:91)

2.3.27 Mosiac verse

*Penguin Dictionary of literary Terms* (2000:521) defines mosaic verse as a "patchwork poem made up of lines from other poems". An ingenious modern example by Alvarez occurs in the introduction to *The New Poetry* (1966):

'Picture of lover or friend that is not either  
Like you or me who, to sustain our pose,  
Need wine and conversation, colour and light;  
In short, a past that no one now can share,'"

2.3.28 Terza Rima

Klein et al (2010:92) presents another type of poetry named *Terza Rima* which consists of 10 or 11 syllable lines arranged in three-line tercets that are linked to each other by repetition like a chain. This form is popularized by the Italian poet Dante Alighieri. The pattern is ABA, BCB, CDC, DED. The following example is from "*Ode to the West Wind*" by Percy Bysshe Shelley:

"O wild West Wind, thou breath of Autumn's being, (A)  
Thou, from whose unseen presence the leaves dead (B)  
Are driven, like ghosts from an enchanter fleeing, (A)

Yellow, and black, and pale, and hectic red, (B)  
Pestilence-stricken multitudes: 0 thou, (C)  
Who charioteest to their dark wintry bed (B)

2.3.29 Anthem

*Cambridge Advance Learners’ Dictionary* defines the term anthem as a song which has special importance for a particular group of people, an organization or a country, often sung on a special occasion. In addition to that, it is the use of particular words and music formally to express the patriotic creed of a country as a comparatively modern ceremonial. It can also be called "*The National Anthem*", some of which are composed by known poets such as the Sudanese National Anthem which was written by Ahmed M. Saleh. Others are not made as Code (1916:327) states that the Canadian National Anthem grew like a folk song. Even the
origin of both the words and the music is hidden in obscurity, and is a matter of musical and literary controversy to the present day.

2.3.30 Hymn

Steve (2006:2) demonstrates that hymns is a medium for worship, it refers to the Greek word *Humnos* which means 'to celebrate', adding that it is a lyric poem, reverently and devotionally conceived, and designed to be sung. It expresses the worshiper's attitude towards God. It should be simple and metrical in form, genuinely emotional, poetic and literary in style, spiritual in quality, and in its ideas so direct and so immediately apparent as to unify a congregation while singing it. Moreover, Furely et al (2007:2) explain that hymn differs from normal speech or song in turning from human society to address a god or company of gods either directly or indirectly or even vicariously. Lovelace (2004:16) also describes Hymns as the voice of the people - first of all as prayers or praise to God, second as teaching of the faith and admonishing each other. The following example of hymn was written by Horatio Spafford (1873):

```
"When peace, like a river, attendeth my way,
When sorrows like sea billows roll;
Whatever my lot, Thou hast taught me to say,
It is well, it is well, with my soul."
```

2.3.31 Dirge

Cambridge Advance Learners Dictionary defines dirge as a slow sad song or piece of music, sometimes played because someone has died. The following poem is a "Dirge" by Percy Bysshe Shelly (1824):

```
"Rough wind, that moanest loud
Grief too sad for song;
Wild wind, when sullen cloud
Knells all the night long;
Sad storm, whose tears are vain,
Bare woods, whose branches strain,
Deep caves and dreary main,—
Wail, for the world’s wrong!"
```

2.3.32 Satire

Penguin dictionary of literary Terms and literary theory (2000:780) traces back the term satire since the early history in which there has been a great debate about
the origin and meaning of the term *satire*, starting by the Latin *satur* then *satira* up to Quintilian who used the term to refer to the kind of hexameters poem which has various themes written by Lucilius. Later, the term widened its meaning to include works that were satirical in tone but not in form. Elizabethan writers, misled by the etymology, supposed that it is derived from the Greek *satyr* a 'woodland demon'. The situation was finally cleared up in 1605 by the French scholar Isaac Casaubon. Consequently, satire is defined as a poem "in which wickedness or folly is censured". Thus, satire is a kind of protest, a sublimation and refinement of anger and indignation. The Romans had a strong tradition of satirical poetry, almost written for political reasons. A notable example is the Roman poet Juvenal's satires.

The same is true of the English satirical tradition. John Dryden (a Tory), the first Poet Laureate, produced in 1682 *Mac Flecknoe*, subtitled "A Satire on the True Blue Protestant Poet, T.S." (a reference to Thomas Shadwell). Another master of 17th-century English satirical poetry was John Wilmot. Some major satirists are; Dryden(17th c) who wrote the satires *Absalom* and *Achitophel*.

### 2.3.33 Senryū

Klein et al (2010:91) declare that *Senryū* is a short poem which is similar to haiku in structure that focuses on human nature, likely in a funny or witty way. The poem has ten to fourteen syllables in no set order. Example by Michael Dylan Welch:

"bending for a dime
two businessmen
bump heads"

### 2.3.34 Sestina

*Sestina* is a poem consisting of six six-line stanzas and a three-line tercet (called an envoy). The end words of the first stanza are repeated in varied order as end words in the other stanzas and also recur in the envoy. A good Example from "Sestina on Six Words by Weldon Kees" by Donald Justice, with final word in each line in bold will clarify the point:

"I often wonder about the others
Where they are bound for on the voyage,
What is the reason for their silence,
Was there some reason to go away?
It may be they carry a dark burden,"
Expect some harm, or have done harm.

How can we show we mean no harm?"

2.3.35 Eulogy

In Classical Greek Eulogia stands for "praise" which is a speech or writing in praise of a person(s) or thing(s), especially one recently dead or retired or a term of endearment (a kind or friendly name to call someone)

2.4 The Elements of Poetry

This part of the study deals with the most important items that overlap and complete one another to flourish, beautify and produce English poetry since its up first fruits to the present. It includes Denotation and Connotation, Prosody, Musical Devices, Figurative Language, and Tone.

Beaty et al (1998:209) states that according to some critics and commentators the term theme is employed to state any significant idea, the thesis, concept, or argument in a work of literature. Some literal works may have one central idea such as love, others may interweave a number of integrated themes. A good example of multiple themes is the case in Rita Dove’s poem " the House Slave" (1980) which implies slavery, sympathy and guilt:

"The first horn its arm over the dew-lit grass
and in the slave quarters there is a rustling-
Children are bundled into aprons, cornbread
And water gourds grabbed, a salt pork breakfast."


2.4.1 Style

The term style as defined by Raj (1992:162) is a distinctive way of writing in prose or verse used by a certain writer that distinguishes him/her from other writers. To analyze and assess the style of any work of art, it is advisable to examine the writer's way of using the language, concerning different aspects such as paragraphing, sentence construction, musical devices, figurative language and choice of words. Moreover the author's style is expressed through his/her diction, rhythm, imagery and so on.

2.4.2 Tone

60
Tone is explained by Beaty et al (1998:620) as a term used to describe the writer’s attitude toward his subject, his reader, or himself. Notwithstanding, some of them use it interchangeably with mood. Nevertheless, the latter is strongly used to manifests the writer's attitudes towards the subject of the work itself. To distinguish between the two is not that easy, because a writer’s attitude toward the subject of the work may affect his/her attitude toward the reader. In spoken language, tone can be recognized by the speaker's voice. In poetry, understanding a poem depends largely upon the attitude it manifests, whether it is humorous or solemn, sarcastic or relevant, as well as the theme(s). To recognize the tone of a particular poem, a reader needs to examine all the elements of poetry available: connotation, imagery, and metaphor; irony and understatement; rhythm, sentence construction, and formal pattern. A good reader employs these elements to help him/her recognize the tone then reveals its meanings.

2.4.3 Prosody

Prosody is the study of metre, rhythm, and intonation of a poem. It can also be used more specifically to refer to the scanning of poetic lines to show metre. Although rhythm and metre are different, they are closely related:

2.4.3.1 Rhythm

Perrine(1992:176) shows that Rhythm refers to motion or sound which is wavelike, as for speech it is the natural rise and fall of language. It can also be defined as the actual sound that results from a line of poetry. The methods for creating poetic rhythm vary across languages and between poetic traditions. The varying of intonation, also affects how rhythm is perceived.

In addition to that, there is the Metrical Rhythm which generally involves precise arrangements of stresses or syllables into repeated patterns within a line called 'feet’. In Modern English verse the pattern of stresses primarily differentiate feet, so rhythm based on metre in Modern English is most often founded on the pattern of stressed and unstressed syllables. In the classical languages, on the other hand, while the metrical units are similar, vowel length rather than stresses define the metre. Old English poetry used a metrical pattern involving varied numbers of syllables but a fixed number of strong stresses in each line. On the other hand, Biblical Poetry relies much less on metrical feet to create rhythm, but instead creates rhythm based on much larger sound units of lines, phrases and sentences. On the
contrary, Modern English verse, the formal patterns of metre used to create rhythm no longer dominate contemporary English poetry. Moreover, in the case of Free Verse, rhythm is often organized based on looser units of regular rise and fall of sound rather than a regular metre. Robinson Jeffers, Marianne Moore, and William Carlos Williams are three notable poets who reject the idea that regular accentual metre is critical to English poetry. They believe that the form permits the poet to create a very full impression of life complexity. Then, the reader has to look at how the language of the poem, both the complex structure of the sentence and the imagery are employed to create a complicated impression.

2.4.3.2 Metre

Meter is the definitive pattern established for a verse such as *iambic pentameter*. In the Western poetic tradition, meters are customarily grouped according to a characteristic metrical foot and the number of feet per line. The number of metrical feet in a line are described using Greek terminology: *tetrameter* for four feet and *hexameter* for six feet, for example. Thus, "*iambic pentameter*" is a meter comprising five feet per line, in which the predominant kind of foot is the "*iamb". This metric system originated in ancient Greek poetry, and was used by poets such as Pindar and Sappho, and by the great tragedians of Athens. Similarly, "*dactylic hexameter*", comprises six feet per line, of which the dominant kind of foot is the "*dactyl". Dactylic hexameter was the traditional meter of Greek epic poetry, the earliest extant examples of which are the works of Homer and Hesiod. *Iambic pentameter* and *dactylic hexameter* were later used by a number of poets, including William Shakespeare and the American poet Henry Wadsworth Longfellow, respectively. The most common metrical feet in English are:

1- Iamb – one unstressed syllable followed by a stressed syllable (describe, Include, retract)
2- Trochee – one stressed syllable followed by an unstressed syllable (picture, flower)
3- Dactyl – one stressed syllable followed by two unstressed syllables (annotate anno-tate)
4- Anapest – two unstressed syllables followed by one stressed syllable (comprehend com-pre-hend)
5 - Spondee – two stressed syllables together (e-nough)
6- Pyrrhic – two unstressed syllables together (rare, usually used to end dactylic hexameter)

As a matter of fact, there are quite numerous names for other types of feet, right up to a choriamb, a four syllable metric foot with a stressed syllable followed by two unstressed syllables and closing with a stressed syllable. The choriamb is derived from some ancient Greek and Latin poetry. Each of these types of feet has a certain "feel," whether alone or in combination with other feet. The iamb, for example, is the most natural form of rhythm in the English language, and generally produces a subtle but stable verse. Scanning metre can often show the basic or fundamental pattern underlying a verse, but does not show the varying degrees of stress, as well as the differing pitches and lengths of syllables.

There is a debate over how useful a multiplicity of different "feet" is in describing metre. For example, Robert Pinsky has argued that while dactyls are important in classical verse, English dactylic verse uses dactyls very irregularly and can be better described based on patterns of iamb and anapest feet which he considers natural to the language. Actual rhythm is significantly more complex than the basic scanned metre described above, and many scholars have sought to develop systems that would scan such complexity. It is worth mentioning that rhyme, alliteration, assonance and consonance are ways of creating repetitive patterns of sound. They may be used as an independent structural element in a poem, to reinforce rhythmic patterns, or as an ornamental element. They can also carry a meaning.

2.4.4 Musical Devices

Music is an essential feature which is much used by poetry rather than any other type of writing and to achieve this quality poets tend to use two major ways: by choosing and arranging sounds and by arranging accents. In this part of the study the first of these will be considered. Beaty et al(1998:A58) explain that musical devices are also called memory or mnemonic devices, because it helps the reader to memorize the literary work. Among which is repetitive phrasing, rhyme, and metre. One of the most important elements in music is repetition categorized by most writers and critics as follows:

2.4.4.1 Alliteration
Perrine (1992:164) states that alliteration is the repetition of initial consonant sounds, as in "tried and true", "safe and sound", "rime or reason", and "fish or fowl". On the other hand, noticing alliteration in a line of poetry is very easy, but knowing why it exists there is the problem. A poet chooses a certain scheme of sounds' order in a line of verse so as to serve the message intended. Thus, the reader should consider the message, then try to connect it with the sounds and vice versa.

### 2.4.4.2 Assonance

Assonance is the repetition of vowel sounds as in "time out of mind", "free and easy", and "slapdash".

### 2.4.4.3 Consonance

It is the repetition of final consonant sounds as in "first and last", "odds and ends", "short and sweet", and "a stroke of luck".

### 2.4.4.4 Refrain

Instead of repeating sounds the poet may tend to repeat words, phrases, especially between lines. When this repetition is done according to some fixed pattern then it is called refrain. In special forms of poetry such as villanelle using refrains is essential because the form of the poems demands repetition as mentioned before in this study. In addition to that, Shakespeare's song "Winter" (1595) offers an example of refrain:

"When icicles hang by the wall,
   And Dick the shepherd blows his nail,
And tom bears logs into the hall,
   And milk comes frozen home in pail,
When blood is nipped and ways be fool,
Then nightly sings the staring owl,
   "Tu-whit, tu-who!"
A merry note,
While greasy Joan doth keel the pot."

Barton et al (1997:161)

### 2.4.4.5 Rhyme

Barton et al (1997:166) maintain that the term rhyme is used by critics to identify the sustained repetitions of similar sounds through two or more line of
verse. Some of the major functions of rhyme are: to help the readers to respond aurally and emotionally to the lines, and to provoke in them a sense of form and coherence, and to memorize the poem and remember the verses. Rhyme: is often used to emphasize a particular emotion or idea in a poem. Klein et al (2010:65) demonstrates that there are different kinds of rhyme:

a. Internal rhyme: rhyme that occurs within a line instead of at the end of two lines.

   Example: “I bring fresh showers for the thirsty flowers.” (Shelley)

b. Perfect rhyme: two or more words’ final stressed vowel and all following sounds are similar. Also called true rhyme.

   Example: slight, flight, height; younger, hunger; told, old; trace, place

c. Slant rhyme: two words that almost rhyme, with an imperfect match in sound.

   Example: dizzy, easy; crown, done

2.4.5 Figurative Language

Figurative language, figures of speech or imagery is the use of language in a non-literal way. It is a utilitarian element that helps to understand and appreciate English poetry as Janeczko (2011:ix) states that "Imagery is a perfect doorway into their appreciation".

Most of the composers are overwhelmed by the idea that poetry should enrich humans’ life with various types of experiences good or bad, nevertheless, the element of beauty is still standing. It occurs whenever a speaker or writer, for the sake of freshness or emphasis, decides to flee away from the usual denotations of words. There are innumerable devices considered as figuratives. Though, in the following sections the most common ones will be mentioned.

2.4.5.1 Metaphor

The term metaphor is derived from the Greek verb metaphorlein which means "to transfer”. Thus, metaphor transfers meaning from one word to another working on the basis of connecting different experiences to one another. A clear example of metaphor is the following lines from T.S Elliot’s "The Love Song of J.Alfred Prufrock" (1917)

"The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its puzzle upon the widows-panes,  
Licked its tongue into the corners of the evening,

In the above mentioned lines the poet describes 'fog' and 'smoke' as if they were a cat which rubs its back and its puzzle upon the widows-panes. Then, licks its tongue into the corners of the evening which is another metaphor describing the evening as if it is a house with corners. What is noticeable is that metaphor is related to personification in making lifeless object lifelike by adding motion and organs to them.

2.4.5.2 Personification

Personification is giving an object, an animal or an abstraction the qualities of a person. The Greek word for this figure is prosopopeia which means "to make a dramatic character". Personification is common among the 17th and 18th century English poets. It can take the form of a clear comparison or a metaphor. A clear example of personification is offered by Sylvia Plath(1932-1963) in her poem "Mirror":

"I am a silver and exact. I have no preconceptions.  
Whatever I see I swallow immediately  
Just as it is, unmisted by love or dislike.  
I am not cruel, only truthful-  
The eye of a little god, four cornered."

2.4.5.3 Simile

Simile is a direct, explicit comparison of one thing to another, usually uses the words such as "like", "as", "than" to show the connection between the two things. Archibald McLeish's poem "$Ars Poetica"(1926) in which the writer compares the positively acceptable muteness of the poem to the silent beauty of "a globed fruit", and dumb but still as a precious "old medallion":

"A poem should be palpable and mute  
As a globed fruit,  
Dumb  
As old medallions to the thumb"

2.4.5.4 Oxymoron
Oxymoron is a figure of speech that combines two apparently contradictory elements, as in "wise fool", and "ugly beautiful". Barton et al (1997:131) elaborate that the Greek word oxymoron in its literary roots means "sharp and foolish". An ideal poetic example of oxymoron is in the first act of Romeo and Juliet (1595) by Shakespeare in which Romeo explains his inconsistent feelings of love:

"Why then, O brawling love! O loving hate!
O any thing, of nothing first create!
O heavy lightness! serious vanity!"

2.4.5.5 Apostrophe

The term apostrophe is derived from the Greek word apostrephein which means "to turn a way". It describes the speaker’s verbal turning a way from the audience to address an absentee, a dead person, or an abstract quality to draw the attention to it. Moreover, if the addressed is a diseased friend or a loved one apostrophe brings him/her to life but in an imaginary way. The whole matter is about the speaker's feelings and attitudes towards the addressed by the apostrophe. A.E Housman's "To an Athlete Dying Young"(1859-1936) apostrophizes a dead runner:

"The time you won your town the race
We chaired you through the market place;
Man and boy stood cheering by,
And home we brought you shoulder high."

2.4.5.6 Onomatopoeia

Onomatopoeia is a word that sounds like its meaning which is often used to draw attention to sounds in poetry like: hiss, pop, slam, sizzle. In Edgar Allan Poe's "Bells" onomatopoeia is impressively used to describe "loud alarum bells"(1997:130)

"How they clang, and clash, and roar!
What a horror they outpour
On the bosom of palpitating air!
Yet the ear, it fully knows
By the twanging
And the clanging,
How the danger ebbs and flows"
2.4.5.7 Synesthesia

The term Synesthesia in literal sense means "sensations together". It is used by critics to denote figures of speech or images which draw a sensory experience as if it was realized through other senses. In other words a writer may describe an abstract in terms of an object to be realized, hypothetically, by touch and vice versa. A contemporary example of Synesthesia is the following verses from Octavio Paz's poem "This Side" (1987) translated by Eliot Weinberger (1997:194):

"There is light. We neither see nor touch it.
In its empty clarities rests
what we touch and see.
I see with my fingertips
what my eyes touch...."

2.4.5.8 Metonymy

Peck et al (1993:153) define metonymy as a figure of speech in which a quality of a thing is substituted for the thing itself. For example using 'the crown' for 'the monarchy', which means a connection between words already exists. Also the opening lines of William wordsworth’s poem "London" offer several examples of metonymy (1997:104)

"Milton! thou shouldst be living at this hour:
England hath need of thee: she is a fen
Of stagnant waters: altar, sword, and pen,
Fireside, the heroic wealth of hall and power."

In the third and fourth lines of the poem, "altar" is a metonym for religion; "sword" for the military; "pen" for literature; and "fireside" for domestic life.

2.4.5.9 Denotation and Connotation

Perrine et al (1992:37) elaborates that the word denotation refers to the word's meaning in the dictionary. It represents one of three components of word; sound, denotation and connotation. The connotations of a word are the overtones that are suggested implicitly behind its direct meaning. It depends on the word's past history, associations and the circumstances it has been used in. For example the word 'home' means the place where a person lives (denotation), but it connotes; security, love, comfort, and family. Connotation is very essential in the subject of poetry, for
it gives the poet a different dimension to provoke the senses of the reader by saying more in fewer words.

2.4.5.10 Anaphora

It is a linguistic rhetorical device defined by Barton et al (1997:165) as a scheme of repetition of a word or words that is used to begin successive lines of verse. It is used to add rhythmic effect to the poem as the following lines from Walt Whitman's "Song of Myself" (1855)

"I think I could turn and live with animals, they are so placid and self-contained
I stand and look at them long and long,
They do not sweat and whine about their condition,
They do not lie awake in the dark and weep for their sins.
They do not make me sick discussing their duty to God"

2.5 Poetry in Academic Context

What is noticed about the amount of English learning materials currently available for Sudanese EFL university students is that it has been extended, varied and renewed. They are collected from different sources such as magazine essays, newspaper articles, journal writings, advertisements, brochures, technical instruction manuals, (business)letters or memorandums, biographies, reviews, health or science reports, travel writings, essays, stories, fictions (romances, horrors, adventures), (text)books, news scripts, and so on. However, Maley et al (1989:6) state that "poetry (in particular) has not been considered as proper material for foreign language learning" mentioning three factors which may have led English poetry to be left a side in EFL classroom. These factors can be adopted to learning English poetry at Sudanese EFL university classrooms as well. The first factor is due to focusing on language materials which serve an immediate practical process, in particular, the four skills (reading, writing, speaking, and listening) which serves the conducted communicative approach. Meanwhile, poetry is classified as a deviation from the norms of standard English language, as Lazar (1993:2) maintains "having no practical function at all". Thus, teaching and learning English poems is considered by most EFL teachers and students as too specialized, too difficult, and too 'unpractical'. Secondly, the selection of English poetry to be taught in EFL university classrooms has been made on the basis of its literary and historical value rather than its usefulness to ELT. Thirdly, many learners have had unpleasant
experiences with poetry, in L1(Arabic) classrooms. Especially in Sudanese secondary and basic schools where learners find themselves trapped, over the years, by being forced to memorise, paraphrase poems (themes) and meanings of difficult words let alone learning the poets' biography, or being punished for not doing so. Consequently, they have accumulated unpleasant and even awful memories about learning poetry in their mother tongue, then how about in a foreign language. Thus, the difficult task facing any teacher is that of developing the sense of appreciation and enjoyment in students who initially "do not like poetry". The following part is considered as the core of this study in which different approaches and techniques are presented to provide a material which may be valuable for English poetry teachers to help them to improve, change or adopt new methods.

2.6 Different Approaches and Techniques for Teaching English Poetry

Many scholar has done great efforts to present different approaches and techniques to make the complicated process of teaching and learning English poetry easier for both EFL teachers and learners. The following are some diligences:

2.6.1 English Poetry and the Humanistic Approach in EFL learning

Eur (2013:3) explains that the humanistic approach is one of the recently developed approaches that are concerned with facilitating both self-directed and collaborative language learning process, aiming at transferring mere and strict language teaching into "life goals". Adding that the significance of this approach is characterized by the shift from form-based learning to meaning-oriented acquisition and from artificial language activities towards actual, creative, subjective, and context speech acts. The main focus here is to show how this shift can be adopted to make English poetry accessible for EFL students by providing a wide variety of innovative and motivating classroom activities to enhance students' EFL learning and to connect them further with English poetry. This can be started by studying any cultural, literary, biographical, and historical information which can help students make a better sense of the poem and discussing similarities/differences between poems of the same subject or era. Then, deducing meanings from the context by paraphrasing the whole poem and choosing the best paraphrase among a few. Moreover, students can predict what is coming next after reading only one verse at a time. In addition to that, another useful activity can be used which is ordering
jumbled stanzas or lines in the correct sequence. Also, rewriting a part of a poem in one’s own words and ideas to offer different messages can help to improve students self-steam, gain confidence and improve their skills. Moreover, filling an omitted word, phrase, or line in relation to its context provided with a list of words, phrases, or lines can be used. Students may also replace images and figurative languages with other ones so as to measure and improve their understanding. They may also transform a poem into ‘everyday’ style (dialogue, diary, speech) or rewriting the concluding lines with one’s own ideas. Furthermore, answering questions which arise from ‘problem lines’ in a poem for example by discussing any unfamiliar vocabularies, syntactic features, rhetorical devices, correcting them, if possible, and comparing their effects on the overall meaning of the poem may help to improve students’ language. More than that, asking students to identify the title of a poem among many is an activity which shows their understanding of the poem. Additionally, discussing the attitude, mood, tone, gist, or narrator and the theme of a poem and writing out personal experiences related to the theme. Also, Analyzing the stylistic device of repetition of key phrases and discussing how it contributes to the overall effect of the poem and identifying, if any, any aural or musical qualities in the poem (rhyming, alliteration, meter). Moreover, reading aloud poems, citing a poem from memorization or listening to a recorded poem—activities may have a good impact on students’ motivation. Translating an English poem into Arabic or an Arabic poem into English (individual or group work: compare and contrast various versions of a translated poem and select the most satisfactory one) is a good activity which enforces both first and foreign languages. Ultimately, discussing the poet’s underlying cultural assumptions is suggested to give students opportunity to examine contrast the poet's attitudes with reference to his/her culture.

2.6.2 Cognitive Reading Strategies

Ashton-Hay (2004:1) presents a valuable comprehension strategies for teaching English poetry one of which is the Cognitive Reading Strategies that are employed to enhance students' interpreting and comprehending of English poetry such as understanding the overall meaning of the poem, using word level meaning through definition of words and understanding, constructing meaning from the ideas represented in the poetry Connotative meanings, also providing important
comprehension strategies to help students understand the figurative language of poetry.

2.6.3 Rigorous Learning and the Statement Strategy

*Rigorous Learning* is defined as one of the four responsible standards in teaching. The three other standards include *thought* and *discipline*; diversity in understanding individual weaknesses and strengths, styles, intelligences and culture; as well as *authenticity* where learning can be applied beyond the classroom. In which a number of characteristics are involved; First, it is a curriculum goal and secondly, rigor requires students to work with challenging texts and ideas. Thirdly, content can be rigorous through complexity of ideas, provocative concepts, dilemmas encountered, identification of problems, research required or definition of a stance on an issue. Poetry is a good example of such ambiguous content, which can be loaded with metaphors, symbols, multiple meanings and difficult vocabulary for EFL students. Moreover, poetry with universal themes such as love and relationships, family, nature and war were favorites with the EFL undergraduates, generating higher interest and greater language production and increasing their language proficiency.

2.6.4 Learning Styles and Multiple Intelligences

The integration of learning styles with multiple intelligences is valuable in teaching and learning because it provides each student with opportunities to discover their talents, abilities and interests. Each intelligence is divided into four ways, to accommodate the four learning styles. For example, the Verbal-Linguistic intelligence is divided into *Mastery* (emphasis on memory or knowing specific knowledge and skills), *Interpersonal* (connecting with people; social skills and social utility of learning), *Understanding* (discovery and reasoning) and *Self-Expressive* (creativity and invention).

Using questioning techniques are also adaptable to learning styles and are useful to help students become more aware of poetic style as well as better readers of poetry. For example, this particular teaching strategy involves students who do not always participate actively in discussions. The variety of questions posed in the different learning styles provides greater opportunities for those students to become involved if the question adapts their favored learning style.
2.6.5 Techniques to Facilitate Teaching English Poetry for Better Understanding

Wagh (2009:4) suggests the following guidelines for teaching English poetry advising teachers of poetry to involve their students as much as possible in the learning process even before starting the actual teaching of poetry. He explains that a teacher can involve the students in various activities related to the poem. For example, the students are quite familiar with limericks and they can be a useful starting point for understanding rhyme and rhythm. The teacher can display a limerick by writing it on the board or display it in prose form and read it to the class as a prose taking no notice of rhyme and rhythm. The students can be asked if they have noted anything wrong in it and then asked to read it out again and then the teacher reads it with proper pronunciation, rhyme and rhythm. Also, a teacher can warm-up the students by giving an introduction or by asking pre-teaching questions regarding the poem. Then, the teacher reads the poem loudly with correct pronunciation, stress, intonation, and rhythm while the students listen to it with closing down their textbooks. This activity can be livelier if the teacher uses audio visual aids for teaching poems. Undoubtedly, the students will enjoy this activity which would surely enhance the understanding of the pronunciation of the words with proper rhyme and rhythm. After that, the students are directed to read the poem silently and later the teacher solves the difficulties of the students by explaining the difficult vocabulary items so that the students will be able to understand the meaning of the poem in a better way. Moreover, teaching imagery of a poem is considered a significant element in learning poetry, because it helps to create a picture for the reader. Thus, a teacher may provide students with two pictures and a number of strips on which are written descriptive images that relate to the element of the picture. Then he/she may ask the students in pairs to match the images to the pictures in the place they think most befitting. The students can share their ideas and give reasons for their choices. This can be developed by giving students sets of different images and asking them to draw the scene or character as they see it from the images given. Again the teacher asks the students to share their work and look at how the images created certain pictures. Giving detailed meaning of the poem and then analyzing it at both stylistic as well as thematic levels are
effective techniques for studying the poem. The students will be able to discuss their ideas about what poetry is.

At the end of the course students can make presentations on one or more poems they have studied before. They may exercise freedom in their choice of the content and organisation of the work(s). In their presentations, they could express their personal feelings, highlight one or two aspects for comment and perform part of the poem(s) or compare two or more works, commenting on aspects which interest them including theme, language and style.

2.6.6 Using the Historical Background for Teaching English Poetry

Historical background is made up of factual evidences and events which records and reveals the hidden past and uncovers the unknown. But history becomes meaningful and useful for students only when they personally engage in determining what that evidence reveals. History can help students to perform the critical thinking which is necessary for them to develop a personal understanding of the past. It requires that the student move from making concrete observations to making inferences about the materials. A smart teacher uses the historical background of a certain era to engage his/her students in analyzing and interpreting historical content, and in making personal connections with history. Then asks them to articulate what they have understood.

After digesting the historical content, the teacher presents poems related to the discussed era then ask the students to apply and analyze what they have understood concerning its general characteristics. Each poem should be taught in isolation since it enjoys different theme, topic, rhyme and so on. Each student should perform a personal response to the poem.

2.6.7 Choosing Appropriate Poems for EFL learners

Selecting poems is the most crucial task in a literary course specially when a teacher is faced by the wide variety of poems. Some of which not only related to different eras, but also to different poets with different styles let alone the type of students intended by the material. Eur (2013:31)states that to select proper poems, poetry teachers should choose poems that are worthy of attention and that could give good experiences and contains some elements in them that students would be excited by and connect with their own feelings. He also adds that poetry teacher better avoid poems of unfamiliar words, difficult syntax and allusions to unfamiliar
things and poems whose meaning will remain unclear to the students. Moreover, avoiding long poems which may cause boredom then using poems that contain the words which students are able to use when they speak. As for poems' subjects such as secrets, wishes, dreams, love, troubles, funny things, a strange beautiful place and story-telling are suggested. Also, poetry which gives fresh vision to common things and experiences; it can appeal to the intellect as well as to the emotions, as it extends and enriches meaning in everyday life and that keep in mind the typical interests and concerns of: relationships with friends and family, the outdoors, daily routines, and ordinary everyday experiences. In addition to poems that show fresh views of something with which a student is likely to be familiar and appeal to the mind through the senses and relate to the emotions of the young. In the contrary, subjects that delight girls may bore boys and vice versa; words that set one student to laughing will leave others in silence; level of achievement, socioeconomic factors play a big part in the sort of response a poem may meet; poems that all generations enjoy will not be necessarily meaningful to the next.

Panavelil (2011:13)supports Eur and states some views, saying that a teacher should be extremely careful while choosing the text that she/he wants to deal with in the classroom. For instance, the needs of the students, their motivation, interest, and cultural background should be taken into consideration. First of all, the teacher should enjoy the poem that he/she chooses. It is also important to select a poem of an appropriate length. Texts, also need to be appropriate to the level of the students' comprehension. Shorter poems may be easier to use within the class time available, but longer ones like Robert Frost's "The Death of a Hired Man" which provides a story, more contextual details, and development of character and plot will be interesting for the learners. It is also advisable to select contemporary poems in which the syntax is more likely to be similar to that found in language textbooks that students may be familiar with. conclusively, English poetry teachers' task to construct a literary course is not easy for it requires tact, skill, wisdom and above all a complete understanding for students' ability and needs.

2.6.8 Introducing and Reading Poetry with English Language Learners

Robertson (2009:2) explains that poetry is a very versatile form of literature that can be used to learn different aspect of language. Thus, Poetry offers wonderful
opportunities for reading, writing, speaking, and listening practice for English language learner's. Then, she proceeds that poetry provides students with a good opportunity to expand their knowledge of vocabulary, to play with language, and to work with different rhythms and rhyme patterns adding that, shorter poems often give learners a chance to discover an idea while working with a more manageable amount of text than a short story or essay. The benefits of using poetry are not simply anecdotal, however, they have been well documented. The following strategies are suggested for English poetry teachers directing them how to start teaching poetry:

To begin with, a teacher gets students to think about poems they are familiar with, this can help make the transition into English language poetry smoother. Also, he or she may wish to have students look at bilingual collections of poetry in English and their native language if available.

In addition, it may be helpful to draw on students' background knowledge. For instance, starting poetry instruction by finding out what kinds of experiences your students have had with poetry. For example, Do students know poems in their native language? Is there a particular poem from their country or heritage that they like? Would they be willing to share a translation? Who are the famous poets from their country? Have students written poems before? Was it in English or their native language? Did student enjoy writing poetry?

It is, also, necessary to familiarize students with different kinds of poems by ranging them from simple and fun to complicated and abstract, which may be one reason it is daunting for many teachers and students alike. A teacher may Start by choosing simple poems that are not too abstract or complex. Then, get to Shakespeare eventually. Depending on the English level of the students, there are a variety of ways to start bringing poetry in the classroom:

Talking about the differences between fiction and poetry is another strategy for introducing poetry. For example, by providing students with a copy of a short story they have already read and a short poem. Then, ask them to do a group work and make a list of the differences between the two forms, noting characteristics for each such as length, structure and style. Ultimately, have students share those differences with their peers.
In addition, giving students a chance to explain poems is crucial and central to the process. Students work in pairs to discuss and explain a short poem, or one or two lines of a longer poem. This will encourage them to think about meaning, and then express their interpretations in their own way. A teacher may, also, ask students to share their interpretation with the class so that everyone has a chance to compare the meanings that their classmates discovered with their own.

Furthermore, reading a poem out loud brings it to life. It helps students to understand and notice different rhythms, rhymes, and feelings represented, as well as understand how figurative language creates an image or mood. The poem should be read in a natural voice, and the teacher can highlight the fact that a reader does not always stop at the end of each line, but instead uses the poem’s punctuation as a key to whether to pause or continue. Moreover, a teacher may include some poems written for young adults. Clearly, poetry can be of so much fun, since it gives students an opportunity to talk about feelings and important ideas.

In addition, It is possible to discuss the vocabulary used in different poems, which offers a wonderful opportunity to teach new vocabulary related to a topic or idea, as well as a chance to think about language. Then finding answers to the following questions may help to make studying the poem more flexible: Why did the poet choose a certain word? How does that word make you feel? What kind of sound does the word convey?.

Eventually, a teacher can give students a chance to read poems out loud together as a chorus and to each other. Reading poems out loud will improve students' confidence and oral language skills, as well as their reading fluency.

2.6.9 Ideas Concerning the Use of Poetry in EFL Classrooms

Akyel (1995:63) reports the results of her study in which TEFL student teachers were guided to stylistically analyze poems prior to designing tasks and activities, in other words, to detect and interpret the distinctive grammatical, lexico-semantic, and discourse features of the language of the poem:

The student teachers stated that stylistic analysis was an effective tool for preparing their own language awareness activities. They, also reported that they could use these language activities successfully in EFL classrooms for practice teaching. Activities developed on the basis of student teacher stylistic analyses of poems aimed at: relating the title and theme of the poem to the students’ personal
experience by having them brainstorm about the topic or answer particular topic-related questions; Then, focusing on the referential meaning of the lexical items used in the poem by having learners match such items with their definitions prior to reading the poem. Thirdly by raising learners’ awareness of the poet’s unique choice of words to effect special meanings by juxtaposing their usual and unusual use in sentences; also, focusing on collocations and word associations by having them groups words and phrases together. Moreover, improving inference-making and interpretive skills through, for example, providing a number of interpretation sentences and asking learners to mark them true or false providing evidence from the text. Ultimately by combining interpretation with learners’ personal evaluation by having them interpret excerpts of the poems and express their own ideas on them.

2.7 The Impact of Culture on Learning English Poetry

It is well known that language is one of the greatest resources which reflects the culture of a particular nation. Since, it provides a numberless attitudes, ideas, customs and traditions. To define it, Goodenough (1989:62) summarises the nature of culture as follows:

1. The way in which people have organized their experiences, perception, and concepts of the real world.
2. The way in which people have organized their experiences to give their world a system of cause and effect relationships which reflects beliefs and accomplish purposes.
3. The way in which people have organized their experiences to give their world a hierarchy of preferences, values or sentiments system.
4. The way in which people have organized their experiences of their past efforts to accomplish recurring purposes into operational procedures in the future.

Evidently, learning any language is inseparably connected to learning about its own culture. Rivers (1981:250) demonstrates that "cultural understanding and cross-cultural comparisons are a necessary components of language pedagogy" which justifies the fact that the aim of teaching language is to increase ease of contact with foreign language speakers outside the country. Thus, learning English as a foreign language cannot be usefully taught and learned in isolation from its cultural content.
and it is vital that foreign language learners’ cultural awareness should be developed. Moreover, Stern (1990:200) points out that:

"The study of any language spoken by people when they live under conditions different from our own and posses a different culture must be carried out in conjunction with the study of their culture and of their environment"

On the other hand, what is noticeable is that culture is something which can be learned as many scholars have claimed, although its not easy. It requires a great deal of time to reach below the surface of a culture and grasp intricacies. this leads to the difficulty which faces EFL Sudanese university students when studying poetry in understanding what is behind the lines, because they are unable to free themselves from their own language culture which is Arabic. In addition to that, some of them seem more likely to think, write and criticize relating to their own religious believes. Others, go further to believe that learning English poetry is against their creed. Kailani et al (1995:88) agree on this assumption and illustrate some cultural variations between English and Arab cultures; starting by Arab family which recognised by its large size, strong bonds, parental care and intricate tradition of marriage. In contrast, in British or American cultures there is more tolerance in the social structure of a family. Also, pets such as cats and dogs are kept by many English families and sometimes considered as family members, whereas dogs are considered in Arab/Islamic cultures as filthy as pigs. Moreover, physical contact in Arab culture often expresses a degree of familiarly and intimacy whereas in British and American cultures, facial expressions is a more expressive and revealing indicator of interpersonal attitude and so on. Obviously, there are numberless differences between English and Arab cultures that affect directly the two groups way of thinking, consequently, the communication and the mutual understanding in a negative way. Thus, the inherited cultural codes and symbols of the meaning internalized by Arab or Sudanese Learners cause difficulty in away or another in their EFL learning.

In contrast, Lazar (1996:773)states that using poems in the classroom is an advantage as they provide students with insight into developing cross-cultural awareness. In Addition, poems create a context for enhancing learner’s understanding of the cultural values of English-speaking people, which is part of
requiring true fluency in target language. Consequently, the cultural background of the poem need to be studied, and poems which are culturally relevant to students be chosen so that the students may relate the poem to their life experiences. Ruiz (2010:2) confirms the idea saying that for ELL students, it is imperative to make teaching and learning culturally relevant and to enable access to prior knowledge upon which new skills and concepts can be built. It is critical for educators to understand the ways in which students’ cultural and linguistic backgrounds profoundly influence their experiences in the classroom.

Generally, to approach English poetry courses it is advisable to compare and contrast the construction of both English and Arabic poetry (which students are used to through their academic life) so as to make this shift easier to them. For instance, as the history of English poetry is divided into different eras, also Arabic poetry is divided into neo-classic, romantic and modern (Alnahda-"Renaissance"). Janson (2010:5) demonstrates that modern poetry is often connected with free verse, as is the case also in modern Arabic poetry. Moreover, there is a gap between the classical poems of Imru’ al-Qays and his likes and the modern poetry of today - the former is closely associated with the ancient qasīda and the latter is generally associated with complete freedom of all metrical bounds just as the case in old and modern English poetry. Moreover, rhythm in Arabic verse is quantitative (made up of the changing of long and short syllables) as opposed to English poetry which is qualitative (based on the changing of stressed and unstressed syllables) and so on.

2.8 Challenges Facing Omani College Students in Studying English Literature

Al-Mahrooqi (2012:24-44) is from the Sultanate of Oman. Her research interests focus on English Language teaching, reading, literature, sociolinguistic issues, communication, intercultural and cross-cultural communication, the influence of culture on reading and communication. In a research paper entitled" Reading Literature in English: Challenges Facing Omani College Students " she discusses the problem of reading English literature among Arab students with main focus on Omani ones. She starts by stating that reading is a complex challenging process specially for students who live in a society known for its orality and lack of a reading culture, reading in a foreign language might be a truly formidable task and with reference to many studies she explains that research has shown how Arab students
struggle with reading. Hence, these students are not only slow readers due to lack of automaticity; they are also inefficient and unskilled in terms of comprehension. Then, she proceeds that reading is an interaction between reader and text in a process of meaning making. Just as every text has its own ideological and social underpinning, so each reader has his/her own culture and background knowledge. In addition to that, Poor L2 and FL readers, for their part, must fight with multiple factors when operating in the target language because of meager linguistic competence and the gap between their general and cultural knowledge and that found in the authentic Arab EFL students in particular have been found to experience great difficulty with reading. This stems from such factors as the absence of a reading culture, low English proficiency, a too little vocabulary, lack or ineffective use of reading strategies, and poor teaching all of which interact and contribute to Arab student' weak reading skills. Furthermore, Arab students are slow readers of English and suffer from poor comprehension – related deficiencies caused by inadequate linguistic skills. Slow reading comes from hesitant word recognition, which is a direct result of minimal reading and a poor vocabulary. For such learners word recognition is not automatic: hence their attention and cognitive ability are focused on a bottom-up process, leaving little concentration on comprehension and higher order skills. Then, quoting from Shmais (2002:634) Al-Mahrooqi claims that for many Arab students, “reading in English is difficult and very demanding, especially reading literary texts.” Moreover, Zaghoul(1986:4) holds that:

“...it can be safely generalized that the linguistic competence of the incoming student – and for that matter, even the graduate of a Third World university – does not enable him to make sense of a literary piece, let alone appreciate it. The student usually ends up glossing vocabulary items rather than studying literature for appreciation and analysis”

Consequently, because of their lack problems, students might simply be unready for literature and, if exposed to it prematurely, might show no appreciation for it. Zaghoul also mentions that this has been found to be so among Iranian, Moroccan and Chinese students. Such students, unsurprisingly, suffer from an inability logically and sufficiently to analyze a literary work. They are usually unable to argue their points or support them with suitable quotations from the text.
On the other hand, literature teaching methods are also considered as a source of difficulty. Al-Mahrooqi (2012:29) demonstrates that they tend to be old-fashioned and teacher-centered, focusing on interpretation and received meanings. Moreover, literary studies have not been structured to develop such a sensitivity (appreciation for literature). What is taught is critical orthodoxy, a set of ready-made judgments for rote learning rather than strategies of understanding which can be adopted to other unknown literary works. Consequently, some of the students are demotivated and tend to feel uninvolved in the interpretation and others may feel secured not to be a part of the process. In addition, literature teachers tend to focus on text ideas as if it is only an intellectual rather than aesthetic activity. Some, on the other hand, focus on grammar and lexis which are merely a part of a whole. The result is that students develop no feel for the text and hence miss the full picture. Thus, they lose confidence in their own ability to critically analyze and interpret, so resort to memorizing the meaning and new vocabulary items pointed out by the teacher. Ultimately, in tests or exams they just regurgitate teacher’s opinions and interpretations. Thus, what is called for by advocates here is an integrated approach to the teaching of literature.

2.9 Using Literature in Pedagogical Contexts as a Solution for the EFL Learners’ Problems in Sudan

Abd El Hamid (2012:1) in a research paper attempts to answer several open-ended questions regarding the pedagogical values of the exploitation of literature in promoting EFL learning at the different educational levels in the Sudan. These answers are grounded on a system of research methods which have recently been introduced by the new trends in stylistics. Moreover, to put into practice some of the insights gained from the text-centered approaches to reading literature. It adopts the idea that literature plays an essential role in promoting EFLL in the Sudan. It advocates the view that providing students with literary texts is essential to effective instruction. Students should be provided with literary texts informative of the unique use of language, lexis, syntax, imagery, rhythm and other language patterns which together contribute to the meaning of a written text. If any success is to be brought about, then, the student’s linguistic competence is to be developed. Students should be equipped with the analytic tool which will help them in using their interpretive skills for the understanding of the significant linguistic details in a text.
As language is an integral part of literature, students should be trained to focus on the language of the text. Then, she adds that according Martin’s view (1992), when teaching a course of literature, there are some points which need to be taken into consideration. Firstly, experience of literature is more important than information about literature. Secondly, the teaching of literature should lead to life-long reading of literature rather than life-long avoidance of literature. Thirdly, the teaching of literature should be about relations between texts and readers rather than between extracted meaning and readers. In addition, with reference to many linguists she provides several arguments have been proposed supporting the use of literature in the language classroom. The most prevalent argument for the incorporation of literary reading tasks is that they provide a source of motivation, enjoyment and personal involvement. The second argument is that texts provide language learners access to cultural knowledge of the target language community and Finally, a central argument for the use of literature in the language classroom is the psycholinguistic position that literary texts and the process of literary reading have special characteristics that make it a beneficial task for language learning process. An experiment was conducted to assess the development of the students’ comprehension competence. Two groups of university students were the subjects of this experiment; an experimental group and a control group. The comparability of the two groups was established by their equal background of English language and the statistical analysis of their performance. The major conclusion arrived at was that the problems which face foreign language learners in Sudan, require a kind of rigorous classroom practice in using the analytical techniques of literary texts to enhance their foreign language learning. It was evident that using these techniques enabled the students to proceed through structuring the new input on their former knowledge and consequently, developed their cognitive skills.

2.10 Previous Studies

Some sources has been consulted by the researcher concerning the subject of appreciating and understanding English poetry at The General Sudanese Library, University of Khartoum, University of Sudan, and University of Gezira. Thus, no previous studies are conducted on “The Problem of Comprehension and Appreciation of English Poetry among EFL University Students” which investigates English poetry
as an academic subject has been found. Nevertheless, the following studies are to some extent related to this study:

The first study is an MA dissertation conducted by Ishragah Ahmed Abdul-Rahman (2012) Faculty of Education, University of Gezira, entitled "Obstacles to Appreciating English Poetry with Special Focus on Connotations" the main objective of the study is to investigate the effect of connotation with relation to English culture on students' understanding of English poetry. The study finds out that EFL university students are not aware of the connotative use of language and finds it confusing. Thus, the study recommends that learners should be exposed to a wide range of examples and exercises of figurative language and symbolic use of words which will help them to express their usage easily. In addition to encouraging them to study connotations and get aware of its importance in clarifying the images of poems and then increase their abilities to know how to work out the connotative meanings of words in the context. It also recommends involving the English culture and literary theories as a facilitating factors for learning English poetry.

Another M.A dissertation is by Yusuf H. D. El- Hindi (2008) entitled "A Suggested Responding Approach for Teaching Poetry to Junior English Students at the IUG". The Islamic University- Gaza, suggests an approach to teaching English poetry aiming at using the response approach in integrating the four skills in teaching English poetry. The main objective behind the application is to exemplify the feasibility of the approach and to show how far it is applicable and replicable. The study finds out that the students' act of response contributes to the students' reading of literature. Through frequent reading and writing experiences, students begin to be engaged with the text in a more aesthetic way. Reflection on life experiences including prior intertextual encounters helps the students deepen their understanding of the current text they are reading; effective meaning-making is the result. Therefore, incorporating reader responses clearly enhances the students' engagement in any given text. The study recommends that learners should look at literature learning as a means for developing their target language skills: speaking, listening, reading and writing. Moreover, Learners should get benefit from writing courses they had before while writing their responses to any literary work.

In addition, an MA dissertation is submitted by Imad Amed Ali Ardab (2004), Faculty of Education, University of Gezira entitled "An Attempt at a Stylistic
Social-psychological Reading of the Poetry of W. B. Yeats”. The main objective of the study is to explore the socio-psychological dimension in poetry and present other linguistic tools that could facilitate interpretation of literary texts. The study finds out that stylistic analysis based on socio-psychological dimension could help to provide a comprehensive deep reading of English poetry. It also has a deep impact on the readers' knowledge and culture of English poetry. It recommends that readers of poetry must be acquainted with the latest methods of literary analysis such as sociology and psychology. In addition to including a course of criticism into university syllabuses; particularly faculties of Art and Education.

Another Sudanese study concerned with the field of English poetry is an MA thesis done by Khdiga Khidir (2014) University of Gezira, Faculty of Education, entitled "Obstacles Confronting Poetry Translation with Special Reference to English Arabic Texts". This study aims at discussing the possibility of poetry translation in addition to pinpointing the problems which hinder the translation of poetry due to semantic features, linguistic nature, stylistic components, and cultural aspects of poetic language. The study also suggests methods and strategies for translating poetic texts. the results and findings of the study can be summarized as follows: firstly, poetry is translatable notwithstanding, it is difficult. Moreover, poetic language has specific semantic, linguistic, stylistic nature as well as special cultural aspect, which make poetry translation from English into Arabic difficult. In addition, the conflict between poetic form content increases the difficulty of poetry translation and therefore, translators often get confused about which of the two to preserve and maintain form or content. Consequently, the study recommends pretranslation tasks to be followed by poetry translators. Also, it advises them to know the (target) poet either by collecting information about him/her through different communication means or reading his/her poems and works. In addition, translators should stay close to the meaning of the original poem as possible during translation process and avoid using computer programs, encyclopedia and dictionaries because the do not give much help.

Eventually, Mokhtaria (2012) presents an MA thesis under the title "Teaching Poetry to Second Year (LMD) EFL Students at Abou Bakr Belkaid University. Tlemcen "Algeria. The main objective of this work is to give an idea about the poetry teaching situation and practices, especially the methods and techniques used-
studying the case of LMD second year teachers and students in the Foreign Languages department at Abou Bakr Belkaid University in Tlemcen. The main results of this study unveiled that poetry teaching suffered from some weaknesses, such as the method and techniques used which did not increase students’ interest in this subject, and frustrated teachers as they could not achieve their objectives. Other reasons such as: time constraints, students’ linguistic weaknesses and lack of knowledge about poetry were also found to contribute to the poetry teaching difficulty. As a consequence, communication and learner centeredness were found to help improve the teaching situation and enhance students’ attitudes.

**Pertinence and Redundancy in Poetic Repetition: a Translatological Perspective** is a study by Ali (2005). The study is a journal article that aims at explaining the problems which are likely to arise in translating repeated elements in English literary texts, particularly poetic texts into Arabic. The study concludes that the structure of literary works, particularly poetry entails the semantics and pragmatics of the text. It also arrives at the fact that significant problems emerge when literary works harboring repetition are translated from English into Arabic as result of the differences in stylistic and semantic features of marked ness between the two languages. The study recommends to deal with poetic texts as a total meaningful structure during the translation process.

**On Translating English Poetry into Arabic with a special Reference to T.S.Eliot’s The Waste Land**, is a study introduced by Abdullah (2007) to the XVIII World Congress of the International Federation of Translation (FIT) in Shanghai, China on 4-7, 2008. The study aims at addressing the issue of whether English poetry should be translated into Arabic verse or prose, answering the question how receptive Arabic is to foreign poetry via translation, and seeking a proper strategy for translating English poetry into Arabic. The study arrives at a number of findings: It concludes that imposing the aspect of English poetics, such as using vernacular, on the Arabic translation would involve the most foriegnizing strategy imaginable because it violates all Arabic norms of poetic composition. Word-for-word translation, of poetry into Arabic essentially disqualifies itself as poetry, and a literal rendering of an English poem into an Arabic prose is doomed to failure. Of all Arabic meters, the rajaz, being the most versatile meter in Arabic is recommended as the most suitable for translating English poems. It is compared to the English iambic for it has two
variations: the diameter and trimeter, which helps the translators to avoid padding to achieve extra rhythm. The study recommends reading aids such as explanatory notes, background on the poem, as well as on the poet’s life to be provided. The adoption of a mildly modern standard Arabic for the vulgar situation and the use of modern standard Arabic are recommended in order to overcome the dilemma of translating the vernacular into Arabic.
CHAPTER THREE

METHODOLOGY OF THE STUDY

3.0 Introduction

This chapter is allotted to the methods and procedures which are used to conduct this study. It includes the description of the population and sample of the study, the tools of data collection, the procedures for collecting and analysing data.

3.1 The Subjects of the Study

The population of this study was represented by the students of Batch (35) of the Department of English, Faculty of Education- Hantoub, University of Gezira. They were 100 students. All the number of the students of Batch (35) were chosen as a sample for the current study because they had just finished studying the two prescribed courses of English poetry as parts of the university syllabus. They were, therefore, expected to be able to comprehend and express their own ideas and understanding of English poetry.

3.2 Tools of Data Collection

A test and a questionnaire were designed as tools for collecting data. The test was intended for EFL students and the questionnaire was intended for ten EFL teachers who have been teaching the existing syllabus and teaching materials of English poetry at the University of Gezira. The target teachers are staff members of the Department of English, Faculty of Education – Hantoub, University of Gezira. Their experience ranged between (8 - 20) years.

3.2.1 Content of the Test

The test for the students (appendix 1) consisted of two items. Each item was intended to evaluate students comprehension and appreciation of English poetry. Item number one was concerned with the students comprehension and appreciation a poem without providing them with any guidelines of romantic English poetry. The students are asked to write a critical appreciation on the poem 'Daffodils' by William Wordsworth. Item number two is designed to check students comprehension and appreciation of English poetry. This item provided students with guidelines: they were guided by eight questions to help them to analyze and evaluate the poem. The test was designed according to the criteria of a good test.
The statements and questions are chosen carefully in order to investigate the difficulties that face students in comprehending and appreciating English poetry at university level.

3.2.1.1 Validity of the Test

Validity is considered as an essential characteristic of a good test. Validity was checked by presenting the test to four of the staff members of the Faculty of Education-Hantoub, Department of English, University of Gezira. The test was amended and changed in the light of their suggestions and comments.

3.2.1.2 Reliability of the Test

To measure the reliability of the test, the study adopted Test and Re-test method where the students sat for the first part of test, after two the test administered to them and the same results were obtained, and, thus the reliability of the test was confirmed.

3.2.1.3 Administration of the Diagnostic Test

The researcher was helped by two other lecturers in administering the test to EFL students at Department of English, Faculty of Education, Hantoub, University of Gezira in April 2015. A hundred students sat for the test for two hours. The students were also assured that the results would only be used to serve the purposes of the study.

3.2.2 The Questionnaire for the Teachers

3.2.2.1 Content of the Questionnaire

The questionnaire for ten EFL teachers (appendix 2) was made up of 15 items with three options for each (agree, to some extent and disagree). The objective of the first thirteen questions was to find out teachers opinion about the subject matter. The last two are open-ended questions which were designed to find out teachers suggestions to promote and to help students to develop their ability to comprehend and understand English poetry and teachers' opinion about teaching English poetry by a specialist.

3.2.2.2 Validity of the Questionnaire

A questionnaire is said to be valid when it measures what it is intended to measure. A number of different ways can be used to evaluate the validity of a questionnaire. In the present study, the researcher chose the face validity which
entails that two or more experts in the concerned field are to act as referees for the validity of a questionnaire or test. In this respect, the questionnaire of the current study was given to two of the staff members of the department of English, Faculty of Education – Hantoub, University of Gezira and was approved to be valid.

3.2.2.3 Reliability of the Questionnaire

The number of the respondents to the teachers’ questionnaire is ten. The reliability of this questionnaire cannot be statistically tested because the statistical programmes used for testing the reliability of questionnaires cannot be applied when the number of the respondents is small as in the case of this questionnaire. Due to the difficulties of the other means of testing reliability, the researcher applied the teachers’ questionnaire depending on its confirmed validity without testing its reliability.
CHAPTER FOUR
RESULTS AND DISCUSSION

4.0 Introduction

This chapter is concerned with the analysis, presentation, and interpretation of the obtained data. The researcher will present the results of the data, which have been collected by means of the teachers’ questionnaire and the students' test in tables. In addition to that, obtained results will be discussed in relation to the hypotheses of the study.

4.1 Analysis of the Teachers’ Responses to the Questionnaire

The results of the questionnaire were analyzed by calculating the percentages of the options that the respondents had chosen. Each statement will be treated separately and will be followed by tables.

Table (4.1.1) Problems Encountered by EFL University Students in Comprehending English Poetry

<table>
<thead>
<tr>
<th>options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree</td>
<td>8</td>
<td>80%</td>
</tr>
<tr>
<td>To some extent</td>
<td>2</td>
<td>20%</td>
</tr>
<tr>
<td>Disagree</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td>10</td>
<td>100%</td>
</tr>
</tbody>
</table>

The above table illustrates that the majority of the respondents (80%) have agreed that EFL university students encounter problems in comprehending English poetry, while (20%) have chosen the second option “to some extent”. None of them disagreed. From the responses it is clear that most of EFL university students encounter problems in comprehending English poetry.
Table (4.1.2) Problems Encountered by EFL University Students in Appreciating English Poetry.

<table>
<thead>
<tr>
<th>Options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree</td>
<td>8</td>
<td>80%</td>
</tr>
<tr>
<td>To some extent</td>
<td>2</td>
<td>20%</td>
</tr>
<tr>
<td>Disagree</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td>10</td>
<td>100%</td>
</tr>
</tbody>
</table>

This table indicates that the majority of the respondents (80%) have agreed that EFL university students encounter problems in appreciating English poetry while (20%) have chosen the second option “some extent” whereas none have disagreed. The results indicate that most of EFL university students encounter problems in appreciating English poetry.

Table (4.1.3) Lack of Knowledge of English Language Impeding EFL University Students' Comprehension of English Poetry

<table>
<thead>
<tr>
<th>Options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree</td>
<td>6</td>
<td>60%</td>
</tr>
<tr>
<td>To some extent</td>
<td>4</td>
<td>40%</td>
</tr>
<tr>
<td>Disagree</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td>10</td>
<td>100%</td>
</tr>
</tbody>
</table>

The above table shows that (60%) of the respondents have confirmed the option “agree”. While (40%) have chosen the option “to some extent”, And (0%) responded to “disagree”. These results positively prove that the majority of the
teachers (80%) are in favor of EFL university students' lack of knowledge of English language impedes their comprehension of English poetry.

Table (4.1.4) Lack of Knowledge of English Language Impeding EFL University Students' Appreciation of English Poetry

<table>
<thead>
<tr>
<th>Options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree</td>
<td>5</td>
<td>50%</td>
</tr>
<tr>
<td>To some extent</td>
<td>5</td>
<td>50%</td>
</tr>
<tr>
<td>Disagree</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td>10</td>
<td>100%</td>
</tr>
</tbody>
</table>

These statistics demonstrate that (50%) of the respondents have agreed that EFL university students' lack of knowledge of English language impedes their appreciation of English poetry, while the same number have chosen the second option “to some extent”. These equal percentages prove that EFL university students' lack of knowledge of English language impedes their appreciation of English poetry.

Table (4.1.5) Cultural Awareness Impeding EFL University Students' Comprehension of English Poetry

<table>
<thead>
<tr>
<th>Options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree</td>
<td>7</td>
<td>70%</td>
</tr>
<tr>
<td>To some extent</td>
<td>3</td>
<td>30%</td>
</tr>
<tr>
<td>Disagree</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td>10</td>
<td>100%</td>
</tr>
</tbody>
</table>
The above mentioned table indicates that (70%) of the respondents have agreed that cultural awareness of EFL university students impedes their comprehension of English poetry while (30%) of the subjects have chosen the second option “to some extent”, and zero has responded to “disagree”. These results positively prove that the majority of the teachers have agreed that cultural awareness of EFL university students impedes their comprehension of English poetry.

Table (4.1.6) Cultural Awareness Impeding EFL University Students' Appreciation of English Poetry

<table>
<thead>
<tr>
<th>Options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree</td>
<td>7</td>
<td>70%</td>
</tr>
<tr>
<td>To some extent</td>
<td>2</td>
<td>20%</td>
</tr>
<tr>
<td>Disagree</td>
<td>1</td>
<td>10%</td>
</tr>
<tr>
<td>Total</td>
<td>10</td>
<td>100%</td>
</tr>
</tbody>
</table>

According to the above table (70%) respondents have agreed that the cultural awareness of EFL university students impedes their appreciation of English poetry, while two teachers (20%) have chosen the second option to “some extent” whereas one disagreed.

Table (4.1.7) EFL University Students Lack of Enthusiasm About English Poetry

<table>
<thead>
<tr>
<th>Options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree</td>
<td>3</td>
<td>30%</td>
</tr>
<tr>
<td>To some extent</td>
<td>7</td>
<td>70%</td>
</tr>
<tr>
<td>Disagree</td>
<td>0</td>
<td>0%</td>
</tr>
</tbody>
</table>
In this table (30%) of the respondents agree that EFL university students are not enthusiastic about English poetry. While (70%) have chosen the second option “some extent”. None have disagreed.

<table>
<thead>
<tr>
<th>Options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree</td>
<td>5</td>
<td>50%</td>
</tr>
<tr>
<td>To some extent</td>
<td>5</td>
<td>50%</td>
</tr>
<tr>
<td>Disagree</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td>10</td>
<td>100%</td>
</tr>
</tbody>
</table>

In the above table it is clear that the sum of the teachers are divided equally (50%) regarding the options “agree” and “to some extent” where they have agreed that EFL teachers need to adopt appropriate methods to teach English poetry.

<table>
<thead>
<tr>
<th>Options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree</td>
<td>9</td>
<td>90%</td>
</tr>
<tr>
<td>To some extent</td>
<td>1</td>
<td>10%</td>
</tr>
<tr>
<td>Disagree</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td>10</td>
<td>100%</td>
</tr>
</tbody>
</table>
Table (4.1.9) indicates that the majority of the (90%) respondents have agreed that teachers need to be well trained to teach English poetry, while only one (10%) have chosen the second option “to some extent”. None have disagreed.

Table (4.1.10) EFL Teachers' Acquaintance of English Poetry

<table>
<thead>
<tr>
<th>Musical Devices</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree</td>
<td>3</td>
<td>30%</td>
</tr>
<tr>
<td>To some extent</td>
<td>6</td>
<td>60%</td>
</tr>
<tr>
<td>Disagree</td>
<td>1</td>
<td>10%</td>
</tr>
<tr>
<td>Total</td>
<td>10</td>
<td>100%</td>
</tr>
</tbody>
</table>

This table states that (30%) respondents have agreed that teachers of poetry are not well acquainted with English poetry musical devices. While (60%) respondents have chosen the second option “to some extent”. Only one respondents disagreed. The result shows that a considerable number of respondents agree that teachers of poetry are not well acquainted with English poetry musical devices.

Table (4.1.11) Variety of Poems Grading at University Poetry Courses

<table>
<thead>
<tr>
<th>Options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree</td>
<td>4</td>
<td>40%</td>
</tr>
<tr>
<td>To some extent</td>
<td>6</td>
<td>60%</td>
</tr>
<tr>
<td>Disagree</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td>10</td>
<td>100%</td>
</tr>
</tbody>
</table>

From this table it is obvious that (40%) respondents have agreed that the variety of poems which is taught at university poetry courses is not well graded to
meet EFL students' needs. While (60%) respondents have chosen the second option “to some extent”. No one responded disagree. The result shows that a considerable number of respondents agree that The variety of poems which is taught at university poetry courses is not well graded to meet EFL students' needs.

**Table (4.1.12) Variety of Poems Selecting at University Poetry Courses**

<table>
<thead>
<tr>
<th>Options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree</td>
<td>5</td>
<td>50%</td>
</tr>
<tr>
<td>To some extent</td>
<td>5</td>
<td>50%</td>
</tr>
<tr>
<td>Disagree</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td>10</td>
<td>100%</td>
</tr>
</tbody>
</table>

This table states that the sum of the teachers are divided equally (50%) regarding the options “agree” and “to some extent”. The result shows that a considerable number of respondents agree that the variety of poems which are taught at university poetry courses is not well selected to meet EFL students’ needs.

**Table (4.1.13) Difference Between Arabic and English Poetry Creating a Gap Between the Students and Appreciation of English Poetry**

<table>
<thead>
<tr>
<th>Options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree</td>
<td>8</td>
<td>80%</td>
</tr>
<tr>
<td>To some extent</td>
<td>1</td>
<td>10%</td>
</tr>
<tr>
<td>Disagree</td>
<td>1</td>
<td>10%</td>
</tr>
<tr>
<td>Total</td>
<td>10</td>
<td>100%</td>
</tr>
</tbody>
</table>

The above table states that (80%) respondents have agreed that the considerable difference between Arabic and English poetry creates a gap between the
students and appreciation of English poetry. While (10%) respondents have chosen the second option “to some extent” and one respondent disagreed (10%). The result shows that a considerable number of respondents agree that the considerable difference between Arabic and English poetry creates a gap between the students and appreciation of English poetry.

11. Analysis of the Teachers’ Responses to the Open-ended Questions:

Q14. What techniques do you suggest to help EFL teachers to promote their students’ ability to comprehend and appreciate English poetry?

The suggestions provided by the teachers in response to the fourteen and fifteen questions of the questionnaire were carefully read and examined. The surveys have shown the following suggestions:

All the teachers (100%) have suggested that the students’ performance in comprehending and understanding English poetry will improve enormously in case they are exposed to more practice in reading poems many times, having more extra tasks for practicing critical analysis. In addition to that, they have proposed that students should practice listening to the sounds of words. Moreover, students should learn to differentiate between the connotative and denotative meaning of the poem. In addition, they suggest that the poems selected should be interesting and meet the students needs, and carry simple words and expressions.

Q12 How can teachers help students to develop their ability to comprehend and appreciate English poetry?

The following suggestions are provided by the teachers; that students should be exposed to a variety of poems so they will be able to practice paraphrasing, pointing out style, tone, figurative language and so on. moreover they suggest that teachers should use simple techniques to transmit meaning in a poem in addition to grading teaching materials according to the level of difficulty.

4.2 Analysis of the Students’ Test

The diagnostic test was administered purposively to investigate the problem of comprehending and understanding of English poetry. The questions were carefully designed to match poetry course learned by the students. The test is divided into two main questions. The students were supposed to be able to paraphrase the
verses in addition to point out the style, tone, figures of speech, structure, then evaluate the poem subjectively and objectively.

**Question (1) Write a critical appreciation on the following verses by William Blake (Daffodils)**

In this question students are asked to write a critical appreciation on the poem "Daffodils" by William Blake. What is worth mentioning here is that this question is not guided, and intentionally left to the students' understanding. After analyzing the students' answers the following points are observed:

- only 32% of the students tried to paraphrase the poem "Daffodils", and their answers were barely close to the correct one.
- None of the students discussed the style, tone, figures of speech, structure, or evaluated the poem subjectively and objectively.

**Question (2) Read the following poem by W.B.Yeats, thoroughly, then answer the questions**

Unlike the previous one this question is followed by supporting sub-questions which were purposefully designed to guide the students so as to follow the right track and analyze the poem correctly.

The (100) students' scripts of answering the question were carefully marked. The following tables summarize the results which were obtained from the test:

### Table(4.2.1) Poet Portraying his Beloved in the First Two Lines

<table>
<thead>
<tr>
<th>Options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Correct</td>
<td>40</td>
<td>40%</td>
</tr>
<tr>
<td>Incorrect</td>
<td>60</td>
<td>60%</td>
</tr>
<tr>
<td>Neutral</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
<td>100%</td>
</tr>
</tbody>
</table>
This table demonstrates that the majority of the students (60%) are unable to explain how the poet portrayed his beloved, while (40%) have answered correctly. This result indicates two types of responses, some of them obviously do not understand the question or do not know how to answer it, others tried to guess the meaning through context. These results show that the majority of the students find difficulty in paraphrasing the lines.

**Table (4.2.2) Connotation of the Repeated Word "and" in Line One**

<table>
<thead>
<tr>
<th>Options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Correct</td>
<td>40</td>
<td>40%</td>
</tr>
<tr>
<td>Incorrect</td>
<td>54</td>
<td>54%</td>
</tr>
<tr>
<td>Neutral</td>
<td>6</td>
<td>6%</td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
<td>100%</td>
</tr>
</tbody>
</table>

This table shows that the majority of the subjects (54%) and (6%) are unable to explain the connotation of the word "and", while (40%) students are able to answer it correctly. This failure to explain the connotation of the word is due to students' inability to read what is behind the lines.

**Table (4.2.3) The Speaker Describing the Women’s Youth with Reference to Lines Three and Four**

<table>
<thead>
<tr>
<th>Options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Correct</td>
<td>40</td>
<td>40%</td>
</tr>
<tr>
<td>Incorrect</td>
<td>40</td>
<td>40%</td>
</tr>
<tr>
<td>Neutral</td>
<td>20</td>
<td>20%</td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
<td>100%</td>
</tr>
</tbody>
</table>

The above table indicates that (60%) students are unable to explain how the speaker describes the women’s youth, while (40%) succeed. These results show that students find difficulty in understanding and paraphrasing the verses altogether.

**Table (4.2.4) Students' Suggestions of the Words "sleep", "slowly", "soft", "shadows"**
The above table shows that the majority of the students (72%) and (8%) are incapable to suggest further meanings of the words, while (22%) succeed. This result shows that students find uneasiness in showing creative understanding and suggest word connotation, since these expressions are culture-bound. Based upon this fact, the students failed to get the suitable answer.

Table (4.2.5) Explaining Figures of Speech in Lines Ten and Eleven

<table>
<thead>
<tr>
<th>Options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Correct</td>
<td>15</td>
<td>15%</td>
</tr>
<tr>
<td>Incorrect</td>
<td>70</td>
<td>70%</td>
</tr>
<tr>
<td>Neutral</td>
<td>15</td>
<td>15%</td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
<td>100%</td>
</tr>
</tbody>
</table>

Concerning figurative language, the above table reveals that (85%) of the students fail to explain and nominate the rhetorical devices used in lines ten and eleven. While only (15%) are able to gain the right answer. this result explains student inability to deal with figures of speech.

Table(4.2.6) Giving an Example of "unconditioned love" by the Poem.
This table illustrates that only (18%) answers are appropriate in showing student understanding of the poem. While, (82%) fail to answer the question, so the students face difficulties in understanding the verses and to guess the general themes of the poem.

Table (4.2.7) Tone of the Poem

<table>
<thead>
<tr>
<th>Options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Correct</td>
<td>35</td>
<td>35%</td>
</tr>
<tr>
<td>Incorrect</td>
<td>55</td>
<td>55%</td>
</tr>
<tr>
<td>Neutral</td>
<td>10</td>
<td>10%</td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
<td>100%</td>
</tr>
</tbody>
</table>

The above table demonstrates that (65%) of the students were unable to taste and explain the tone of the poem, while (35%) were able. this result shows that most of the students are unable to comprehend the poem, consequently could not give the tone.

Table (4.2.8) Types of Sentences in the Poem

<table>
<thead>
<tr>
<th>Options</th>
<th>Responses</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Correct</td>
<td>30</td>
<td>30%</td>
</tr>
<tr>
<td>Incorrect</td>
<td>50</td>
<td>50%</td>
</tr>
<tr>
<td>Neutral</td>
<td>20</td>
<td>20%</td>
</tr>
</tbody>
</table>
According to this table (70%) of the students’ answers are incorrect, while (30%) are correct in identifying the types of sentences used by the poet. The percentage demonstrates that most of the students find difficulty concerning sentence structure.

4.3 Discussion of the Results in Relation to the Hypotheses of the Study

The study has posed seven hypotheses which were tested and verified against the results. The previous statistical analysis of the results of both the teachers’ and students’ questionnaires is intended to provide the data required for testing the validity of the hypothesis of the study in focus. Accordingly, the hypotheses are discussed below in relation to the data:

4.3.1 Testing Hypothesis (1)

*Most of EFL university students encounter problems in comprehending and appreciating English poetry*

This hypothesis is supported by item (1), table (4.1.1) in the questionnaire where (80%) of the total subjects agree that most of EFL university students encounter problems in comprehending and appreciating English poetry and (20%) agree to some extent. The testees’ responses to question one and two tables from (4.2.1) to (4.2.8) also manifest the fact that the students encounter problems in comprehending and appreciating English poetry. Consequently, the hypothesis is strongly supported.

4.3.2 Testing Hypothesis (2)

*EFL university students find difficulties in comprehending and appreciating English poetry.*

The verification of this hypothesis is obvious through the analysis of the questionnaire, tables (4.1.1) where (80%) agree and (20%) agree to some extent that there are difficulties in comprehending and appreciating English poetry. The testees’ responses to the first and second questions show that the majority of the students fail to respond to the questions correctly, for example, in table (4.2.8), (70%) had incorrect answers. Thus, the hypothesis is largely supported.

4.3.3 Testing Hypothesis (3)
EFL university students’ lack of knowledge of English language impedes their comprehending and appreciating English poetry.

Results of the questionnaire analysis show that (60%) agree and (40%) agree to some extent that EFL university students’ command of English language impedes their comprehending and appreciating English poetry. The total agreement is (100%) as shown in table (4.1.3). The testees’ responses to questions one and two shown from table (4.2.1), (60%) incorrect answers to table (4.2.8), (70%) incorrect answers, demonstrate that students’ command of English language impedes their comprehending and appreciating English poetry. Thus, the third hypothesis is proved valid.

4.3.4 Testing Hypothesis (4)

EFL untrained and inexperienced teachers affect learning English poetry negatively.

With relevance to the questionnaire, verification of this hypothesis is clearly shown through the teachers’ answers, (90%) agree and (10%) answered to some extent that teachers of English poetry should be well trained to teach English poetry which proves the fourth hypothesis.

4.3.5 Testing Hypothesis (5)

The variety of poems which is chosen to be taught at university poetry courses is neither well selected nor graded to make the students enthusiastic about poetry

With reference to table (4.1.11), this hypothesis is verified in the questionnaire where (60%) agree and (40%) agree to some extent. Therefore, all teachers have agreed that the variety of poems which is chosen to be taught at university poetry courses is neither well selected nor graded to make the students enthusiastic about poetry. Another verification of this hypothesis is clarified by the statistics of table (4.1.7) in which (30%) agree and (70%) agree to some extent that EFL university students are not enthusiastic about English poetry. In addition, teachers’ responses to the open-ended question number fifteen also verifies this hypothesis in which all of them suggest that students should be exposed to a variety of poems so they will be able to practice paraphrasing, pointing out style, tone, figurative language and so on in addition to grading teaching materials according to the level of difficulty.

4.3.6 Testing Hypothesis (6)
EFL university students' cultural awareness affect negatively their comprehension and appreciation of English poetry.

This hypothesis is validated and confirmed by the teachers responses shown in table (4.1.6) in which (90%) agree that EFL university students' cultural awareness impedes their appreciation of English poetry while only (10%) disagree. Moreover, the testees’ responses to questions (2.2) and (2.4) tables (4.2.2) and (4.2.4) in which (60%) and (80%) successively, failed to suggest the connotative meaning of the given words also verify the hypothesis.

4.3.7 Testing Hypothesis (7)

Some effective techniques can help in solving the problem.

This hypothesis is proved by table (4.1.8) in the teachers' questionnaire where (100%) agree that EFL teachers need to adopt appropriate methods to teach English poetry. This point is also supported by the suggestions provided by teachers' responses to the open-ended question fourteen where (100%) have suggested that the students' performance in comprehending and understanding English poetry will improve enormously in case they are exposed to more practice in reading poems many times, and having more extra tasks for practicing critical analysis. In addition, they have proposed that students should practice listening to the sounds of words and learn to differentiate between the connotative and denotative meaning of the poem. In addition, they suggest that the poems selected should be interesting and meet the students needs, and carry simple words and expressions. Also, teachers' responses to the open-ended question fifteen suggest that teachers should use simple techniques to transmit meaning in a poem.

The following chapter will be devoted to summary, main findings, and the recommendations of the study.
CHAPTER FIVE

CONCLUSION AND RECOMMENDATIONS

5.0 .Introduction

This chapter presents the conclusion of the present study. It contains conclusion, findings, recommendations and suggestions for further studies.

5.1 Conclusion

This study aimed at investigating problems of comprehending and appreciating English poetry among EFL university students. In addition to that, providing EFL teachers with some techniques which may help them in teaching English poetry. To collect the required data the study used a questionnaire for teachers and a diagnostic test for students. Data collected was analysed by using the descriptive analytical method. On the basis of data analysis and discussions, the study has come out with the following findings.

5.2 Findings

1. Most of EFL university students encounter problems in comprehending and appreciating English poetry. Table (4.1.1), (100%), and (4.1.2) also (100%).
2. EFL university students' lack of knowledge of English language impedes their comprehending and appreciating English poetry. Table (4.1.4), (100%).
3. The majority of the students is not enthusiastic about English poetry Table (4.1.7), (100%).
4. EFL university students' cultural awareness affect negatively in their comprehension and appreciation of English poetry. Table (4.1.6), (90%).
5. EFL teachers are in need of sufficient training to teach English poetry effectively. Table (4.1.9), (100%).
6. Techniques which are used by English poetry teachers need to be varied and enhanced. Table (4.1.8), (100%).
7. The variety of poems which is chosen to be taught at university poetry courses is neither appropriate nor graded. Tables (4.1.11), (100%) and (4.1.12) also (100%).
8. Differences between Arabic and English poetry create a gap between the students, and comprehension and appreciation of English poetry. Table (4.1.13), (90%).

5.3 Recommendations
1. It is recommended that teachers need to be specialized and trained to teach English poetry.

2. A teacher should be enthusiastic about teaching English poetry in order to achieve the required results in this direction.

3. Students should be motivated by their teachers to learn English poetry.

4. Teachers of English poetry need to adopt creative and effective techniques which can help in solving the problem.

5. Poetry is to be introduced to students in the last year of their study, because after their command of English language is improved, then, they will be able to comprehend and appreciate English poetry.

6. It is advised to provide students with opportunities to practice reading and listening to English poetry not only inside the lecture room but also by using language laboratories.

7. In order to be successful, a teacher should prepare a number of poems for his class, get to know them thoroughly, and gradually build up what might be called a repertoire of poems which he knows he can teach successfully.

8. The syllabus of English poetry at university level needs to be carefully selected and enhanced based on educational purposes with focus on modern poetry.

9. A poetry course should be introduced by interesting simple attractive poems which can easily be understood and digested by the students, especially by using audio-visual aids.

10. The historical background of a poem is interesting, therefore, should be certainly touched on.

11. Loud and silent reading are useful skills that should be activated in poetry class.

   It is advisable that every student must have a chance to read as a soloist. Silent reading is recommended if the teacher deals with the poem critically.

12. Teachers of English poetry are to do their best to bridge students’ cultural gap between English and Arabic poetry.

13. On the last resort every teacher must work out his/her own methods and discovers for him/herself.

**5.4 Suggestions for Further Studies**

The researcher sees that the following topics should be put forward to be attempted.
1. Using English poetry for learning English language at secondary level.
2. EFL students' attitudes towards learning English poetry at university level.
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Websites:

Appendices

Appendix 1

Teachers' Questionnaire

University of Gezira
Faculty of Education-Hantoub
English Department

A questionnaire for EFL University Teachers

Dear lecturer

The researcher would be appreciative if you could respond to this questionnaire which is intended to collect the required data for a PhD thesis entitled: The Problems of Comprehension and Appreciation of English Poetry among EFL University Students. Please tick (√) the option which you consider the most appropriate.

<table>
<thead>
<tr>
<th>No.</th>
<th>Statement</th>
<th>Agree</th>
<th>To some extent</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Most of EFL university students encounter problems in comprehending English poetry.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Most of EFL university students encounter problems in appreciating English poetry.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>EFL university students' lack of knowledge of English language impedes their comprehension of English poetry</td>
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<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>EFL university students’ lack of knowledge of English language impedes their appreciation of English poetry</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>The cultural awareness of EFL university students impedes their comprehension of English poetry</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>The cultural awareness of EFL university students impedes their appreciation of English poetry</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Most of EFL university students are not enthusiastic about English poetry</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>EFL teachers need to adopt appropriate methods to teach English poetry</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Teachers need to be well trained to teach English poetry</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Teachers of poetry are not well acquainted with English poetry musical devices</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>The variety of poems which is taught at university poetry courses is not well graded to meet EFL students’ needs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>The variety of poems which are taught at university poetry courses is not well selected to meet EFL students’ needs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>The considerable difference between Arabic and English poetry creates a</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
14. What techniques do you suggest to help EFL teachers to promote their students' ability to comprehend and appreciate English poetry?

...........................................................................................................................................................
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15. How can teachers help students to develop their ability to comprehend and appreciate English poetry?

...........................................................................................................................................................
...........................................................................................................................................................
Appendix 2

Students' Test

Test in English Poetry

Batch:......................

Answer all the questions:

Question (1)

Write a critical appreciation on the following verses by William Wordsworth:

Daffodils

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

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay :
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.
Question (2)
Read the following poem, by W.B. Yeast, thoroughly, then answer the questions:

**When You Are Old**
When you are old and angry and full of sleep
And nodding by the fire, take down this book,
And slowly read; and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true;
But one man loved the pilgrim soul in you,
But one man loved the sorrows of your changing face;

And bending down beside the glowing bars
Murmur, a little sadly, how love fled,
And paced upon the mountains overhead,
And hid his face amid a crown of stars.

1. In the first **two** lines, the speaker portrayed his beloved in different ways. Explain.
2. In line one, what does the repetition of the word "and" connotes to you.

3. With reference to lines three and four, explain how the speaker describes "the woman's youth".

4. What do these words suggest to you: "sleep", "slowly", "soft", "shadows".

5. Explain the figure of speech in lines ten and eleven.

6. The poem gives an example of "unconditioned love". Comment.

7. Discuss the tone of this poem.
8. Comment on the types of sentences used in the structure of this poem.

BEST WISHES