We present now the interpretation of the incorrect answers given by the students.

Before beginning our interpretation and analysis of the difficulties, we must record here that the present study derived inspiration from the work of I.A. Richards, Practical Criticism. At the same time we must also point out how the present survey differs from that of I.A. Richards' work. The questionnaire prepared for our study is not based on Richard's model of ten difficulties. It was prepared to test the comprehension processes, whereas Richards's model and the conclusions drawn were not the outcome of any such questionnaire. They were based on the students' comments on individual poems and the conclusions drawn from them. But his study and the analysis of ten difficulties has helped us a lot. Since it has developed a viewpoint for our study. In our interpretation we are applying these ten difficulties to the incorrect answers given by the students.

The difficulty of **making out the plain sense** of poetry is closely related to the difficulty of all reading and making out the meaning.

Making out the meaning requires understanding of the four functions, the four skills through which language operates -- that is reading, speaking, listening and writing. While making out the meaning we engage ourselves to find out the total meaning which is a combination of several contributory meanings derived from different elements within
the poem. Language used in poetry performs several tasks. We have to consider these several tasks performed in the poem in order to get the total understanding. I.A. Richards calls them four kinds of meaning expressing four functions - i> Sense ii> Feeling. iii> Tone and iv> Intention.

The first type of function, Sense - can be approached in two ways -- i> the denotative meaning and ii> the connotative meaning. Unless we understand these two meanings of the poetic statements, we cannot understand the intentions of the poet. Sense is expressed by words, phrases pointing out and leading to the higher meaning. These words and phrases lead us to higher meaning by arousing thoughts in us. These thoughts direct us to grasp the descriptive indication of the state of affairs. Sense is as important in poetry as syntax is in prose. Grasping the sense depends on correlating the meaning expressed through words in the poem. Outwardly simple words, common words, ordinary words of day to day use lead us to a higher sense and this is the chief instrument of the poet. As sense comes from the words, it also comes through the figures used in the poem. The sense expresses the aim of the poem and leads the reader to understand it properly.

The enjoyment and understanding of poetry requires sensitiveness and discriminatory sense which words try to convey. The accuracy in the use of words, the imaginativeness conveyed and the deftness help us in reaching to the meaning properly. Therefore poetry requires good reading and invites us to pay attention to the literal sense which one has to detect by using one's discretion. Therefore a reader has to
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Ascertain the literal sense that the poem tries to present and then to find out how the poet does it.

Our data shows that there are difficulties in understanding the sense either of a word or of the poem as a whole. In poem 'A' the questions set in order to derive the sense have not been properly answered.

For example Q.No.1. "What happens when god blesses?"

'devajine karuna kelyavara kaya hote ?

The expected answer is that the habitual routine of the people starts, for example, people begin their work like sweeping, cleaning the roads, burning the fire in the oven, cooking rice etc.

The students have given the following answers --

i> -- disappointment spreads --

' devajine karuna kelyavara sarvakade nirasa pasarate --

ii> -- The colour of the daily life changes --

'jivanacce ranga badalatata --

These answers show lack of understanding of the daily routine life.

Q.No. 3. What is the sense of the term 'bhaṭe pikuni pivali jhalī ?

(What is the sense of the expression 'the paddy fields have become yellowish ?)

' bhaṭe pikuni pivali jhalī ya oltūna konata artha prakata hoto ?

The poetic sense of the expression is that paddy fields have ripened -- the paddy is ripe for harvest.
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The answers given by the students are --

i> -- The paddy has become yellowish because of the excessive rainfall and therefore the rice that they will get out of it will be yellowish --
--- jyāsta pavasāmule setatila bhāte pikuni pivalī hotāta. tya pasuna tayara honara bhāte dekhila pivala hoto mhanaje ativrushtici kalpana yete --

ii> -- the paddy has become yellowish therefore not fit for human consumption. It is useless. --
--- bhāta pivala jhala ahe mhanaje to vaparanyasa yogya nahi. mhanajeca ti kharaba jhali aheta --

These answers reveal that the simple and common expression like 'paddy becoming yellowish', that is 'ripened' and 'the blessings of God' have not been understood at all. The failure to grasp the sense of these words leads to total loss of meaning, for example,

i> pivalī jhali = to become yellow because of excessive rainfall.
ii> pivala jhala = to become useless etc.

The word 'pivalī' here means ripe, but they take only the common meaning of the word yellow, which is spoiled, bad for consumption.

In poem 'B' Q.No.1. 'What is the meaning of 'aila and paila' ? ('hither and thither' or 'on this side of the river or the other side of the river.')
* aila ani paila he sabda kāya darasavitāta ?*

These words can be equated with 'hither' and 'thither' or 'on this side of the river' and 'the other side
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of the river.'

But the students have listed the following meanings everywhere --

1) -- on all sides or all four directions meaning everywhere

-- 'aila ani paila mhanaje cahukade. jikade, tikade --.

Answers of the two words which occur in the very first line of the poem are beyond the understanding of the students. 'aila and paila' are common Marathi words used by the poet to show two sides of the river. But the incorrect answer 'on all sides' or 'all the four directions' does not convey the real poetic meaning.

In poem 'C' Q.No.12 'What arguments do people put forward in order to avoid death? 'What attraction do they put forward to avoid death? 'maranala talanyasathi konkontya goshtinca moha manasala hota asato ?'.

The poet says that people have lust for life which exists in the form of personality, prestige, health, love, companionship and desire to achieve something memorable in life. These factors compel him to avoid death. But this sense has been totally lost to students if we look at their answers, for example --

1) -- The sparrow feeds its young ones in order to avoid death and says that death need not come.

'maranala talanyasathi cimani apalya pilala javala gheuna cara khau ghalate ani ticya othata apoapa sabda yeto nako yeu marana'. --
These answers show that the students have not understood the sense. The expected meaning of the words in the poem is purely descriptive, but the answers given are different and random. The word 'chidre' has no relevance to the expected meaning in the poem.

In poem 'D' Q.No.1. 'What is the poet searching?' and Q.No.3. 'Where is he searching the song in?'. "kavi kaya sodhato ahe?" and "kasata he vanagita to sodhato?".

The answers to these questions could be located in the very first line and in the very first word of the line, that is 'in the word 'vanagita' and 'maunata'. Students have given the following answers -

Q.No.1. Poet is searching the leaf on water. 'panyavarila pana sodhato ahe.'
Q.No.2. 'The poet is searching the vangita on the leaf floating on the water.' 'kavi he vanagita panyavarila pana sodhato ahe' --

These answers do not express the expected meaning implied in the very first line of the poem.

In the poem 'E' Q.No.1. 'What is the meaning of 'lokasevaka' and what are the characteristics of a 'lokasevaka'?.

The expression 'lokasevaka means a servant of the people, who willingly renders his life to the service of the society. The poet after becoming the 'lokasevaka' wants to
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open the factories, become a chairperson of the political meetings, erect a memorial for the poet who died in poverty etc. These answers have a tinge of irony in them. But the answers of the students do not show even nearness to these answers, for example -

i> -- lokasevaka means to lead life luxuriously --
   -- sare jivana aisharamata ghalavine --

ii> -- lokasevaka means life --
   -- lokasevaka ya sabdaca artha jivana --

Answer to Q.No.2. --

i> -- to play the role of lokasevaka -- kavi lokasevaka.
   banalyavara sare jivana ada kele asate --
   lokasevaka cya bhumiketa --.

ii> -- the poet wants to improve the village and also impart justice after becoming 'lokasevaka'. --
   -- kavi lokasevaka jhalyavara cara karakhane kadhane
   sabhasammelanance adhyaksa sthana bhushavine, daridryata
   divangata jhalelya kavice smaraka bandhavine. kame
   karanara ahe --.

These answers are far away from the correct answers. The word 'lokasevaka' in Marathi is so common that even illiterate people understand its meaning. The answers of the students are far from these facts in real life.

The poems 'A' to 'E' are representative and well known poems in Marathi which is the Mother tongue of the students. The answers to the questions based on these poems compel us to say that negligence seems to be the major cause behind them. We say this because the answers could have been found in the poem itself. The questions were sense oriented
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that is through these questions our effort was to find out whether the students could understand the sense of the poem, but they have failed to do so.

In the English poem 'M' Q.No.2, 'What is the meaning of the word 'would' in the third line?'

The word 'would' in this poem means the poets wish to express the thoughts that arise in his mind. The students' answers are --

i> -- symbol of guarantee --

ii> -- future --

iii> -- he could write a poem --

These answers show that students have failed to understand the sense of the word 'would' as 'wish'. Some students have understood ii> 'future' as the past tense of 'will'. Answers (i) and (iii) are equally bad.

Q.No.7. "Where do ships go, when their journey is ended?"

The poet says that the ships go to their destination, the harbour. The students' answers are --

i> 'The ship go to the foot, the crags of the sea'

ii> 'the ships go beyond our eyes --'

'To the foot, the crags of the sea' has been understood as the destination or harbour which shows students' misunderstanding of the word 'haven' used by the poet.

Similarly Q.No.3 -- What does the 'the stately ships' mean?
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In the poem the students were expected to understand the sense of 'the stately ships' as 'grand', magnificent ships. But the students' answers are --

i) '-- means the standing ships --'

ii) '-- the ships belonging to the state --'

iii) '-- the dead human beings --'

These answers are irrelevant, as well as made up, imaginary, having no relation with the poem, for example, answers (i), (ii), (iii) are totally incorrect and imaginary.

In the poem 'N' Q.No.1. 'Explain the meaning of 'One' word ?'

The students' answers are --

i) '-- means the same person --'

ii) '-- has no meaning --'

iii) '-- means poet's life --'

In Q.No.2 'What is the meaning of 'One feeling'?'

The students' answers are --

i) '-- means one's behaviour --'

ii) '-- conception about Love and God --'

In Q.No.3 'What is the meaning of 'One hope'?'

The students' answers are --

i) '-- means ambition --'

ii) '-- means hopelessness --'

iii) '-- means despair --'

In the poem the expressions 'one word', 'one feeling' and 'one hope' mean 'love', 'Worship' and 'Desire'. The students have gone astray in locating the meaning of these expressions.
In Q.No.3 'What is the worship of the heart?'
The expression 'worship of the heart' was answered as --
i) '-- means to take care of the heart --'
ii) '-- everyone put on the flower of love --'

In fact the poet has suggested 'spiritual love' or 'real love' through the above expression. The answers show only the superficial meaning of the words. They only understand that it has something to do with the 'heart and 'love'.

In the poem 'Q', Q.No.11 'Explain old, grey and full of sleep?'
The answers are --
i) '-- means the hopelessness of man --'
ii) '-- means nearing death --'

These answers do not express the meaning of 'old', 'grey' and 'full of 'sleep'.

In Q.No.6 'What is the meaning of the pilgrim soul in you?'
The answers are --
i) '-- the soul the moves --'
ii) '-- sorrow of changing place --'
iii) '-- he loves at the bottom of her heart --'

These answers have no relevance to the meaning 'the devoted soul or the spiritual love' expressed in the poem.

In the poem 'P', which is a common and relatively simple one, the answers given by the students to Q.No.2 'What
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is the speaker asking to behold? are --
1) ' -- asking to behold the music of the song --'
2) ' -- do not disturb the girl --'

In fact the poet is asking us to behold the highland lass in the field, 'behold the music', 'do not disturb' are irrelevant answers.

In the same poem for Q.No.13 'Which word show that the travellers are tired?'. we expected the answer -- 'weary', but the answers of the students are --
1) ' -- among the Arabian sands --'
2) ' -- motionless and still --'

These answers are repetitions of the words from the poem. They do not explain the meaning of 'the travellers are tired'.

In poem 'Q.'No.2 'What is the meaning of 'the forests of the night'?'
The answers are --
1) ' -- burning bright is the meaning of the forests night --'
2) ' -- fearful symmetry stands for the forests of the night --'

The expression refers to the 'darkness' in the poem. The answers are not only opposite in meaning but also irrelevant.

Similarly the words 'hammer' and 'chain' in Q.No.3 of the same poem are understood as --
1) ' -- the colour combination of the skin of tiger --'
2) ' -- heart and dream, hand, dread hand, dread feet, etc.
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These answers show no understanding of the sense and meaning of the words in the poetic context. They are mere repetitions of the words from the poem.

These answers show the difficulty in making out the plain sense of the words in poetry. None of the answers discussed above show that the students have understood the sense in the poems. The questions expected from the students understanding of the sense -- at the word level, phrase level and the clause level. But the answers show that they could not get any sense.

When we compare the answers on Marathi and English poems, we find that in both the languages the understanding of sense has suffered equally.

Apart from this, the multiple choice questions were framed to test the understanding of obvious meanings or the sense of the words, phrases in the poems. Only 57% in Marathi and 56% in English could give correct answers. This throws light on the understanding of sense in Marathi and English poems that is in the first language and the second language.

ii) Feeling

Understanding the poetic feeling in the poem is the second stage of understanding the poem -- in making out the plain sense of the poem.

I. A. Richards says that we have some feelings about the items. about the state of affairs we refer to that is attitude or bias towards the state of affairs, poetic emotions, the emotional attitude, the will, the desire, pleasure, unpleasure, interests, personal flavour, likes,
dislikes etc. In short, we react to the above notions expressed by the poet in his language. Language is both emotive and expressive. It is a means of expressing our feeling about the situation. Everything that the poet has said evokes our feelings. If our feelings and the poet’s feelings tally, we can understand the meaning of the poem quickly. The feeling can be evoked through the choice of the words, the rhyming pattern and allusions present in the poem. The sounds, figures and allusions can be located through the words. At the word level the feeling of the poet can be realized.

Sense and feeling can be derived through words and phrases. Richards says that some words arouse a feeling of surprise, awe, danger, warning, love, hatred etc.

Richards again says that the alliance of sense and feeling comes about through their context. They are less closely knit in the poems because no word carries a fixed feeling irrespective of its context.

The Psychical relativity of the words may be compared with different meanings of the words but the effect of the collocations and the effect of the sense and feeling can hardly be known. Here L. A. Richards suggests that we need one form of paraphrase to get the sense and another one which suggests its feeling. In order to handle emotions, we have to depend on introspections and notions which are not common to all human beings. We somehow manage to discuss our feelings on the basis of the words used in the poem. Here we have to apply psychology for literary analysis.
We apply different vocabulary items to describe emotions, for example -- anger, fear, joy, sorrow, hope, surprise, discouragement, dread, the derivative - adjectives, verbs, adverbs - enthusiastic, passionate, tender, startle, delight, distress, mournfully, eagerly, gaily etc. We have separate approaches to the aesthetic or projective adjectives. We express our feelings while describing the object, which excites our feelings, with words like splendid, glorious, ugly, horrible, lovely, pretty etc. Such words indicate the nature of the object and the character of our feelings towards it. Our feelings can be elevated, grasped, they are tenuous or calm, grave or expansive. These are metaphorical expressions. The emotive metaphors arouse the feeling which shows some similarity in the new situation and the normal situation. The same word in different contexts may be expressing a sense and also an emotive metaphor, for example the word 'swine' and calling a person 'swine' has two different senses. Thus the above discussion of sense and feeling, their interrelation and interdependence cannot be denied in understanding the feeling. This also throws much light on our data, for example --

In poem 'A' Q.No.10 'What condition is reflected in 'Black tea' in the house ?'

'Kala caha ya sabdani gharatila konati sthti kalate ?'

The answers given by the students are --

i) ' -- there is frenetic activity in the house - Rice is boiling ... it is overboiled ...' 

' -- gharata khupa ghai gardi asate, bhata sijavayala thevalela asato, titakya velata to jasta ukalala jato --'
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ii) "black tea indicates the morning time -"
"kala caha ya sabdani sakalcit sthiti kalate -"

Answers (i) and (ii) lack total understanding of the facts. In (i) the students understand frenetic activities in life but this doesn't make them understand the poverty in the house. Both the answers lack understanding of the feeling of poverty expressed through the description of the condition in the house.

Q.No.25 'The disappointment and frustration started with the dawn. -- What does this signify ?'
"ujadata je ujada jhale ya olica artha kaya -"

The students' answers are --

i) "it started raining as soon as it dawned and the work came to a standstill -"
"mhanaje sakala hotaca pausa padu lagalyane kame banda padatata -"

ii) "complete destruction started with the dawn, therefore the poet has used ujada twice -"
"karana ujada hone mhanaje sarvanasa hone mhanuna kavine ya sabdaci dviruki kelii ahe -"

iii) "the stars disappear as soon as the sun rises -"
"surya ugavataca tare nahise jhale -"

The correct answer is that with the rising of the sun frustration and disappointment come instead of freshness, charm and hope.

The students' answers reveal that they have failed to understand the feelings of the poet conveyed through the
words and expressions in the poem. The 'black tea' arouses the feeling of utter poverty in which they cannot afford a drop of milk as a tea whitener, therefore they have to take black tea.

Disappointment coming with the dawn should arouse the feeling of frustration arising out of poverty and the mechanical ways of life resulting from the lack of blessings of God. This shows that the feelings hidden in these expressions have not been understood by the students.

The word 'black tea', 'yellow ripened paddy', 'ujadāta je ujadā jhāle', should convey the understanding of poverty, prosperity, frustration and hopelessness. But the answers show that these expressions did not evoke any feeling in the students.

In poem 'B', Q.No. 7 What feeling is the poet trying to communicate in the expression 'the stretch of crowded green fields with crop in it'? 

'seta malyanci data hiravi gardi dvare kavila kaya sucavayace ahe ?'

The students' answers are --

i) -- the poet is suggesting a footpath, a white footpath --

'-- kavi eka payavata sucavita ahe, pandhari payavata ahe --'

ii) -- the beauty of nature is suggestive --'

'-- nisarga saundarya sucavile ahe --'

The correct answer is that the green fields suggest prosperity of the people. The expression conveys the feeling of richness, prosperity, development and achievement etc. But
we do not find these feelings expressed through the answers given by the students.

Q.No.11 'How is the darkness sweet?'

'-- kalima goda kasa? --'

The students' answers are --

i) '-- its a description of the night therefore the waves appear dark --'

'-- ratrice varnana ahe tyamule lata kalya disatata --'

ii) '-- The darkness appears sweet because of the movements of the brook having natural background --'

'-- nisargacya varnanatuna va jharyacya avajatuna kavila goda asa vatato --'

The correct answer is the darkness is sweet because it is welcome to the poet. The darkness reflects frustration and disappointment. But it is the sorrow in life due to the affinity or the sense of belonging in life. Therefore the darkness which produces a sad mood is also the product of sweetness. Hence the expression 'sweet darkness'. These feelings are not reflected in the answers of the students. The answers of the students are 'the waves appear dark' and 'because of the movement of the brooks'. These answers do not have the meaning conveyed by the poet in the poem. These answers are merely imaginary and show lack of reading and understanding of the poem.

In poem 'C' Q.No.5 'Why do people wish that death should not come?' And the poet says that death has to wait for some time. Why?

'loka mrutyula yeu nako ase ka mhanatata? va kavi mrutyula sabura mhanato va dohatila pharaka konata ?'
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The students' answers are --

i) ' -- people are more interested in the body, therefore they do not want death --'

-- loka mrutyula yeu nako ase dehacya lobhamule mhanatata --

ii) ' -- people want to achieve something in life therefore they don't want to die....the poet wants to achieve something in life therefore he doesn't want death so soon --'

' -- lokanna jivanata kahitari milavayace asate, mhanuna te mrutyula yeu nako ase mhanatata -- kavila jivanata kahitari milavayace ahe, mhanuna to mrutyula sabura mhanato --'

The correct answer is, people have selfish motives about their body, about property and love for relatives. Therefore they do not want to die. The poet requests death to please wait not because he is interested in worldly objects, but he has deep love for his children, and he wants to fulfil his obligations towards them.

The answers of the students are --

i) ' -- people are more interested in body --'.

ii) ' -- want to achieve something in life --'.

These answers do not show true understanding. They reflect a superficial sense and not the true and deeper meaning of the poem, which is not materialistic but emotional.

Q.No.15 'The sparrow mother feeding the young ones'

What feelings does this expression arouse ?'

The students' answers are --

i) ' -- the sparrow feeds the young ones in the natural way and wants that death should not come --'

' -- pilanna cara bharavite apoapa bola uthale mrutyo nako yeu
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Answer (i) 'the sparrow feeds the young ones in the natural way and answer (ii)'life is full of love and compassion'. These answers are not similar to each other and they are also meaningless when compared to the true answers. Here the poet is saying that the death should not come but the students say that the sparrow is saying it. The intense feeling of motherly love has not been understood by them. Individual answers of the students also differ in the same way.

In poem 'D'. Q.No.15 'How has the poet tried to prove the composition of a song with the help of the example in nature ?'

'-- gita apoapa, sahajaca julave hi goshta kavine nisargatila konatyä udaharanane spashta keli ahe? --'

The students' answers are --

i) '--. as we cannot get anything by asking for it, in the same way a song or poem cannot be composed automatically --' -- jya pramane ekhadi vastu maguna milate tyä pramane gita apoapa julave ya udaharanane kavine spashta keli ahe --'

ii) '-- a song can be composed by putting all the words together --'

'-- sarva sabda ekatra karuna gita julavave --'

The correct answer is as the flowing of the brook produces a natural rhythm in the vicinity, similarly a song should be produced spontaneously without any deliberate
effort in composing it.

The natural flow of the brook and the spontaneous composition of the poem are the two things which the poet compares to express a feeling of natural creation. The answers- 'a poem cannot be composed automatically' and 'it can be composed by putting the words together' lack the sense and feeling of the true answer and ultimately of the poem.

Q.No.33 'What is the meaning of the poet's silence while composing the poem ?'

'-- mauna mukharita gelo mhanaje kavine kaya kele --'
The students' answers are --

(i) 'the poet has no desire therefore was silent --'

'-- kasacica asakti na balagata gelo mhanaje mauna mukharita gelo --'

(ii) 'it means that the poet produced words through his lips --'

'-- mhanaje kavici kalpana sabdata umatali va othatuna bahe padali --'

The correct answer is that the poet sang the song of silence when he could not compose a song with great effort. The poet's feelings are not visible in the students' answers. We do not get even a slight indication of the students' feelings towards the poem.

The spontaneous flow of the brook and the spontaneous composition of the poem in the first question and the silence ultimately producing a song are the feelings produced or causing to produce the feelings. The answers of the students are -- (i) 'the poet has known desire therefore was silent ' (ii) 'the poet produced words through his lips ' are far
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fetched and do not express the desired answers with true feelings.

in poem 'E' Q.No.9 'Do you think that the poet's work is more important than that of a waste paper seller and a 'lokasevaka' ?'

|-- raddi vikanara ani lokasevaka yapeksa kavice karya mothe, mahatvace ase vatate kaya ?'

The students' answers are --

i> 'the service of the people (lokaseva) is more important --' lokaseva he sarvata mothe kama ahe --.

ii> 'the work of poet has a selfish motive as compared to the work of a waste paper seller and 'lokasevaka --'

|-- raddi vikanara ani lokasevaka yapeksa kavice kama he svarthi vruttine bharalele ahe. --'

The correct answer is -- the role of a poet is superior because the poet immortalises the pains and the sorrows of humanity through words and accompanies the readers through their cycle of life and death.

The poet indirectly expresses his point of view showing that his role is far superior to those of the waste paper seller and the 'lokasevaka'. The incorrect answers of the students are --

1> 'the work of a poet has selfish motive -- and

2> 'the service of the people is more important', these do not reflect the understanding of the poet's feelings implied in the correct answer. These incorrect answers are due to lack of proper reading of the poem, because the question is
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based on the facts in the poem itself.

In poem 'M' Q.No.1. "Which words express the restlessness of the poet?"

i> "...the thought that arise in me express the restlessness of the poet -'

ii> "...the cold grey stones and sea can't utter the tongue the word express -'

The words break, break, break express the restlessness of the poet. The poet is expressing his sorrow for the loss of his friend. These words express the feelings of the poet and his sorrowful mood. But the answers of the students do not express these facts and the feeling expressed through these words. Their answers appear meaningless in this context. They have reproduced words from the poem for the answer.

Q.No.18 --'What feelings is the poet trying to arouse in us? Is he successful?'

The students' answers are --

i> "...the poet is not successful because the sailors lad is died and he wanted to mourn his death -'

ii> "...the memory of his beloved he is happy -'

iii> "...the poet lost his love and all ships drowned in the sea and he is not successful -'

This question requires the students to understand the feeling of sorrow or sadness expressed by the poet. The poet is successful in arousing these feelings in us for the deceased friend. But the students' answers, 'the memory of his beloved, he is happy', -- are far from getting the sense
and feeling of the poet. Such erratic and irrelevant answers show lack of understanding of the poem. The students' answers and the poet's attitude or feelings leave a wide gap. They are poles apart and therefore in spite of a straight question on the feelings the student could not answer it properly and to the point.

In poem 'N' Q.No.2 and Q.No.4 --
Q.No.2 "What is the meaning of 'one' feeling?"
The students' answers are --
i> -- means ones behaviour --
ii> ' -- the feeling of the poet or person towards departed life --'
iii> ' -- the tender and the self feeling of the poet for his beloved --'

Q.No.4. "What is the poet's attitude to the above words?"
The students' answers are --
i> ' -- to reach nearer to aim and hopes --'
ii> ' -- attitude to the above words is pessimistic --'

These are questions on the feeling and attitude of the poet. The correct answers to Q.No.2 are the words 'love', 'feeling' and 'hope' are abused in the world. The students' answers are i> ' -- ones behaviour' and ii> ' -- feeling of the poet towards his departed beloved --' show that they have not understood the poem proper. In the same way answers to Q.No.4 expecting the students to comment on the attitudes of the poet has not been understood. These words are profaned, insulted and abused in the world. The students' answers -- The poet's attitude is pessimistic, 'to reach nearer to aim and hopes' do not satisfy us. The students' failure in not
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understanding the attitude of the poet through these words leads them to confusion and to irrelevant answers.

In poem 'O' Q.No.7 The poet wants us to stop or gently pass', why?

The students' answers are --
1> '-- because he saw lonely girl singing in the field so the poet asking a boy...
2> ' -- the poet wants to free from tiredness and travel by Nightingales song --'

The correct answer is, 'so that we can listen to the melody of the song and be engrossed like the poet without disturbing the girl. The imperative 'stop here or gently pass' expresses the poet's feeling for the song of the girl'. He is so much engrossed in it, that he cannot tolerate any passers by disturbing him or her. The students' answers do not show any reflection of this attitude of the poet and therefore the true feelings have not been understood by the students.

In poem 'Q' Q.No.17. -- "Explain the significance of the lamb along with the tiger?"

The students' answers are --
1> ' -- lamb is killed by the tiger --'
2> ' -- means like lamb in front of the tiger, our condition is also like lamb in front of God --'

The question expects the students to comment on the significance of the lamb and the tiger in the poem. The tiger signifies terror, cruelty and experience and the lamb-humbleness. The characteristics of the lamb and the tiger
express the poet's attitude towards them. The characteristics of the lamb and the tiger as visualised by the poet are to be understood by the students. But these have not been understood by them. This is clear from the answers (i) and (ii) given by the students.

Q.No.16 "What surprise is expressed by the poet in the last line of the 5th stanza. ?"

The students' answers are --

i> ' -- why he made the lamb --'

ii> ' -- the line shows that the stars are move on and when threw down their spears --'

The question expects the students to understand the attitude of the poet towards the creation of the lamb and the tiger, the humble and the terrible. The poet tries to express the surprise towards their creation and the creator. But the students' answers (i) and (ii) show their inability to understand the poet's feelings in this regard.

The above interpretation based on the incorrect answers of the students on Marathi and English poems prove that students giving these answers did not understand the feeling and attitude expressed by the poet in these poems. Had they understood the sense part, they would have given correct answers. But the analysis shows that the students have failed to understand the poems. The failure could be due to the difficulties in understanding the feeling in the poems.
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iii) Tone

Understanding the tone of the poem through poetic expression is the third stage in making out the meaning. While discussing 'Tone' in poetry I.A. Richards explains the term 'tone' and tells us how tone in poetry could be located. He says that we have our attitude towards our listeners, we use words according to our relation to them. The tone of utterance reflects our awareness. Tone is the distinct character of poetry. But its importance is neglected by the readers. Tone is not independent of the other kinds of meanings. Recognition of the tone of the poem comes after understanding the sense and the feeling in the poem. Our relation with the writer changes and generates the same feeling as that of the poet. Certain poems which do not have remarkable qualities sometimes take a very high rank with the readers just because the readers' response and the understanding of the tone is more. The readers' attitude towards the poem changes tremendously as soon as they are able to catch the tone of the poem. An example of such a poem is Gray's elegy. The tone is misunderstood when the readers fail to grasp the sense and the feeling in the poem.

In the light of the above comments, now let us examine the students' answers to each poem. The students' comments are the reflections on the poem through the tone that they have understood. The following examples bear testimony to our observations. In poem 'A' the tone of the poem throws light on his attitude towards the life of man in modern age. Whatever happens is due to the kindness of God. The coming of the bus is a blessing for a modern person.
The students' comments are --

i> -- the poem reflects the floating life of man. It shows a different type of movement. The blessings of God changes the life of man. These changes are both good and bad. The poem shows prosperity and poverty.

" -- ya kavitetuna rojacya pravahi jivanatil Carlton ekanderita sthiti kasi ahe yaci janiva hote yatuna vegalya prakaraci gatiksamata kalate. devaci karuna asanyavara va nasanyavara badala ghaduna yetata. he badala cangalya prakarace tara kahi vaita prakarace asatata. samruddhi va daridrya ya kavitetuna prakata kele ahe.

ii> -- the poet has explained the modern and ancient life. The poet has painted the routine life of man --

--adhunika ani purvice jivana yance spashtikarana kavine dile ahe. manushyacya dinakramace citrana tyani dile ahe --

These two comments hardly tally with the tone suggested in the poem. Some catchy phrases or expressions are selected by the students to make general and loose comments about tone.

The poem 'B' has an overtly appreciative tone describing the objects of nature like grass, the brook, the small village with hamlets and the green fields, the footpath going through them etc. Nothing is indicated or reflected in the answers of the students. It is a plain nature poem. Now let us look at the comments of the students.--

i> -- This poem is very good. It has a realistic description of the village. On reading it we see a picture of a village before our eyes. It describes a life in the village. It has colour combination like those of our life. The colours of
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life change in the same way. ---

-- hi kavita atisaya cangali ahe. tyata khedyace varnana
agadī yathārtha ahe. kavita vacalyavara lageca khedyace citra
dolyasamora yete. khedyace jivan agadī samarpaka tyata ale
ahe. tyacyi rangasangati agadī ayushyacya rangapramane
vatate. ayusyace rangahi aseca badalata asatata.

These comments of the students show their lack of understanding of the tone in the poem. The comments seem to be more general, for example --

The poem describes the village, it has a description of village life, it shows the colours of life. These are general comments certainly not pertaining to the tone of the poem. It is simply the mention of the objects, not the appreciative tone.

In poem 'C' the implicit tone of the poem is the people's attitude towards life and death. And the poet's tone of love for the young ones. People invite death because they are tired of suffering due to ill health, poverty or wealth, but the poet has no such reason to avoid death. He wants death to "please wait for some time" because he wants to fulfil his obligations towards his family. The sparrow feeding her young ones inspires him to tell death to wait. The poem does not express fear on the part of the speaker but humility towards the unavoidable death. The students' comments appear to be far fetched, irrelevant and also show lack of understanding of the tone, for example --

--- the poet is tired of the miseries of life, he has no hopes of doing something extra ordinary to complete his
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dreams. He has no impressive personality. Life to him is full of poverty without food, clothing and shelter. Therefore he has no excuses to avoid death --'.

'-- kavine apaliya jivanata kevala dukkha pahilyamule tyala tyaci svapnapurti karuna kartrutva ghadel yaci sasvati nahi tyace vyaktimatlva rupavana, rubabadara nahi tyace jivana daridrya janavate karana anna, vastra, nivara puresya pramanata upalabdha nahi savati marana talanya karita kavijavala pralobhana sudha nahi --.'

It does not show that students have grasped the sense, feeling and the tone of the poem in general. The students' comments are just a paraphrase of the poem. They do not reflect any understanding of the tone of the poem.

Poem 'D' has the underlying process of poetic creativity. It is expressed covertly by the poet. The poet explains different stages of writing a poem. The objects of nature mentioned do not inspire him to compose a poem. He was asking for something but he could not get it. But finally his silence produced the song which he could not otherwise compose. The tone of the poem is that of uneasiness or a kind of discomfort before the creation of a poem.

The students' comments are --

i> -- the song comes before the people in the form of song --

-- gita gayana rupane lokansamora yete --

ii> -- the poem before getting the shapes in words, is like the frozen water --

-- sabadata gita lihinya agodara gitaci avastha gothalelya panyasarakhI asata --

iii> -- the poet has presented his thoughts with the help of
These comments show that the students fail to grasp the process in composing a poem and therefore they also fail to grasp the tone underlying the poem. Their comments remain at the word level. But the interrelation of the expression in the poem is lacking.

The poem 'E' has an overtly expressed tone of irony and ridicule. The poet ironically says that, had he become a 'lokasevaka' he would have been able to serve the people in a better way. But he is more satisfied by becoming a poet because he could give expression to the people's sorrows, therefore he is more satisfied as a poet. His work of service to the people is more important than that of the 'lokasevaka'.

The students' comments are --

The poet wants to serve the people by becoming a 'lokasevaka'. But because he became a poet he could simply imagine things. He has no experience of actual life. Therefore he is unhappy. Finally he satisfies himself by saying that he should be happy in his present condition.

In short the ironical tone implied in the poem has not been understood by the students. Therefore their answers
to all the questions have remained superficial and paraphrased.

The poem 'M' expresses the sorrow for the death of the poet's friend. It is overtly expressed by the poet and every statement in the poem touches the tone of sorrow. The students' comments on this poem show that some of them understand some part of the tone but this partial understanding leads them nowhere. The following comments show the students' lack of understanding of the tone, for example -

>'-- the poem is very beautiful -- it is simple poem -- poet lost his love in the sea he cared the dead sound still. The poet describes the died man -- the poet depicts this poem as an elegy of the mourning the sailors boy is dead --'.

These answers show a lack of understanding of the tone of sorrow in the poem. They say that the poem is 'an elegy' and the 'mourning of the sailors boy is dead'. But these are very general type of comments on the poem. The students have failed to understand the sad mourning tone of the poem as it is evident from these comments of the students 'the poem is very beautiful' ---- 'it is simple', ---- 'poet lost his love' ---- etc ----.

In poem 'N' the poet expresses the impressions of the people regarding love, as the word 'love' is often misunderstood. The spiritual love which is real can be compared with the self-emulation of the moth. This comment of the poet regarding love which is sacrifice, reveals the real tone of the poem.

The students' comments are --
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i> ' -- the poet describes his pitiable condition in this poem.
So the poem is autobiographical ---'

ii>' -- poetry expresses the grief of human beings --'

iii>' --- according to the poet these words are useless ---'

Such comments show that the students have not understood the poem at all. 'The poem is autobiographical'. The melancholy note runs through this poem. 'these and many other similar comments show lack of understanding of the tone.

In poem 'O' the poet has to convey feeling for life and sincere love for his beloved. Here he distinguishes between physical and spiritual love.

The students' comments show general observations on the poet's attitude towards love, for example

i>' -- it is a love poem --'.

ii>' -- it is in the for elegy --'.

iii>' -- it is dramatic, sad poem telling the tone feeling of the girl who was once young and loved both with tone love --'.

Such comments are not a true assessment of the poem. The real sense and feeling change because of such comments. The readers' attitude changes immediately as soon as they declare that it is an elegy. In fact the poem is not a lamentation and therefore not an elegy, but it is an expression of the poet's sincere love towards his beloved, who did not understand the poet at all, when she was young.

Poem 'P' is an example of a lyrical and a true nature poem. The tone of the poem is of appreciation of the beautiful song of an ordinary girl. The poem moves and
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evolves from the moment the poet sees her in the field and continues till he disappears behind the hill. Though he did not understand the subject of her song, he compares the melody of the song with the song of the Nightingale and the Cuckoo. These comparisons have overtly expressed a tone of appreciation.

The students' answers show that they use the words 'tone' 'melancholy', but their comments lack understanding of the poetic expressions such as -- "i>" the word lonely, cutting and binding show the song has a bad tone', "ii> the word 'vale profound' shows that a song has a sad tone. "iii> 'the poem is very beautiful for its tone is melancholy --'

The above comments (i) 'Sad tone', (ii) 'the song has a sad tone', (iii) ' --- is very beautiful for its tone', have the word 'tone' in each of them. But they are irrelevant in the context of the poem. The word 'tone' has been used by the students very loosely under the impression that there is something like 'tone' in it.

The poem 'Q' also has an appreciative view towards creation and the creator. The poet appreciates the creation of the tiger and the lamb and also expresses his gratitude to the creator.

The comments of the students are --
i> ' -- the poem is moralistic -- the poet tries the helplessness of a powerful animal as well as beast, as well as man --'.

ii> ' -- the poet wants to bring out the truth of our world that who are strong lead the world but poor and weak are
These comments of the students as 'cruelistic', 'the strong lead the world but the poor and weak are crushed,' are very general and irrelevant comments in the context of the poem. Therefore they also show a lack of understanding of the tone of the poem.

The interpretation of all the poems under study shows an utter failure of understanding of the tone. Understanding the sense of the poem leads to an understanding of the poem and then to the understanding of the overall tone of the poem, but the students' comments show a total lack of understanding and also of interlinking of sense and feeling with the tone of the poem. They try to express 'tone' by stating some catchy phrases like, 'melancholy', 'sad', 'love', 'cruelistic', 'beautiful' or 'light' etc., which does not convey exactly what the poet has to say and what they have understood in the poem. Sometimes these expressions become stereotyped for all the answers of the questions.

iv) Intention

The fourth element in making out the plain sense of poetry is **Intention**. What the poet says is sense, what he talks about is feeling, his attitude towards the listeners decides the tone of the poem, and then there is the speaker's intention or aim in the poem. The speaker or the poet speaks for some purpose and the purpose modifies his speech. If the purpose is entertainment the speaker's speech is in a light vein. According to I.A. Richards the intention is just one of the many facets of poetic experience which leads to
understanding the poetic meaning. The speaker in the poem varies from poem to poem. He may be the poet himself or he may be someone else, a hidden speaker. The intention operates through this speaker. The intention combines with other functions. The influence upon the language of the speaker's intention is additional, which has to be understood in the context. There is a possibility of failure on the part of one or the other of these functions. Sometimes all the four functions fail resulting in total misunderstanding.

The general intention of the passage in the poem twists the sense, feeling and tone in it if a poem is read not as a passage but a piece of dramatic verse. The apprehension of its tone and feeling obviously changes if a poem is looked at as a poetic composition. In a dramatic versification in which the speaker and other characters act, their action directs the intention of the poem. The different intentions attributed to a poem reflect the students' reactions to a poem. Therefore as I. A. Richards says a poem should be read two or three times to understand the sense, feeling and tone of the poem. We cannot understand the intention of the poet without reading the poem again and again. This is not guaranteed, but it helps to the understanding level of the poem.

Although there are no direct questions to test the intention in any poem, the idea was to find it out through the students' impressions on the poem leading to the comprehension of the poem. But comprehension is not possible without knowing the intention of the poem. Therefore Richards's model was adopted here, for example,
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The answers given by the students in impression recording on poem 'A' are --

i) '— the poet says that the life of a common man does not change because he has to work hard — it is essential —'

'— kavine samanya manasace ayushya badalata nahi ase — sangitale ahe — te avasyaka ahe —'

ii) '— the life of man changes because if God blesses the green paddy will become yellow —'

'— devajine karuna kelyavara samanya manasace ayushya badalate — hiravi bhate bicakuni pivali hotila —'.

In this poem the poet has depicted the life of man in the modern mechanical age, in which life has become monotonous, dull and uninteresting.

If we compare the above comments with those of the students listed above, we see a wide gap between the two, for example. 'Life of common man does not change because he has to work hard — 'shows that the students did not understand the poem.

In poem 'B' the students' answers to impression writing are --

i) '— it is a good poem. I liked it. It shows the nature and the bluish colour spreading everywhere. The white colour shows contrast — the black colour shows night —'

'— hi kavita avadali — phara chana ahe — hiravali, nisarga nilabhora rangaca janu sohala kavinnidakhavila ahe. pandharya rangane visangati darsavili ahe — ratrice varana kaliya rangane darsavile ahe —'

In the poem the poet intends to present before us the different stages and changes in human life through his
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experience by comparing the objects of nature with the stages in human life. that is, childhood compared with the brook, young age with the greenery and sweet darkness (goda kalima) with old age. The students say -

'...It is a good poem, 'I liked it ' These comments do not show any understanding of the poem. They are quite general irrelevant and also out of place in the context of the poem. These answers are a mere repetition of the words in the poem itself.

In poem 'C' the students' comments are --

1> The poet has seen only sorrow in his life. Therefore he is disappointed. In order to fulfill his dream he does not think that he can do something. He does not have impressive personality -- his life is full of poverty -- etc.

-- kavine apalya jivanata kevala dukkha pahilyamule to mothaca vaiguna gela ahe tyala tyaci svapnapurti karanya karita tyœva kaduna kartruta ghadei yaci sasvatī nahi, tyœce vyaktimatva rupavaca rubabda nahi tyœce jivana daridrya ahe ---'.

The poet has presented two points of view -- asking death to wait. Common people are afraid of death and they are engrossed in the worldly pleasures of the body, wealth and their selfishness, on the other hand the poet wants death to wait because of his intense and pure love for his children. The students' comments --

'The poet has seen only sorrow in his life, therefore he is disappointed', do not show any understanding of the poem.

The students try to go nearer to the contents. but
they are unable to do so, perhaps due to the lack of linguistic achievement.

In poem 'D' the students' comments are ---
i> -- I like this poem, it is very good the poet is trying to search a song of the forest. He is not able to compose anything. He says one can get if one tries ---
-- hi kavita avadali kavine yata vanagita sodhanyaca prayatna keila ahe. tyasathi tyala khupa prayatna karave lagale mhanaje ca manasane jara prayatna keie tara tyala ekhadi goshta milate he kavila sucavayace ahe --'.

In this poem the poet's intention is to communicate the poetic process. He wants to say that versification is a spontaneous process and not a deliberate physical or manual activity. This poem is an example of the process of poetic composition.

The students' answers do not suggest the intention of the poet. They say 'it is a very good poem,' the poet is trying to search the song of the forest', 'one can get if one tries. These are general and far fetched comments on the poem.

In poem 'E' the students' comments are ----
i> -- the poet has conveyed the treatment he got in his poem had he become a 'lokasevaka', he would have served the people. He would have constructed memorial for poor poet ---'.
-- ya kavitetuna kavine apali avahelana sangitali ahe -- jara to lokasevaka jhala asata tara tyane lokanci seva kei asati, tyane daridrayta rahanarya kavice smaraka bandhale asate asa 'goshti sangitalya aheta --'.

The poet has the intention to convey ironically how
the work of a poet is superior to that of the public leader (a politician) 'lokasevaka'. A poet's service to mankind is far superior to that of a pretentious politician.

The answers of the students show a simple repetition of the lines from the poem. They do not show any understanding of the intention of the poet.

Although there were no direct questions on 'intentions' in our questionnaire, it was expected that through the impression writings of the students the intentions in the poem would be revealed. But they were not. The students' answers differ from the correct answers showing the poet's intention. The students' answers show a lack of understanding of both the content of the poems and the deeper meaning of the poems. They use the poet's own words to answer anything. Sometimes the lines from the poem are quoted as answers. If they understand one idea, it is frequently used in answering many questions on the same poem including impression writing.

Now let us look at the English poems and the answers of the students regarding understanding of the intentions of these poems.

In poem 'M' the students' comments are --

-- the poet expresses new and old thoughts means modern and traditional customs. When the poem utter the thoughts of a rise in me that is the thoughts of tradition.

The poet intends to record his sorrow for the death of his friend, Arthur Hallam. He tries to deepen the loss
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by using the analogy of the sea.

The students' comments 'the poet expresses new and old thoughts' are irrelevant in the context of the poem. Sometimes the comments show that they are written for the sake of writing something as answers to the questions asked.

In poem 'N' the students' comments are --

i> '-- it is a hard poem because of the word of this poem is very lengthy. That is why we don't write any good information in this poem --'.

In this poem the poet says that the word 'love', 'worship' and 'desire' are misunderstood by the world. The real meaning of the word 'love' is a culmination of desires at the highest level beyond the physical. Worship stands for total devotion comparable with the self-emulation of the moth, etc.

The students' comments that 'it is hard poem .. we don't write any good information in this poem', show their failure in understanding the intention in the poem.

In poem 'O' the students' comments are --

i> '-- the poem is remarkable for the love fled, old and grey and full of sleep. Love fled and placed upon the mountains overhead -- love is the sorrow of changing face etc.

The poet expresses the importance of spiritual love, the worship of the heart as the real love and the physical love which is momentary. The poem states these facts. But the student's comments that, 'the poem is remarkable for its love' fled' ... etc. show their failure to understand the poet's intention.
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In poem 'P' the students' comments are --

i> '-- the solitary reaper, the writer tell us the singing of the alone girl in her field. She was lonely she cutting and binding --'

In this poem the poet wants to convey his love for the common people by praising an ordinary girl singing in the field. He wants to show the relationship of common people with nature.

The student's comments show a stock response to the poem. They recognise the 'solitary reaper' and give irrelevant, incomplete answers such as 'she cutting and binding'. Such comments are made by choosing the words from the poem, but what the description is intended to convey, has not been understood.

In poem 'Q' the students' comments are --

i> '-- the poet wants to say that everything on the earth is created by God -- innocenceful, fearful eyes of the tiger -- creation of the God is perfect .. etc. --'

In this poem the poet expresses his intention to thank the creator for making the lamb and the tiger. He tries to reveal the tendencies, the characteristics of human nature of goodness and evil, innocence and experience etc.

The students' comments -- 'that everything on the earth is created by God -- creation of the God is perfect --' are superficial and do not show any understanding of the intended answer to the question. These are based on the common knowledge about God and earth and the creation.
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Such comments lack subtlety, coherence and relevance. This shows the student's inability to grasp the poems in general and the contents in particular. Even a simple paraphrase of the poems seems to be beyond their capacity. Sometimes the central idea of the poem also has not been understood. All these inabilities lead to gross misunderstanding of the comprehension questions on both the Marathi as well as English poems.

II Sensuous Apprehension

Parallelled and connected with the difficulty of interpreting the meaning is the difficulty of sensuous apprehension.

While talking about the second difficulty of sensuous apprehension I.A. Richards says that it is related to the understanding of the poetic form and the rhythm available in that form. Trying to understand the form is as difficult as trying to understand the content of the poem. The feeling that poetry arouses comes through its form and content. But understanding the nature and rhythm of the poetic form is a matter of sensitiveness on the part of the reader. This is a special endowment by virtue of which the words in sequence give us a sensuous understanding. It also requires a special outlook on the part of the reader to understand it. The rhythm in the lines and the feelings they arouse in mind is due to our understanding of the poetic form. Thus the words in the poem arranged in a rhythmic sequence lend a musical quality to the ears, to the tongue and the larynx even if they are read silently. They have a movement of a musical
quality in reading a poem. Sensory, intellectual and emotional conjunctions are aroused and these conjunctions help to understand the poem. In order to test the student's response to the poetic form, the rhythm in it, the use of figures of speech etc., a few questions on a few poems were asked in a straight way. About the remaining poems the students were given oral instructions to record their responses to the poetic form. The students' answers reveal that they have failed to understand rhythm in the poems. But they have recorded their comments on some poems, for example -

In poem 'B' the students' answers are --

i> '-- the poem becomes rhythmic because of the repetition of the word 'green' (hiravyā) in the poem --'
-- ya kaviteta satata honarya hiravya sabacya punar- ravruttimule hi kavita nadamadhura vatate --

ii> '-- the poem is rhythmic because the sound 'na','da', and 'ra' are repeated in the same way it becomes rhythmic description of the brook and the 'audumbara' tree --

-- hi kavita nadamadhura vatate ti 'na'.'da'.'ra', ya
'sabadancya, olincyā punaravruttimule.

-- hi kavita jharyace varnana va audumbaracya varnanamule nadamadhura vatate --

The rhythm in poem 'B' is due to the repetition of the three foot line throughout the poem.
(seta malyanci/data lagali/hiravi garadī pudhe/) unstressed/
stressed/unstressed/ is the regular nature of every foot in
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the poem. We also find internal rhyming because of the repetition of the sound 'ta','da','la','ma' etc. This rhythm arouses in us the regular rhythm of the poem and helps us to move along with it.

The students' comments are based on some words heard, sometime in the past, while studying poetry.

In poem 'D' we find the same answers of the students, for example --

i> "-- this poem is based on nature, it is simple, full of appropriate use of words -- this poem is sweet --.

-- hi kavita nisargavara adharita, sadhi, sabda samarpakane purna ahe -- hi kavita madhura vatate --."

The poem has a regular rhythm of two feet in each line. There is repeated use of 'pa','ja','ga','na' and 'ta' throughout the poem and because of their repetition, rhythm becomes melodious.

The students' answers show that though they refer to the use of words they cannot locate the proper rhythm in the poem.

They say, 'it is a sweet poem', it is full of appropriate words', this does not show the sensuous understanding of the poetic form.

In poem 'E' the students' answers are --

i> "-- the poet has given promises by using the word 'asate' but he has not done anything -- the use of words makes the poem rhythmical -- '.

-- asate ya sabdaca vapara karuna kavine asvasane dili aheta parantu tyane kahii kele nahi -- ya sabdancya vaparane"
The answers given by the students are evidence enough to show that the sensuous apprehension is lacking, resulting in the total lack of understanding of the poetic form and ultimately of the meaning conveyed through the poetic rhythm of the brook flowing in the secluded atmosphere arouses the feeling of loneliness in us. This type of poetic rhythm in all the lines of the poem makes us feel very strongly about what the poet has to say.
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structure.

The poems not included here also have some off hand comments like --

i> 'it is a melodious poem'.

-- hi kavitanadamadhura ahe --.

ii> '-- the melody is expressed through words --'

sabdancya dvare kavine nadamadhuraya vyakta kele ahe -- etc. but they are far fetched. off hand. They only say something about melody, without understanding the rhythm in the poem. Now let us look at the students' response to sensuous apprehension in the English poems, for example, --

in poem 'M' the students' answers are --

i>'---- the poem is very beautiful. It is vivid and clear. It has a rhythmic sound. In this poem the poet expressed his sorrow -- it is a lovely poem --'.

These comments appear very superficial if we look at the correct rhythm in the poetic form. It has a regular stanza pattern of four lines each, with a regular rhyme scheme in all the four stanzas. The sadness of the poet moves with the foot in the lines. the repetition of '0' sea', '0' well', '0' for', 'the touch' etc., shows the poet urging us to pay attention to the '0's. The repetition of break, break, break in the first and the last stanza creates rhythm. Nothing of these is recorded by the students except the phrase 'a rhythmic sound'. The other comments are loose and irrelevant in this context. In poem 'N' the students' answers are --

i> '-- it is a hard poem because word in this poem is very
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lengthy -- it may be a good poem --.

This poem has a regular rhythmic structure of each stanza of four lines, having equal feet in the alternate lines. The end rhyming has a pattern 'ab', 'ab' which continues till the end. It means that the first line rhymes with the third line and the second line with the fourth.

The rhythm in this poem makes us understand the total meaning of the poem. But the students' answers lack understanding of these factors. On the one hand they say that, it is a hard poem, and at the same time they say that, it may be a good poem. This shows their confusion in understanding the poetic form.

In poem 'O' the students' answers are --

i> -- the poem is a beautiful love poem -- good poem -- healthy poem -- lyrical poem -- immortal personification is used in this poem.' It is a petrachun sonnet having rhythm in it -- it is a dramatic monologue --'.

In this poem we find a regularity of rhythm. All lines are of equal feet, each stanza has four lines and there is a regular rhyme scheme, which is 'ab', 'ba' in all the three stanzas. This regularity of rhyme is found in the Shakespearean sonnets. But we cannot call this a sonnet because there is no couplet at the end of this poem. The movement of the line tallies with the feelings of the poet. He is sincere, she is not. He loved her, she did not, but his love is true, pure and therefore lasting. A day will come when she will repent and appreciate his love for her.

The students fail to reach to this level of poetic
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composition and also fail to note the rhythm in the poem. Calling this poem 'a dramatic monologue', 'a petrachan sonnet' are the examples of irrelevant and meaningless comments.

In poem 'P' the students' answers are --
i> '--- this is the beautiful poem -- powerful effect of the musical quality of the poem --'.

ii> '--- it is a best lyrical poem -- it is packed with imaginary -- it is very moving -- it is remarkable for its simplicity and felicity of expression -- it has a musical quality --' etc.

The poem is composed in free verse but has the qualities of the good lyric. The poet has selected musical words beginning with 's', 't', 'n', 'r' and 'd'. There is a regularity in the feet of the lines and each stanza ends with a regular rhythmic sound. The poem moves in a gradual manner and reaches up to the highest point of poetic composition. The reference to the 'Nightingale', 'Cuckoo', 'Hebrides' reminds us of ancient or past history. The students answers do not record these facts about the form and meaning of the poem. For example, --

'-- it is lyrical poem -- it has musical quality -- it is packed with imaginary' etc., shows lack of sensuous apprehension of the poetic form. They use these terms without understanding 'lyric', 'music', 'imagination' in the context of the poem. These are the stock responses to the form of the poem.
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In poem 'Q' the students' answers are --

i> ' -- an poem is a symbolic poem -- parody of an word tiger and lamb -- deeply mourning -- I like this poem --.'

ii> ' -- it is difficult poem to understand -- remarkable for its fears --'.

iii> ' -- simple poem -- is full of rhyming words and therefore a rhythmic poem --'.

iv> ' -- it is an elegy -- the word fearful dreadful, dare make it musical -- it is dramatic poem --'.

The structure of the poem shows a regularity of form in which it has a regular stanza pattern of four lines each with a regular end rhyme scheme of 'ab', 'ab' in all the stanzas. The repetition of sounds 't', 'b', 'f', 's', 'd', 'k' lends music to the form of the poem.

The students' answers show that they make reference to the repetition of the word fearful, dread etc. but fail to record the effect of the sounds on the form. Therefore they call it a 'lyrical poem', 'an elegy', 'a dramatic poem' having musical quality. These comments do not record the sensuous sound properly selected by the poet to create the rhythm leading to the meaning conveyed through words.

All the above answers of the students show their inability for the sensuous apprehension of the poetic form. Their answers are a sheer mechanical use of phrases like, 'rhythmical', 'musical', 'lyrical' etc. They say it is a rhythmical poem. It shows that they are aware of the musical, rhythmical qualities of the poem. But they fail to grasp it.
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The unrecorded answers listed in the survey show a total failure to understand the rhythm in all the poems. Sometimes we get the feeling that the students do not see any relation between the poetic form and the meaning achieved through it. Therefore their comments become stereotyped, stock responses.

III Imagery

The third difficulty is connected with the place of Imagery - principally visual imagery - in poetic reading and the irrelevant associations.

I. A. Richards gives more stress on visual imagery in poetry. The word 'visual' has a metaphorical meaning. It is often used to think of something in a concrete fashion. Some people can think with utmost particularity and concreteness and make no visual images at all. Sometimes non-verbal imagery is used instead. The imagery may be very sketchy, vague and incoherent. Yet our thought may be detailed and coherent. In reading poetry the first necessity is to see every picture as it is presented by the poet. Without visualising the poets' words, we cannot experience the poet's experience at the time of writing the poem. Images are like sights and sounds presented before us through words. The words present things as visualised by the poet forming an image.

Images in poetry excite feelings, attitudes, notions, tendencies as the actual perception of the word images in the presentation which includes the sense of being 'a copy'. The most representative and evocative power of words is carried to them through not resembling what they stand for.
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rather than through resembling it. For the same reason the word is not like its meaning. An image not only suggests its meaning, but it represents in addition to meaning, an enormously wide range of different things. An image can represent things which are like one another. A word on the other hand can equally and simultaneously represent vastly different things. Therefore it can effect an extraordinary combination of feeling. A word is a point at which different influences cross and unite.

In reading poetry an experience comes to us through the senses. We differ immensely in our capacity to visualise imagery and produce images of other senses. The imagery presented in the poem and the imagery in our mind varies surprisingly because some find nothing in the poem, and get nowhere with images. Others try to reach somewhere through the images and try to understand every state of thought and feeling without making use of them. But some have an exceptional imaging capacity. Some readers pay great attention to the images and try to judge the value of poetry. Images are creative things, they mean something at the time and may not mean the same thing at a later time. Lively images arise in our minds but they may not have any similarity to the equally lively images aroused by the same line in another person.

To most readers, imagery is likely to be irrelevant. They depend upon circumstances connected with the meaning of the poem. In general the description may be good but irrelevant to the imagery in the poem.

Images in the poem touch the reservoirs of the
experience in the readers' mind differently. Their responses to images vary according to their experiences without any relevance to the imagery in the poem. In short there is far more in any poem than any one reader can discover. Therefore to a less sensitive and more chaotic reader and visualiser imagery is a frequent occasion for irrelevance.

In the light of the above discussion let us examine the answers of the students — to the question on the poems under study. While framing questions, we have avoided the use of the expression 'imagery'; instead we have asked the significance and meaning of the expressions having images in the poem. For example,

In poem 'A' Q.No.18 — 'What is the significance of the yellow colour wherever it is used in the poem?'

'-- daraveli pivala ranga konakone artha sucavito?'

The students' answers are —

i> '-- it suggests calamity and prosperity --'

'-- daraveli pivala ranga vipatti ani sampatti ase artha sucavito --.

ii> '-- the yellow colour signifies poverty --'.

'-- pivala ranga daridryaca artha sucavito --.'

iii> '-- it suggests the meaning of morning --'.

'-- pivala ranga sakalaca artha sucavito --.'

Q.No.20. 'What has the poet to suggest through the images of 'panther' and 'deer' ?'

cittyacya ani harinacya pratimanni kavila kaya sucavayace ahe ?

The students' answers are —
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1) -- panther and deer start running to save themselves when they see any danger --.

-- citta va harina he capalapane apale raksana karanyasa
palatata sankataca sugava lagataca --.

1i) -- these images suggest the path towards modern life --.

-- ya pratimanni kavila adhunika jivanakade honari vatacala
sucavayaci ahe --.

The correct answers to both the questions are --

Q.No.18:- The yellow colour stands for prosperity in the beginning, then it stands for poverty and the naked truths of life. It also shows charmlessness in human life.

Q.No.20:- Panther and deer belong to the forest but through them the poet has tried to paint their tendencies found in the city life. 'Panther', suggests cautiousness and 'deer' suggests constant hurry and timidity in city life.

The students' comments are far fetched in the context of the poem. For example, the answers to Q.No.18. 'the yellow colour does not stand for poverty every time, similarly it does not suggest calamity or poverty every time it is used. These answers deviate from the correct ones and therefore lead to confusion in understanding the meaning. The answers to Q.No.20 referring to the images of 'panther' and 'deer' show the same thing, that is, 'they run away as soon as they smell some danger' or 'these images show a path towards modern life'. These answers are based on wrong understanding of the meaning at the word level and result in the wrong interpretations of the images.
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In poem 'B' Q.No.8. 'What is the significance of and the image in the white footpath?'

'pandhari payavata yata 'pandhari' kasace pratika ahe?'

The students' answers are --

i> -- its a images for old age -- 'pandhari he eka vruddha
vasthece pratika ahe --.

ii> -- for widowhood --.

-- vaidhavyace pratika ahe --.

iii> -- white soil -- heat in the summer -- etc.

-- pandhari mati -- unhace pratika ahe -- etc.

These answers have an image suggesting barrenness and unfertility. The students' answers such as 'image of old age', 'white soil', 'summer heat' or 'white hair' are random stock responses and show lack of understanding.

Q.No.18 :- 'What is the significance of the expression of different colours used in the poem? What does the poet suggest through them?'

'kavitetuna vyakta honarya rangasangatituna vividha rangamadhe kasa badal hoto? tyatuna kavila kaya sucavayace ahe?'.

The students' answers are --

i> -- the poet has to suggest disappointment --.

-- tyatuna kavila udasinata sucavayaci ahe --.

ii> -- the poet has to suggest that the hodersess of nature has dressed herself in greenery --.

-- kavila ase sucavayace ahe ki vanadevata hirava salu nesuna nataleli ahe --.
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--- the colour shows the life of 'audumbar' tree --.
-- rangamadhuna kavila audumbarace jhadace jivan cakra --.

The correct answer is that the poet takes us from the blue atmosphere to 'dark blue', 'light green', 'dark green' and then to the dark black shade. Through this the poet suggests different stages of human life from the lighter shade of life to the maturity in life.

The students' answers reveal that they are far away from the correct understanding of the image in the poem. The poet's contention is to show the different stages of human life beginning with adolescence, next maturity and then old age. The colours are chosen accordingly by the poet. The students' answers do not touch this core of the poem.

In poem 'C' Q.No.20.:- 'Why does the poet say that he is like a grain in the paltry sifting pan ?'

'kavi svatahala supatala kana ka mhanato ?'

The students' answers are --
i> -- the poet is selfish and therefore he calls himself a grain in the pan --.
-- karana kavici vrutti svarthi, mhanuna kavi supatala kana mhanato --.

ii> -- the poet has a desire to live and he was to enjoy life -- etc.
-- karana kavila jaganyaci iccha asate tyala kahi sukhehi upabhogayaci asatata --.

The poet suggests that the grain in the paltry sifting pan today is bound to be put in the flour mill
The students' answers do not show any relevance to what the poet has suggested through the image of the grain in the paltry sifting pan.

Q.No. 10: What is the significance of the holes in the utensils, pockets, the roof, and the thatched walls of the cottage? What is the suggestion implied in the word 'holes'?

-- bhandi, khise, kaurala, kuda ya saryana chidre aheta mhanaje kaya? 'chidra' ya sabdaca artha daraveli kasa badalata gela ahe? va ya sabdane sevati kaya darsavile ahe?

The students' answers are --

i> -- the holes everywhere show that they are short lived and bound to decay --.

'-- chidre aheta mhanaje he sare nasavanta ahe, ksanabhangura ahe --.'

ii> -- the holes everywhere show that there are holes in the life of the poet --.

'-- yaca artha kavicya jivana madhehi chidre aheta --.'

Through these images of holes everywhere in the utensils, in pockets, in roof and walls, the poet suggests the utter poverty and therefore hopelessness.

The students' answers do not reveal these meanings of the images of poverty the poet has conveyed in the poem. Therefore we find the students' failure in understanding the poem.

In poem 'D' Q.No.13: What has the poet to suggest when he says a leaf floating on water is beyond the reach of water itself?"
The students' answers are --

1> -- the poet suggests his silence.

The poet suggests that although the leaf is floating on water, it is beyond the reach of the water. Through this image he says that although certain things are with us we cannot locate them, for example, -- 'a song is in the poet's mind or heart but he is unable to compose it'.

The students' answers do not touch the image of the water and the leaf at all. Such answers help not in interpreting the meaning but in distorting it.

Q. No. 28. :- 'Why does the poet refer to the bird while talking about the composition of the song? What is the suggestion in the image of the bird?'

'-- gita baddala bolata bolata kavi pakhara baddala ka bolu lagala? paksyacya pratimetuna kaya sucavile ahe?'.

The students' answers are --

1> -- the poet could not compose song therefore he started talking about the bird --.
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-- kavīā gītā jukata navhate mhaniā boloṭā boloṭā kaviā

pakhāra baddala bolo lagala --.

ii> -- the poet loved nature therefore he talks about the bird --.

-- kavīā nisargavara premā hote mhaniā kaviā pakhāra baddala

bolo lagala --.

The poet suggests that a bird sitting on the roof of the house flies away, if it is disturbed. In the same way the song disappears from the mind of the poet when he wants to compose it. Through the image of the bird the poet suggests the composition of the song.

The students' answers do not make any sense out of the poet's image. They use the expressions from the poem to say something without understanding them.

'-- the poet started talking about the bird or he loved nature', do not convey any image painted by the poet. These comments of the students show their inability to understand the imagery.

In poem 'E' the poet plainly states the wishes -- 'if he had become a 'lokasevaka' he would have moved in a fiat, built houses, enjoyed drinks in the company of women. The poem does not have any concrete image, the statements are plain but they are ironical, ridiculing the activities of the public leader. The students' answers show a total lack of understanding of the plainly stated facts in the poem, for example,

i> -- the poet really wanted to become 'lokasevaka'.

-- kavīā kharokharaca 'lokasevaka' vhayace āhe --.
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ii> -- the poet is unhappy because he could not become a 'loka sevaka'.

-- kavīlā apana 'loka sevaka' jhalo nahi yace dukkha hote ahe.

iii> -- the poet is unhappy because his poems could not get published.

-- kavīlā apalya kavīta prasidha jhalīyā nahīta yace dukkha ahe.

These answers reveal the students' inability to understand even the plain statements in the poem. The 'irony' and the 'ridicule' used by the poet are beyond their understanding.

The English poems are full of word images. Let us take a glance at them poem by poem and note how much of the imagery students have understood.

In poem 'M' Q.No.8 and Q.No. 10 are based on two images.

Q.No.8 :- 'What does the 'stately ships' mean ?

Q.No.10 :- 'What is the 'touch of a vanished hand' ?'

Question no. 10 is based on the company of a dead friend who is no more. Question no. 8 refers to the huge magnificent royal ships unaware of the sorrow of the poet.

The students' answers to these questions are --

Answers to the Q.No.8 -

i> '-- the standing ships --'.

ii> '-- the dead human beings --'.

iii> '-- the thoughts in the mind of the poet --'.

Answers to Q.No. 10 -

i> '-- the heaven under the hill is touch of a vanished hand'.

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ii> 'danger hand of the hill --'.

iii> 'the feet and the hand of the sailors lad --'.

These answers do not show any understanding of the image in 'vanished hand' or the image of 'the stately ships'.

In poem 'N' Q.No. 10 :- 'What is the significance of the Moth?'

The students' answers are --

i> 'the moth explains the circles around the stars --'.

ii> 'the significance of moth is lover --'.

iii> 'moth ready to love any other --'.

Through the image of the moth the poet suggests the importance of true love and self sacrifice in love.

The students' answers have no reference to true love and self sacrifice in love. This image has not been understood by the students. 'Moth is a lover' or 'moth is ready to love' etc. are irrelevant and show students' inability to understand the images in poetry.

Q.No.12 :- 'What is the significance of the 'night for the morrow' ?'.

The students' answers are --

i> 'night for the morrow signifies their oneness to each other --'.

ii> '...When the worship God our sorrow is spare and not come to the sorrow in our life...'

Through the image of the night for the morrow the poet suggests night's desire for the morrow, that is,
morning. Since the night and the day do not exist at one and the same time. Only when the night ends does the day begin. The day thus is far away from the night.

The students' answers are completely irrelevant and far from the correct answers quoted above. Saying 'night for the morrow show their oneness to each other' or 'our sorrow is spare and not come in our life' are nonsensical answers. They do not mean anything and therefore can not reflect the spirit of the question.

In poem 'O' Q.No.6. 'What is the meaning of the pilgrim soul in you?'

The students' answers are -

i) ....that moves from one heart to another.

ii) ....sorrow of the changing face.

Through the image of the pilgrim soul the poet has to convey the devoted soul, the spiritual love for the beloved.

The students' answers are devoid of the meaning in the poem, for example the soul that moves from one heart to another etc. The students could understand the meaning of the word soul as heart, but they fail to understand the image in it.

In the poem 'P' Qu. No. 14 'Explain the meaning of 'shady haunt', 'Arabian sands' and 'weary bands'?' The students' answers are --

1) '-- shady haunt means that the travelers are tired --'.

'-- arabian sands means loneliness of the atmosphere --'.

'-- weary bands means the voice of the nightingale --'.
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Through these three images the poet has painted the picture of the travellers moving in the Arabian sands. The students' answers are irrelevant and wrong and show their inability to grasp those images. Poem 'Q' is full of word imagery. The poet has tried to convey his feelings through images.

Q.No 17 - Explain the significance of the lamb and the tiger?
The students' answers are --

i) "-- lamb is killed by the tiger --".
ii) "-- lamb in front of tiger -- our condition is also like lamb in front of God --".

The image of the lamb and the tiger, their description and their characteristic nature is suggested by the poet by using images. The lamb stands for humility, meekness, innocence and the tiger stands for terror, cruelty, aggressive nature and experience in life.

The students' answers do not describe the poet's intention of drawing these images. Saying that 'lamb is killed by the tiger', 'we are lamb in front of God' suggests the students' negative approach to the question.

The above interpretation in trying to find out the imagery in poetry on the part of the students present startling facts before us. Wrong answers given for Marathi as well as English poems, reveal the following facts.

i) Failure to understand the questions on imagery.
ii) Failure to locate the meaning of the images and the experience conveyed by the poet through them.
iii) Failure to compose meaningful expressions - leading to
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the failure to understand the poems.

iv> Repeated use of words from the poems itself which does
not help them in avoiding irrelevant and random answers.

The above findings are drawn on the basis of correct
answers to the questions on imagery and they tally with the
incorrect answers given by the students. These examples
reflect the difficulties in understanding imagery in poetry.

IV Irrelevant Associations

I. A. Richards lists the following irrelevant
associations.

1> The first type of irrelevance is - Readers reading poems
recollect their personal biography and impose their
experiences to decode the poetic meaning. Thus the response
to their reading the poem has a tinge of the reader's
reminiscence on that poem. Sometimes these associations from
the reader's own life or life experiences are irrelevant in
understanding the imagery of the poem. for example --

In poem 'A' the students' answers are --

1> -- one can get breakfast when it is morning, life has
become comfortable because of bus service -- people used to
travel on foot or by a bullock cart etc.

-- sakala jhâlayavara samanya manasâla nesta milu sakato --
basa ali mule jivana sukhakaraka jhale ahe purvi payi kinva
-- ballagadine pravasa karawa lage --.

2> -- when there is blessings of God, the life of common man
changes. He gets all things at proper time. He gets success
in his work --.

-- deva jine karuna kelyasa samanya manasacê jivana badalata...
COMPREHENSION OF POETRY

These answers are irrelevant because the personal reminiscences of the students obtrude—for example 'getting the breakfast in the morning', 'the coming of the bus everyday', 'travel on the bullock cart' are personal reminiscences. Similarly 'the life of common man changes', 'he gets all things at proper time' are personal reminiscences of the students. The poet has not made any such reference in the poem.

In poem 'B' the students' answers are—

1>— the white footpath is a symbol of white hair—old age— its a symbol of widowhood or the white earth—.

— पांढरी पायवटा हि पांढरे केसांचे प्रतिक अहे—ते


vruddhatvāce pratika āhe—vaidhavyāce kinā—pāṇḍhari matice


pratika āhe—.

2>— the agriculture labourer go with their co-workers in groups through the fields, their foot steps make a footpath which becomes zig zag instead of straight—

— सेतापल कामांका जातां अपाया सवंगाड्या


barobara jātā—ते गराडी कारुना करताता त्यानुै त्यांच्या


पावलेन ति वाट साळें ना दाणां आदवी तिदवी पदात—.

The poet has tried to show barrenness through the white footpath. The biographical reminiscences of the students bring in 'widowhood', 'white soil', 'the co-workers moving in the groups' and distort the poetic meaning.

In poem 'C' the students' answers are—
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1> -- if there is a joy in man's life then only he wants to live, if there is no joy he becomes pessimistic. In today's world man has no interest in living because the circumstance are such -- I liked this poem very much it depicts the naked picture of our life --.

-- jaganyata manasa la ananda milata asela tara jagane
mahanune jagane -- kasataca rasa nasela tara to manusa
nirassavadi banato hali cya jagad madhe tara manasa la jagayaci
iccha nasate -- hi kavita atisaya khare jivan ake citrana
keleli ahe --.

2> -- the poet says that in the modern world every person is in search of private gains --.

-- kavi mhanato ya jagata pratyeka vyakti apaapa la svartha
pahata asatata --.

In fact the poet says that death should wait for him for the sake of his love for his children, and not for any personal gain.

The students' answers are completely devoid of the above facts expressed in the poem. 'no joy in man's life', 'he becomes pessimistic', 'man in search of private gains' -- are personal reminiscences of the students.

In poem 'D' the students' answers are --

i> -- the poet has tried to search for a song for that he had to try very hard. Finally he got what he wanted which means if a person tries he can get the fruit or reward --.

-- kavine yata vanagita sodhanyaca prayatna kela ahe --
tyasathi tyala khupa prayatna karava lagala -- sevati te
COMPREHENSION OF POETRY

tyāla miḷāle mhanajeca jara prayatna kele tara tyāla phala
milate --.

ii> -- the poet moves from one tree to another to eat honey --
   -- kavi ya jhadavaruna tya jhadavara madha khanyasathi
   hindata ahe --.

iii> -- the poem reflects the facts of life -- we do not get
   if we ask for it and we get when we don't -- this is
   predestined --.
   -- jivanavara adharita kavita asalyamule apalyala have te
   maguna athava na maguna suddha milata nahi -- tara te
   vidhilikhita asate --.

The poem literally explains the process of poetic
creation. While explaining this process the poet proceeds
step by step. The students' answers listed above have the
following personal opinions inserted in their answers, for
example

i> 'if a person tries he can get the fruit or reward' --.

ii> 'the poet moves from one tree to another to eat honey' --
and 'we do not get if we ask for it and we get when we do not
this is predestined' --.

In poem 'E' the students' answers are --

i> '-- the public leaders give promises but when they are
   elected to the post they forget them --.'
   -- pudharī loka jenvha ekhadya padavara yetata renvha te
   asvasane detata nantara visaruna jatata --.

ii> -- the public leaders fill their own bag when they are
   elected to the post --
   -- pudharī loka nivaduna alyavara apali potadi kasi bharatata
   he sangital ahe --.
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1) "the poet would have expressed his grand father's miseries -- the poem is very bad --."
2) "ya kaviteta tyaca ajobacya dukkhace varnana kele asate -- hi kavita raddi ahe --.

In fact the poem has a strong ironic expression and criticism of a public leader -- a poet's impression of a public leader and the poet's own feeling about the public leader. The poet says that the poet's role is important because he immortalises common man's feelings.

The students' answers --
1) "the public leaders forget their promise --, 'they fill their bags with money' and 'the poet would have expressed his grand father's miseries'. -- 'the poem is very bad' -- are all based on personal notions of the students. These answers are irrelevant in the context of the poem.

Poem 'M' does not have students' answers depicting personal or autobiographical allusions. There are many irrelevant answers but they are discussed elsewhere in the present study.

In poem 'N' the students' answers are --
1) "we should never hurt a man by insulting words --.
2) "hatred, feeling of disappointment but have a pity on them --.

The poet expresses complete sacrifice in the name of love but true love, worship and desire are profaned. The above answers of the students have no relation to the poet's feelings. Their statements about love are personal reminiscences but totally irrelevant in the context of the poem.
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(Poems 'Q' and 'P' do not have autobiographical or personal allusions).

In poem 'Q' the students' answers showing personal reminiscences are --

1> -- this is a quite difficult poem -- I think the poet wants to bring out the truth of our world that who are strong lead the world but the poor and weak are crushed --.

The poet has expressed his feelings about the tiger and the lamb, the creation of God. One very strong and energetic, the other humble and weak.

The students' answers 'that who are strong lead the world but poor and weak are crushed' is an example of students' personal reminiscence, which has nothing to do with what the poet has said in the poem.

The second type of irrelevances are a credit to the train of thought and not memory, which intrudes in the response of the reader to the contents of the poem. When the imagery is not explicitly stated or is not overtly clear the students' train of thought gets slightly distracted in the form of irrelevant expression. Such responses of the students show what they think about the situation in the poem and explain it as a sordid incident in the poem. The train of thought depends upon how essential the bond of thought or feeling may be that links it with the poem. We have to find out whether the train of thought springs from the meaning or whether it is an accidental byproduct of meaning which it does not realise: whether the train of association has at least started right and is rooted in something essential, and
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whether or not accidents of the readers' mood or history or temperament try to twist the incidents.

Let us see how the train of thought moves in different poems resulting in irrelevant expression.

In poem 'A' the students gave the following answers --

i> -- when there is God's blessing the paddy fields become ripe. (poet's statement)

and because of that the problem of food and water of common man is solved, otherwise there would be atmosphere of draught -- if there is any product in the field the common man will be able to survive -- if there is no blessings of God there would be no crop in the field and the life of common man would be miserable -- (students' answers).

-- devajine karuna keli tara bhatte pikun pivale hotila. tyamule samanya manasaca khanya, pinyaca prasna sutato, nahitara tyaca gharata dushkalaci sthit hoila, setimadhe utpanna milale tara samanya manusa jaganyasa samartha tharela. devane karuna keli nahi tara setata pikaca yenara nahi yamule samanya manasaci sthit dayaniya va bikata hoila.

ii> -- people start going to the market for the sale and purchase of their products -- they do social work --.

-- sete pikalya mula loka bajarata kharesi vikrila jau lagale -- te samaja karya karaata --.

These answers exemplify how the students get diverted from the original thought of the poem, which describes the stereotyped, mechanical modern life of a common man. Such expressions are irrelevant and do not show any sign of the
understanding of the thought in the poem.

In poem 'B' the students thoughts are diverted from the contents of the poem to their personal experiences. For example -

i> -- while marching towards our goal in life everyone has to face joys as well as sorrows of life --

-- jivanata dhyeyakade jatana pratyekala sukha ani dukkha
tonda dyave iagate --.

ii> -- the green colour of the trees suggests a march towards completing the goal -- the zig zag path means to tolerate the sorrow and miseries in life -- etc.

-- hirava ranga dhyeya purtikade varacala karanara -- adavi
tidavi yaca artha dukkha, hala apeshta jivanata --.

The students' answers. -- 'like march towards the goal', 'the green colour of the trees' and 'the zig zag path showing sorrow and miseries' show the distraction from the poet's ideas.

The poet in fact has tried to present different stages of life through the description of nature. The white footpath suggests barrenness and also the ups and downs of life. But these ideas have not been understood by the students.

In poem 'C' the students' answers are --

i> -- poor people have a tendency to welcome anybody with respect --

-- samanya, gariba loka kunacehi svagata ani adaratithya
karatata --.
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ii. -- birth is followed by death, a lamp cannot burn without oil and give flame --
-- he has not got in any love from the mother
-- he was away from the mothers love -- etc.

-- mrutyu nantara janma yeto telasivaya diva jalata nahi va
  jyota milata nahi --.
-- to aide prema pasuna vancita rahila, aide prema milale
  nahi --.

The poet says nothing about 'the birth and the death, the lamp without oil' or 'the love of the mother' in the poem. The students are distracted in their own mind to such an extent that they join the above type of comments with the poet's thoughts about the love for children.

In poem 'D' the students' answers are --

1> -- man is an important part of society but as leaf gets lost on water, similarly the man gets lost in the society although he lives in it --.

-- manushya ha samajaca mahatvaca ghataka asato -- jya pramane panyata gelele pana punha sapadata nahi tya pramane vyakti hi samajata rahuna svataha haravuna jate --.

This answer is a distraction from the thought in the poem which explains the process of poetic creation. The students leave this thought far behind and bring in the above irrelevant reflections.

In poem 'E' the students' answers are --

1> -- when leaders are elected to a post they give promises, they go on saying that they would do this or that --

-- pudhari loka jenvha ekhadya padavara yetata tenvha te
The poet is not supposed to write poems on nature but on social evils and show them openly in the poems --

The poet on the other hand has nothing to say of this sort, he only ridicules the public leader and his actions. A poet on the other hand is a spokesman for the distress of society. The answers of the students are completely out of track from the poet's thought. The students express their own point of view and not that of the poet.

In poem 'M' the students' answers are --

The answers are not only syntactically erroneous but semantically irrelevant to the thought of the poem. The poem expresses the poet's sorrow for the death of his friend who is dead and gone. The expression, 'modern and traditional customs', 'earnest request to God', 'dead and old thoughts' have no relation with the poem.

In poem 'N' the students' answers are --

In poem 'N' the students' answers are --
These comments are complete distractions from the main thoughts of the poem. The poet speaks about the profanity of the words 'love', 'worship' and 'desire' and says true love lies in self sacrifice.

The students' answers 'the poet urges the God's love', 'his life is full of sorrow' or 'his heart is hungry' are the examples of total distractions from the thoughts in poem.

In poem 'Q' the students' answers are irrelevant containing the words and phrases from the poem itself. This means that they have not understood the poem and they could not relate their thoughts to it, and give opinions.

In poem 'P' their answers show some understanding and therefore there is a plurality of repetition of the lines from the poem. But it does not show any sign of distraction.

In poem 'Q' the students' answers have personal opinions expressed for example --

I think poet wants to bring out the truth of our world that who are strong lead the world but poor and weak are crushed -- but he has brought this truth quite rough manner --.

This shows the grain of distraction of thought from the thought of the main poem. The expressions 'strong lead the world', 'weak are crushed' and 'brought this truth quite tough manner' are the examples of distraction. The poet expresses humility, innocence through the lamb and the terror, cruelty and aggressive nature through the tiger.
saying that the same God who created the tiger made the lamb.

The third type of irrelevance commented on by I.A. Richards is the intrusion of thought of other poems by the same poet as a response to the poem under study. He says that this association of one poem with another poem by the same poet is likely to be relevant. But many times it is related only to the same phrases or titles of the poem.

Our study of the students' answers show absence of this type of irrelevances. It shows that there is a lack of reading of other poems by the same poet. Therefore they fail to bring in the phrases or titles of the other poems. Our students show the tendency of crediting a poem under study to another poet that they remember while taking the test, for example --

i> 'when you are old' has been credited to P.B. Shelley.

ii> The poem 'mrutyu mhanato sabura' to the poet Anil, Break, Break, Break -- William Blake.

The fourth type of irrelevances occur due to comparisons in the themes of the poems. These comparisons render great assistance and help in reading the target poem. But some comparisons of themes also spoil the response to the poems. Some associations of other poems, and the feelings evoked in the reader's mind contribute to the understanding of the target poem.

Our study has shown that students do not have any example of such comparisons of the target poem with any poem in their memory. Even in correct answers we did not come across any comparison. This shows lack of reading of poems in
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both the languages.

(V) I.A. Richards says that false ideas in the mind of the reader intrude irrelevantly in responding to the poem. These indirectly affect and also distort the responses to the poems. These ideas have no relevance either to the poem or to any thought in the poem. For example --

-- in poem 'A' the students say that, '-- this poem guides our life, our dreams, our desires and aspirations etc. --'

-- apaiya jivanata asa svapna, iccha akanksa bharavinya sati maragadarsana karate --.

It is a false idea because the poet says nothing of this type. In the same poem they say that, '-- after the blessings of God the golden days originate --'

-- devajine karuna keliyavara sonyacaya divasatuna pragatata nirmana hote --.

Both the statements are false having no relation with the poem.

In poem 'B' the students say that --

i> -- the life of man is like brook and there is more sorrow in it than the happiness --.

-- manushyacae jivana mahanje eka jhara ahe ya jharyal a shukhapeksha dukkhacae pramana adhika ahe.

ii> -- the trees walk through the islands --.

-- vruksa he beta beta tuna calatata --.

These comments have nothing to do with the poem.

Students utilise false ideas in interpreting the poem.

In poem 'C' the students say --

i> -- the poet did not get mother's love -- therefore he feels
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lonely.
-- kavīla aicya mayepasuna vancita rahilyamule ekaki, jivana ghālavile ahe --
i) -- the poet has to bring up his children therefore he wants death to wait --.
-- kavīla apalya mulance sangopan karayace ahe mhanuna to mrutyula sabura mhanato --.

The poem is occupied with the thought of duty towards children and love for them. The above answers are irrelevant because they have no connection with this thought of the poet.

In poem 'D' the students' answers are --
i) -- a good song is stable and well built (well composed) --
ii) -- the feature of good song means to go away from the people --.
-- cangalya gitace laksana mhanaje jana samudayapasuna dura jane --.
iii) -- a song is like frozen water before it is written --.
-- sabdata lihinya agodara gitaci avastha gothalelya panyasarakhi asate --.

These expressions depict the students' false, irrelevant ideas and notions without any relevance to the poem.

In poem 'E' the students' answers are --
i) -- the poet has pulled whips against corruption --.
-- kavine bhrashtacara virudha korade odhale aheta --.
ii) -- he has done the job of public awakening --.
-- kavine lokajagrutice kama kele ahe --.
iii> -- the poet wants money in order to achieve certain things -- therefore he says like that --.

-- kavila paisa hva he va tyatuna kahi goshti

milvayacya sheta mhanuna kavi ase mhanato --.

These answers are false and irrelevant statements of students having no relation with the thoughts of the poem. The poet has spoken ironically about the public leader and the poet's life saying that a poet's life is superior to that of public leaders.

In poem 'M' the students say --

i> -- William Blake depicts the fisherman's life vividly and graphically on the sea -- they wanted to earn the fishes from the sea -- etc.

ii> -- life becomes a sadness -- he wanted to went out heaven and never come back on earth -- etc.

These answers are false and irrelevant notions of the students. First it is not Blake's poem. It has nothing to do with 'collecting fishes from the sea'. 'go to a heaven and never come back again'. This poem was written by Tennyson to mourn the death of his friend.

In poem 'N' the students say --

i> -- we should never hurt a man by insulting words, hatred feelings and to disappointment -- etc.

ii> -- we are grown up on the ground -- we are love with positive -- our family is crossed our way -- etc.

These are false, irrelevant ideas having no relation with the spiritual and true love and sacrifice in it. But the
students have not understood the thoughts in the poem.

In poem 'O' the students' answers are --

i> -- this poem is healthy -- lovers love are bodily
materialistic love which is only refer to pleasure of the
body --.

ii> -- love means his beauty which is gone away -- love is
murmur -- it is little sadness -- etc.

iii> -- there are physical suffering and mental sufferings on
her face -- etc.

The poet has expressed his spiritual love in this
poem. He loves her even when she is old and all charms of
beauty have disappeared from her person.

The students' statements above have no connection
with the poet's expression of love. The students make
statements which do not mean anything in the context of the
poem.

In poem 'P' the students' answers are --

i> -- it is a grace poem -- poem looked on loneliness --.

ii> -- she is binding her grief with the grain -- when we
read it closely we also feel comfortable -- etc.

In this poem the poet praises the song of the
solitary reaper and compares it with that of the Nightingale.

The above answers are remote from this theme of the
poem.

In poem 'Q' the students' answers are --

i> -- the poet tries to explain the helplessness of the
powerful animal --.

iii> -- the poem is remarkable for its fears -- there is a tiger -- eyes showing the bright in the forest --.

iii> -- fire is brightening and destructive and it can illuminate and purify a thing as it does in the furnace etc.

The poet expresses his wonder at the creation of God in the form of the tiger and the lamb, symbolic of innocence and experience.

The above statements of the students are not only false in connection with the theme of the poem but also irrelevant. 'the helplessness of animal', 'the burning of the fire and fire is destructive -- ' are false and irrelevant ideas.

The sixth difficulty of bringing personal situations and relating them for the interpretations of the poems.

Our survey shows a total lack of understanding of the poems in general. Therefore there is hardly any mention of personal situations and their relations with the poet's thoughts. We can say that since the poems do not touch the heart or the mind of the students, there is no emotional crisis on the part of the students due to personal situations.

The above discussion shows how the irrelevances of the personal reminiscences, and thoughts of the reader affect the reading of the poem and also distort his understanding of the poem. The study of all types of irrelevances discussed above stand testimony to our conclusions.
V Stock Responses

While discussing the difficulty of the stock responses I.A. Richards elaborates the meaning of stock responses. He says that this difficulty is more puzzling but more interesting. Stock responses are ready made expressions already in the knowledge of the students and they use them with less trouble and more convenience while answering questions on the poems.

Richards says that the stock responses are better than no responses at all. In practical life this stock information may be useful but if it intervenes in comprehending a poem, it is disadvantageous and dangerous because it comes in the way and prevents us from the more appropriate response to the poem. Stock response is an active system of the feelings and tendencies which always take the opportunity to appear in the response. Our interpretation is motivated by the interests and the ideas that appear in the form of stock responses. It is a sign of interest in the subject.

Sometimes the students show the desire to read a poem but fail to do so. It reveals his inability to read as well as to take interest in the poem, for example -- 'the image of cloud' is responded to by giving the local information and knowledge of the clouds without bothering for its sense and feeling in the poem.

Sometimes students also respond to the rhythm in the poem but it is not the proper rhythm present in the poem. Richards calls it stock rhythm. The traditional notions about
rhythm distort the actual rhythm present in the poem. Sometimes poets modify the traditional feeling by changing rhythms, but the reader fails to locate it.

Some stock responses are sometimes present in the poem. Some expressions, meanings and movements of the form are quite familiar in English poetry. It is native and therefore it implies the mental movements, out of which they are composed. They are the part of intellectual and emotional repertory of the respondent. Such stock poems are frequently very popular, they reach home to a majority of the readers with minimum efforts. No fresh outlook, no direction of feeling is required to understand them. Everything is readily available in their minds.

The inappropriate stock responses are the powerful enemies of poetry, the responses in general are formed because of the stereotyped reaction and it is the withdrawal from the experience. The reasons for this are ignorance and timidity.

Stock responses become firmer through exercise. Our responses that are hitched to an idea rather than particularities of the object are represented because of our interest in those objects. We try to suggest or elaborate our responses in order to increase the range of our ideas. The use of suggestions and elaborations as stock responses depend on individual capacity. These ideas and emotional experiences are the products of the cinema, press, relations, the teacher etc. In the process of transmission there is loss in the responses and this becomes more serious. When we apply these ideas or experiences to a poem as stock responses, they prevent us from understanding the poem. The fixation of
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Inappropriate responses, speculative elaborations directed from the experience also influence our responses to poems.

In the light of the above discussion the interpretation of our data shows the following stock responses.

In poem 'A' Q.No. 2. 'What meaning is conveyed through the line, the paddy has ripened?'

-- bhate pikuni pivali jhali ya olituna konata artha pragata hoto?

The students' answers are --

i> -- due to heavy rains the rice (not paddy) becomes yellow --.

-- jasta pavasamule setatila bhata pikuni pivala hoto --.

ii> -- rice is not good for consumption --.

-- mhanaje bhata pikuni pivala jhala ahe mhanaje vaparanayasa yogya nahi --.

The correct answer is that it is ready for harvesting. The stock response in the first answer is the interpretation of paddy as rice - cooked rice. 'the paddy becomes yellow because of heavy rains', 'yellow rice means ready for consumption' etc. These answers are based on students' primary experiences about agriculture.

In poem 'B' the students say --

i> -- the poem can be explained in two ways, one it tries to sum up the life experiences of man and two this poem seems to have been written in the midst of nature. It is rhythmic poem and therefore I like to hum its tune --.

-- hi kavita dona arthane spashta karata yete, tya madhe
The poet has described the different stages of human life through the images of nature. The students' answers, "tries to sum up the different experience of man" and "the poem is written in the midst of nature" are stock responses because without knowing exactly what the poet has said or what life experiences are, they make statements about the poem.

iii> '-- it is a rhythmic poem' -- is a stock response having nothing to do with the rhythm of the poem.

In poem 'C' the students' answers are --

i> '-- we cannot avoid caste and creed --'

-- mhanaje jata pata talata nahi --'

ii. '-- the grain in the pastry sifting pan are ground or turned into flour and the flour is eaten by the dog --'

-- supatale dalate ani kutre pitha khaite --.

iii> '-- we do not get food, shelter and house in sufficient quantity -- ' etc.

-- apalya javala anna, vastra, nivara puresa pramanata uplabdha nahi --.

The students' answers are proverbial but they have no meaning in the context of the poem. For example the first stock response is meant for the poet's idea which says that we cannot avoid death or grain in the pan are bound to be ground. But the students bring in their notions of cast and creed which becomes a stock response to the idea in the poem.
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The second stock response is also based on the same proverb which is '— a blind man grinds the grain and the dog eats the flour'. In this proverb the 'jate na jyate tale' means that we cannot avoid death but the students conclude that 'jate' and 'jyate' are meant for 'caste', the first word 'jate' means a hand grinding mill. But on the basis of these words the students have given the above stock response.

The third stock response in the answers has no relevance to the thought in the poem. The poet wants to avoid death because of his love for the children. But the answers 'food, shelter, clothes', are stock ideas in the minds of the students which are totally irrelevant in the context of the poem.

In poem 'D' the students' answers are --

i> '-- I like this poem -- it is good -- the poem is excellent -- if a man tries he can get the fruits --'.

-- hi kavita avadali -- phara chana ahe -- cangali ahe -- manasane jara prayatna kele tara tyala phala milate he kavila succavayace ahe --.

ii> '-- the poem is based on nature and the words are used appropriately --'.

-- hi kavita nisaragavara adharita ahe ani sabda samarpakane vyapaleli ahe --.

The first answer, a stock response is of a general type. It is often used by students to begin their answers. But they cannot say how and why they liked the poem.

The second answer is a similar type of stock response, 'it's a nature poem and the words are used appropriately', which cannot be understood in the context of
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current answers. This also shows that they do not understand the poem at all and therefore give such random, readily available answers.

In poem 'E' the students' answers are --

i> -- we have to adjust ourselves with everything in life --.

-- jya paristhitita apana ahota tyasi milate julate thevave ase jivana kavila sucavayace ahe --.

ii> -- the work of the poet is not merely to write poems on nature but to write poems on the drawbacks of the society --

-- kavi ha kevala nisargavara kavita karanara nasuna to samajatila dosanvara he tyace kama ahe --.

iii> -- (the poet ironically says that he would have moved in a fiat --) -- the students say, -- the above statement shows his selfish and pleasure loving nature --

-- kavi mhanato mi phiyata madhuna phiralo asato. yavaruna kavici caini va svarthi. sukhata rahanari vrutti disate --.

The first answer does not explain any of the poet's thoughts. The students have used a general thought, that one has to do adjustments in life in order to get on in life. This answer is based on the presumption of the students and therefore is a stock response.

The second answer -- 'that poets should not write poems on nature only but also pin point the defects in the society', has nothing to do with any thought in the poem. The poet ridicules the work of the political leaders and shows how the poet's work is superior. The answers are based on their information and not on the poem.

In the English poems we can make a list of
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stereotyped stock responses which show students' failure to go deep into the poem and locate what exactly the poet has said in them, for example --

In poem 'M' the students' answers are --

i. "the poem is very beautiful, it's a simple poem -- it is vivid and clear, rhythmic -- it is also good -- it is full of sad -- it is tragic --".

In poem 'N' --

i. "it is a hard poem -- pessimistic poem -- it is very much good -- it shows the vision of the poet --".

In poem 'O' --

i. "the poem is beautiful love poem -- the tone of the poem is healthy -- it's love lyric -- a sad poem -- very beautiful poem -- very good poem --".

In poem 'P' --

i. "it's the beautiful poem -- a natural poem -- the best lyrical poem -- very beautiful -- has musical quality -- it is melancholic -- very moving --".

In poem 'Q' --

i. "the poem is cruelistic (for cruel) -- remarkable for its style -- it is very much imaginative poem -- impressive poem -- I like this poem -- it is quite difficult poem --".

In the above examples we find similarity and repetition of the same stock responses -- 'good', 'beautiful', 'simple', 'like' these words show the students' inability to write what they feel about the poem. Therefore stock words and phrases are repeated in every answer to every question on these poems. The other words like 'cruelistic',
'remarkable', 'pessimistic', 'natural' are expressions which are ready in their minds and are used in answering the questions. What I.A. Richards has said in the beginning is applicable to these responses. They are something better than nothing. They have no connection with the ideas in the poem. They are therefore very general which do not mean anything at all. It could be due to their failure to understand the sense, feeling, tone and intention in the poem.

These and other answers show that students do not go beyond the superficial comments on the poem because of irrelevant associations and stock responses.

VI Sentimentality

The sixth difficulty that students face in understanding poetry is sentimentality. I.A. Richards says that the word is an emotive gesture. It is the description that stands for vague ideas or any one of the several precise ideas. It has two fold use -- as an insult and as description. The word sentimental is used to mean something in the feelings aroused by the objects. A person may be called sentimental when his emotions are stirred. Sentimentality shows the person's susceptible nature. If anything moves the readers the flood gates of their emotions are easily raised.

In another sense Richards says that a sentimental emotion is crude emotion which can be aroused in any situation. A refined emotion is aroused by a narrow range of situation. Refined emotions are like sensitive instruments.
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They reflect the slight changes in the situation which call them forth. Neither rudeness nor refinement need imply anything about intensity of emotion. They are of a qualitative and not of quantitative character. A crude emotion need not be intense nor a refined one a feeble emotion. Violent emotions are crude emotions. Once they are aroused, they spread themselves to anything.

From the psychological point of view, sentiments exist in mind. They are a group of tendencies towards certain thoughts and emotions organised around the central object, for example 'love' is a sentiment but it has a set of tendencies to behave in certain ways, to think certain thoughts, to feel certain emotions in connection with a poem. In short, sentiment is a persisting organised system of dispositions.

Sentiments are formed in us through our past experience in connection with the central object, for example -- our sentiments for the 'school master' remain the same although the person may change.

Thus we find that sentimentality is a product of something that the poet has said in the poem and the students have liked or disliked it. Sentimentality is a reaction towards certain thoughts or emotions or objects present in the poem. This reaction may be crude or refined. But one thing should be remembered that the reaction to any thought or emotion or image can be produced when the students have understood the poem.

The survey of the answers shows that there are no
examples of sentimentality on the part of the students, which shows that they have not understood the poems at all. The understanding of the poem would have aroused some emotions, reactions or likes or dislikes for what the poet has said. The absence of such responses shows the total lack of understanding of the poems. 'I like the poem', 'it is a good poem', 'it's a moving poem', 'an emotional poem', 'tragic poem' are the examples of their responses which we have included under stock responses while discussing the previous difficulty.

VII Inhibition

The seventh difficulty in understanding poetry is inhibition. I.A. Richards says that sentimentality and distorted feelings are the result of inhibition. Sentimentality is to look at the wrong side of the picture. Explaining this, Richards says that if a man can only think of his childhood as a lost heaven, it is probably because he is afraid to think of other aspects. In due place and course inhibition is a necessity for mental activities. Without inhibition everything in the mind would happen at once. It is the resistance against everything happening at once. As a rule, a source of inhibition is some painfulness attached to the aspect of life that we refuse to contemplate. The sentimental response comes in to replace this aspect, by some other aspect, more pleasant to contemplate or by a fictitious object which flatters us. A man in reaction to common naive forms of sentimentality prides himself upon his hard heartedness and seeks out aspects of a bitter squalid character for no other reason than this.
Among the students, the tendency is not to do close reading but illustrate the character of the poem rather casually. Instead of responding to the sentiments aroused by the poem, they express their attitude towards the sorrow in life. They seem to be afraid of expressing their emotion freely even when the situation warrants it. Such students have no sentiments at their disposal and see their life in too specialised a fashion and respond to it narrowly and a miserly manner. The result is a shallow and trivial complexity in their response.

This difficulty has to be analysed in context with the previous one (sentimentality). We found no examples of sentimentality in the responses of the students.

In fact sentimentality is a product of intense emotionality on the part of the students. We did not come across a single example of sentimentality in their answers and the reason we gave was a total lack of understanding the poem.

When we analysed inhibition in the light of Richards' comments, we found no examples of inhibition. Inhibition checks sentimentality if we look at it positively. So inhibition is possible when the poem arouses sentimentality among the students. But our survey has shown that no sentiments were aroused for any poem in any situation for any object. Similarly inhibition is also not possible in the same way.

As Richards says students seem to be afraid of free expansive emotion even when the situation warrants it but
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At this stage comes only when there is some understanding. The students' answers do not reveal any understanding and therefore they cannot respond to any such situations in the poems.

VIII Doctrinal Adhesions

The eighth difficulty arises due to the adherence to a religious doctrine in poetry. The doctrines, certain views, beliefs about the world may be true or false. Sometimes the beliefs are not implied but appear to a non poetical reading which affects the convictions of the readers and also their estimate of the poem. Religious poems contain doctrines. If students respond properly, their response is correct, but if they fail, it is due to their personal experiences. The same type of problem arises with all poetry, for example -- poems having mythological or supernatural allusions, for example 'The Ancient Mariner'. (I.A. Richards)

Certain assumptions are used for poetic purposes to explain the poems. But mere assumption is also insufficient in view of the intensity of feelings. While reading poems the students find religious beliefs presented in them. These beliefs create an obstacle to their reading. In the effort of reading they apply their own doctrines or assumptions or beliefs to those of the poet. This attempt distorts the true meaning of poetry and results in wrong responses.

The students apply their suppositions also while reading poetry. A supposition is a proposition, an object of thought, entertained intellectually in order to trace logical consequences as hypothesis. The consequences are emotional,
resulting due to the effect of our thought upon our feelings and attitudes.

Assumptions can be viewed -- 1) intellectually, that is in the context of other thought ready to support, contradict or establish other logical relations with it, and 2) emotionally, in a context of sentiments, feelings, desires and attitudes ready to group themselves around it. Behind intellectual assumption stands the desire for logical consistency and order in the receptive side of the mind but behind the emotional assumptions stands the desire or need for the order of the whole outgoing emotional side of the personality.

In the same way Richards distinguishes two types of beliefs and two types of disbeliefs. The beliefs are either intellectual or emotional. The disbeliefs are the products of something genuine, legitimate. But the beliefs are the products of some other beliefs that we have. Beliefs and disbeliefs do not arise in the intellectual sense. Emotional beliefs and disbeliefs are different in the sense that when one opens a ready outlet to emotion or points to a line of action in conformity with custom, emotion is quickly believed or disbelieved. We cannot apply reason to the explanation of emotional beliefs. Emotionality can be due to stupidity and also due to insincerity. But one thing is true that the beliefs or assumptions and doctrines come in the way of understanding poetry as it will be clear from our examples --.

In poem 'A' the students' answers are --

i> -- when there is blessing of God, everything is
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sufficiently available to man --.

-- devajine karuna kelyavara manasaia konatyahi goshtici kami padata nahi --.

ii) '-- when there is blessing of God, everything happens on time and success is guaranteed --' etc.

-- devajine karuna kelyavara sarva goshti velevara hotata, manasaia pratyeka goshta milate ani yasaci khatri asate --.

-- manasaca caritartha devavara avalambuna asato.

These are common social beliefs used by the students as religious beliefs. Many such beliefs are found in the answers to the poem 'A'. The title of the poem is a religious belief itself but the poet has used it in an ironical manner to show the mechanical monotony in life. The students' answers do not reflect any understanding of the thought or the tone in the poem. They have stated their beliefs, in the above answers as --

'-- blessings of God, everything is available to man', 'everything happens on time' etc. which do not show the understanding of the poem.

In poem 'C' the students' answers are --

i. '-- the poem says that everyone has to behave according to theology or teachings of religion, truthfully with love towards children --' etc.

'-- kavine jivanata pratyekane dharmastra pramane, satyane vagale pahije, mulavara prema kele pahije ya mahatvacya goshti sangitsaiva ahata --'.

ii. '-- everyone has to die some day -- has to go to heaven--'.

-- ya jivanamadhe kunalahi mrutyu alyasivaya rahata nahi -- tyala svargata jave lagateca --.
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"... man has no desire to live he is pessimistic because of circumstances around him..."

"manusa niravadi asato, hallicya jagata tara manasa
jaganyaci iccha nasate -- karana sabhovatali paristhiti --
etc.

These are religious and social beliefs based on the assumptions of the students. These beliefs have cropped up in the answers of the students but have no connection with the thought of the poem. The poet wants death to wait not to fulfil his selfish motives but for the sake of love for his children.

The above answers do not reflect the understanding of the poem. The answers are students' beliefs about death and life of man in the present society.

In poem 'E' the students' answers are --

1. "... when public leaders are elected to a post, they give promises -- some really serve the people but others turn selfish -- some such leaders make money and fill their bags in the name of service --.

"pudhari loka jenvha ekhadya padavara nivaduna yetata
tenvha te asvasane detata -- kahi lokseva karatata tara kahi
svatahaca svarthaka pahatata -- ase pudhari lokasevacya
navakhali paise ukaluna apali potadi bharatata --.

These beliefs are students' own assumptions about social and political conditions. The poet is trying to present the comparison between a poet and the political leader. There is a tinge of ridicule in the poem. The students have not understood the tone of ridicule in the
In poem 'B' and 'D' we do not have examples of such assumptions. In fact poem 'B' deals with the stages of life through the description of nature. But no beliefs or assumptions are expressed on this theme because they have not understood anything else except that it is a nature poem.

The poem 'D' is based on poetic composition. Here also we do not have any such example of belief or assumption of the students.

In the English poems 'M' and 'Q' we have not come across any assumption or belief whether on the theme of the poem or otherwise, as we have seen in the Marathi poems. The students' answers are so irrelevant and stock that they could not go beyond one word responses like 'good', 'bad', 'moving', 'beautiful' etc. This shows students' inability to understand the poems. Their answers show that they are ill equipped to respond to such poems in English.

Thus we find that there are no doctrinal adhesions containing assumptions, beliefs or viewpoints - true or false - about the world. In Marathi the assumptions are social, political and religious, but these have been given because they could understand the contents of the poem at the word level. But in English poems they fail to catch and comment on such words. Therefore students' answers do not reflect any doctrinal adhesions.
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IX Technical Presuppositions

I.A. Richards says that when something has been done well in a certain fashion, we expect to do it in the same manner. But we are disappointed and do not recognise it, that is, patterns in the poetic form, if they are done differently. A technique which shows inaptitude for our purpose is regarded useless for all purposes. We mistake mean for ends.

While judging poetry we have to consider the content which is the inner frame of poetry and the technical details which is the outer frame, that is the form of the poem. While doing so we apply our presupposed notions or knowledge to any poem. This type of application of technical details of one poem to another is based on the ignorance of the cause and effect in poetry. In his application the reader expects something in the poem on the basis of his previous knowledge and creates confusion in both the poems. (the poem already read and the one under study).

The technical presupposition is based on the mistake of 'supposing', that the means the poet uses are valuable for their own sake or that can prescribe them (presupposed notions) to another poem. The supposition indirectly compels them to enquire into the target poem and comment on its values. These comments are about the words, phrases, diction, allusions etc., which create a particular atmosphere. We also talk of the rhythm of the poem based on the internal structure of the words. We talk of the beauty of the poem without entering into the detailed analysis of its effect on us. We have presupposed notions about the virtues of the
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poems which lie not in its power over us but in its own structure and verbal sounds, and because of this fact we estimate the poem. The presupposed notions compel the reader to talk about --

1> imperfect rhymes
2> metrical irregularities
3> internal rhyming
4> figures of speech
5> the form of the poem
6> the theme and the message etc.

These presupposed notions distort the contents, form, subject, theme and the message of the target poem.

Our study has many such examples listed, but we cannot classify them on the basis of all Richards’s suppositions mentioned above. Our examples show that they make use of the heard or read presupposed terms and apply them anywhere to any poem, for example --

In poem 'A' --

i> -- this poem is descriptive -- shows the curse of the nature

-- hi kavita varnanatmaka ahe -- ya kavitetuna nisargaci avakrupa darsavili ahe --

In poem 'B' --

i> -- this poem is full of appropriate words --

-- hi kavita sabda samarpakane vyapaleli ahe --

ii> -- it is not rhythmical --

-- hi kavita nadamadhura vatata nahi --

iii> -- the very first line is rhythmic -- repetition of the
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The word 'green' makes it rhythmic.

In poem 'C' --

The poem appears optimistic -- the poem is full of picturesque presentation by using metaphors of sorrow and death --

The poem is asavadi vata -- dukkha ani mrutyucya upama dvare citrana kele ahe.

In poem 'D' --

It's a very good poem -- has created the emotional bond depicted nature --

The poem is avadali phara chana ahe -- nisarga varnanaatuna kavine bhavanance bandha nirmana kele aheta.

The poet is searching for a song through presentation of nature with the help of nature description.

The poem has become simple by the use of Urdu and Marathi words.

In poem 'E' --

The poem is satirical -- the effect is achieved by the use of Urdu and Marathi words -- the poem combines two thoughts, two languages the two castes --

The poem has become simple by the use of Urdu and Marathi words.
The presupposition listed in the Marathi poems show a lame effort on the part of the students to hunt for technicalities in the poems. The expressions like, 'narrative poem' in 'A', -- 'rhythmic', 'with appropriate words' and 'repetition of 'ra', 'da'. 'na' make it rhythmic', in poem 'B', -- 'it is good'. 'optimistic poem', 'full of metaphors' in poem 'C'. -- 'it is very good'. 'creates emotional bonds'. 'the figures from nature' in poem 'D', -- 'it is a satirical' -- 'the effect by the of urdu and marathi words has been achieved' -- use of 'alliteration' and 'futuristic point of view'; are some of the expressions found in the answers of Marathi poems and thy reflect the lack of potentiality to appreciate the poems and their technical details. These expressions are word for word, based on the heard knowledge in the class and used at random without any consideration.

In the English poems we come across the following expressions which reflect technical presuppositions or assumptions --

In poem 'M' --

i> -- it is vivid and clear, it has a rhythmic sound --.

ii> -- vivid and graphical life is depicted in the poem --.

iii> -- its a metrical poem --.
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In poem 'N' --
i> -- it show platoninc love --.
ii> -- there are so many allusions in the poem --.

In poem 'O' --
i> -- the poem is healthy --.
ii> -- the poem is love lyric --.
iii> -- a petrachan sonnet --.

In poem 'P' --
i> -- the best lyrical poem packed with imagery --.
ii> -- remarkable for felicity of expression -- portraying image of nature --.
iii> -- the poem has musical quality --.

In poem 'Q' --
i> -- the poem is symbolic -- parody of an word tiger and lamb --.
ii> -- the poem is remarkable for its fervent and vigour of music -- symbolic -- remarkable for its style --.

All these answers are found in the impression writing on the poems. If we apply each of these comments to the poem about which the students have made them, they appear irrelevant, loose, off hand or random remarks made in the effort of searching a better assessment of the poem. The students' failure to reach the correct comments results in making out such lame comments when they say, 'it is vivid and clear', it does not mean anything, similarly the expression 'platoninc love' expressed in the poem 'N' does not really mean 'platoninc' or 'love' at all. 'So many allusions' do not help them to locate even a single 'allusion': 'love
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lyric', 'lyrical poem', 'full of imagery', 'having felicity of expression', 'showing musical quality' in poem 'P' do not really mean they understand the meaning of 'lyrical' or 'imagery' or 'felicity' or 'musical' qualities in the poem. Similarly 'symbolic', 'parody of an word tiger and lamb', 'fervent beauty' etc, in poem 'Q' really does not show any understanding of the words 'symbolic', or 'parody' or 'fervent' in the poem.

Thus we can say that the technical presuppositions are not reflected in their answers because what they have tried to say through these expressions, is based on a total lack of understanding of the 'technicalities', 'the form', 'the rhythmic beauty' etc. They use these phrases in the belief that its very existence will fetch them some credit. These may also be called stock responses based on their previous knowledge about these words or phrases, which differ from good, bad, beautiful because they convey technical meanings.

I Critical Preconceptions

The last difficulty in understanding poetry is critical preconceptions formed in the minds of readers. Richards says that these critical preconceptions depend upon our desire for explanation, our respect for tradition and slightly upon faulty thinking, and faulty ideas used while responding to a poem.

The critical perception, Richards says, interferes in two ways:

i) By binding the readers to 'whatelse' is in the poem. It
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forces the reader to predict and apply his views to the poem.

II: It interferes by blurring and disabling his judgement.

Generally we tend to apply general theory to poetry. We use words like sincerity, truth, sentimentality, expression, belief, give significance and meaning to the poem in order to explain the content in it.

The application of critical doctrines is an attempt to convert the poet's choice into what seems to us better, safer, reliable etc.

By applying these doctrines we are invading the poetic sphere for our present convenience. We transform, displace and also distort the contents of the poem with our judgements. The real value of poetry lies in minute particulars or details in the prions the effect also gets distorted and the obstructions keep us away from the poem.

The following examples in the Marathi poems are noteworthy in this context --

In Poem 'A' -

i> -- the modern and previous life is explained through this poem --.
   -- kavine adhunika anipurvice jivana spashta kele ahe --.

ii> -- the life of common man does not change --.
   -- samanya manasace jivana badalata nahi --.

In Poem 'B' -

i> -- it is a life searching poem -- its a nature poem --.
   -- hi kavita jivanace vedha ghenari ahe -- nisarga kavita ahe --.
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ii> -- through nature description the beauty is described --.
-- kavine nisarga varnanatuna saundaryace varnana kele ahe --.

In poem 'C' -
i> -- the poem presents the realistic picture of life --.
-- hi kavita atisaya khare jivanace citrana kelele ahe --.

ii> -- the poet depicts the horrors of human mind --.
-- manavi manace vidaraka citrana kelele ahe --.

In poem 'D' -
i> -- the nature poem is nicely placed before us --.
-- kavine nisarga kavita mandal ahe --.

ii> -- the emotional bonds are expressed in this poem --.
-- bhvanance bandha nirmana kele aheta --.

In poem 'E' -
i> -- it is a poem on a social subject --.
-- hi kavita samajika vishayavara ahe --.

ii> -- it invokes hatred for social work and the social workers --.
-- hi kavita samajika kamavisayi ani samajakarya visayi cida nirmana karare --.

The expressions although appearing very general outwardly, are examples of critical preconceptions in the minds of the students.

In poem 'A' - the modern and previous life explained.
In poem 'B' - it's a nature poem nature description -- the beauty of nature is described --.
In poem 'C' - presents a realistic picture of life --.
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In poem 'D' - the emotional bonds are expressed --.

In poem 'E' - it's a poem on social subject etc., such comments are based on critical preconceptions. When they say 'it's a nature poem', they do not really mean that. But it is a general comment possible on any poem that they come across.

The above comments are also of the same type which do not really reflect the critical assessment or evaluation of the poems. These are set phrases established in the course of the students learning Marathi.

In the English poems the critical preconceptions are of the following types -

In poem 'M' -

i> -- there was a loss of faith in victorian age --. ii> -- the poem is full of melancholy -- remarkable for grief -- elegiac poem.

In poem 'N' -

i> -- it is autobiographical poem --. -- pitiable condition of the poet is described --.

ii> -- it expresses grief of human beings -- melancholy -- full of imagination --.

In poem 'O' -

i> -- its a dramatic monologue --.

ii> -- it is a romantic form --.

In poem 'P' -

i> -- it is a romantic poem --. -- natural poem by Wordsworth --.
In poem 'Q' -

i> -- a masterpiece of William Blake in innocence and knowledge --.

ii> -- symbolic poem -- remarkable for its style parody of an word tiger and lamb --.

Each one of the above answers is a proof of the students' attempts to say something about the poem. They have some conceptions in their minds about 'dramatic monologue', 'nature poem', 'romantic poem', 'elegiac poem' etc. But these notions are wrongly preconceived and inappropriately used for any poem without understanding the real form or the real nature of the poem. And therefore the above statements are random opinions, not showing any proper evaluation of the poems or describing their proper form. When they say that it is 'a loss of faith in victorian age' or 'melancholic' or 'dramatic monologue' or 'romantic form' or 'symbolic poem', 'parody' etc, they have hardly understood the real meaning of these phrases.

As in the Marathi poems, the answers to English poems are irrelevant, inappropriate and far from the real nature of the poems. Students use these phrases to make their answers impressive from the examination point of view. Therefore they use them very often, without conveying any proper meaning of the poems.

Now we have reached to the conclusion of the discussion of all types of difficulties that I.A. Richards has listed. We have analysed and commented on them on the basis of the light that Richards has thrown on them. There is
the possibility of overlapping of these difficulties. Even the examples selected from the students answers will also show this tendency, but they are included for the convenience of the analysis and interpretation. Except for sentimentality and inhibition the other eight difficulties get reflected in the answers of the students.