



Introduction

Assistant Lecturer : Ali Hussein Ali

Poetry

Modern Poetry



Course Schedule	
Week 1	Introduction to Modern English Poetry
Week 2	The Symbolist Movement W.B. Yeats : 1865-1939 (“The second Coming 1926”)
Week 3	W.B. Yeats : (“Sailing to Byzantium 1926”)
Week 4	The imagist Movement : Ezra Pound – In a Station of the Metro (1913) T.S Eliot 1888-1965 : (“ The Love song of J. Alfred Prufrock)
Week 5	The Georgian School- War poets Rupert Brooke: (“The Soldier 1914”) Wilfred Owen : (“Anthem for Doomed Youth”)
Week 6	First Monthly Exam

Poetry

Modern Poetry



Course Schedule

Week 7	The Socialist School W.H. Auden : (“The Unknown Citizen”)	
Week 8	New-Romanticism Dylan Thomas : (“Fern Hill”)	
Week 9	The Movement Philip Larkin: (“MCMXIV (1964)” , “church Going ”)	
Week 10	Extremist Art Ted Hughes: (“ The Casualty” , “Though Fox”)	
Week 11	Second Monthly Exam	

Introduction to Modern poetry 1890s- 1901

Poetic Devices

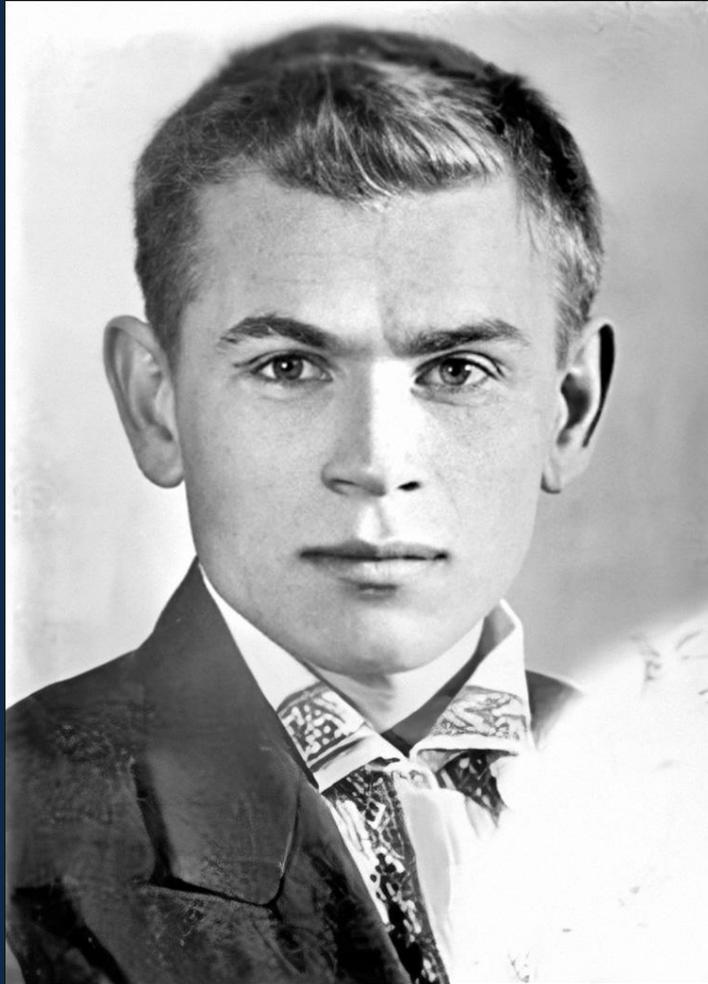
There are three types of devices that are used in poeties.

1-Structural Devices	2. Sense Devices (Figurative language)	3. Sound Devices
<ul style="list-style-type: none">a) Contrastb) illustrationc) Repetitiond) Anaphora (repetition at the beginning)d) Enjambment(a line that runs on without punctuation.)	<ul style="list-style-type: none">a) Simileb) Metaphorc) Personificationd) Symbole) Hyperbole (extreme exaggeration.)	<ul style="list-style-type: none">a) Alliterationb) Onomatopoeiac) Rhythmd) Assonancee) Consonancef) Rhyme

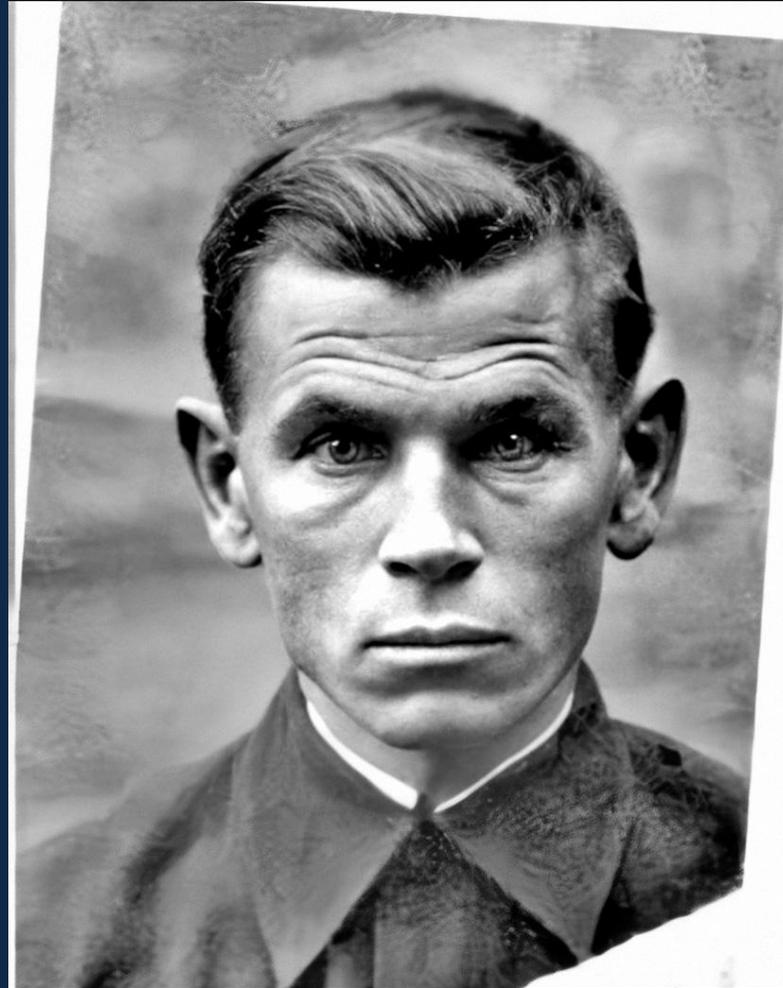
Introduction to Modern poetry

1890s- 1901

1



2



Introduction to Modern poetry

1890s- 1901

Modern poetry is the kind of poetry written in the 1900s and after. It is different from old poetry (Victorian), because poets stopped following strict rules of rhyme and rhythm. Instead, they wanted to write in new and creative ways.

Modern poets often wrote about real life problems, like war, loneliness, dreams, city life, and people's feelings. They did not always use fancy language; sometimes they used everyday words. The world was changing quickly because of machines, cities, and wars, so poets tried to show this change in their poems. Their poems sometimes sound strange, broken, or surprising, but this is because they wanted to show how life itself felt confusing.

Introduction to Modern poetry

1890s- 1901

Definition

Modern poetry is marked by a significant departure from the Romantic and Victorian traditions that came before it. It is characterized by experimentation, fragmentation, and a feeling of disillusionment with established order, reflecting the troubled and rapidly changing world of the early 20th century.

Introduction to Modern poetry

1890s- 1901

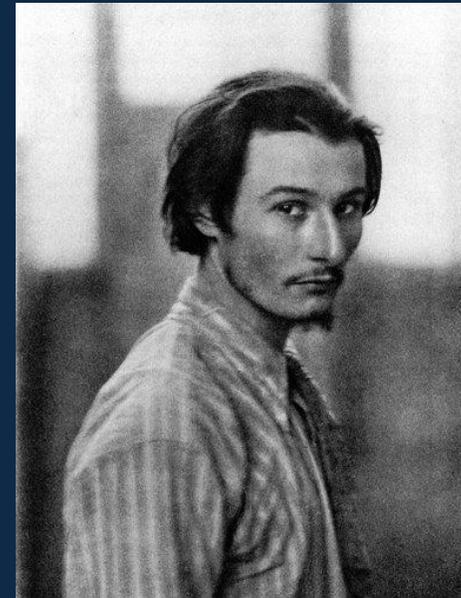
Some famous modern poets are T.S. Eliot, W.B. Yeats, and Ezra Pound. They helped poetry become a way to ask questions about life, rather than just giving answers.



T.S. Eliot



W.B. Yeats



Ezra Pound

Characteristics of Modern Poetry

1. Free Verse

2. Fragmentation

3. Symbolism and Imagery

4. Ambiguity

5. Experimentation

6. Themes of Alienation and Disillusionment

7. Social and Political Critique

8. Stream of Consciousness

9. Cultural and Identity Exploration

10. Urban and Industrial Themes

Summery important points

1. Modernism was a literary and artistic movement which began in the late 19th century and early 20th century.
2. It was a model shift from the traditional values of thinking and living.
3. It rejected the conventional norms of reality and the positive aspect of Nature.
4. Modern writers celebrated modernism in their literary works by different from the writing standards.
5. In modern poetry popular behaviors were: imagism, symbolism, avant-garde, absurdity, themes of death and corruption.



Victorian and Modern Poetry

Victorian Poetry (1837–1901):

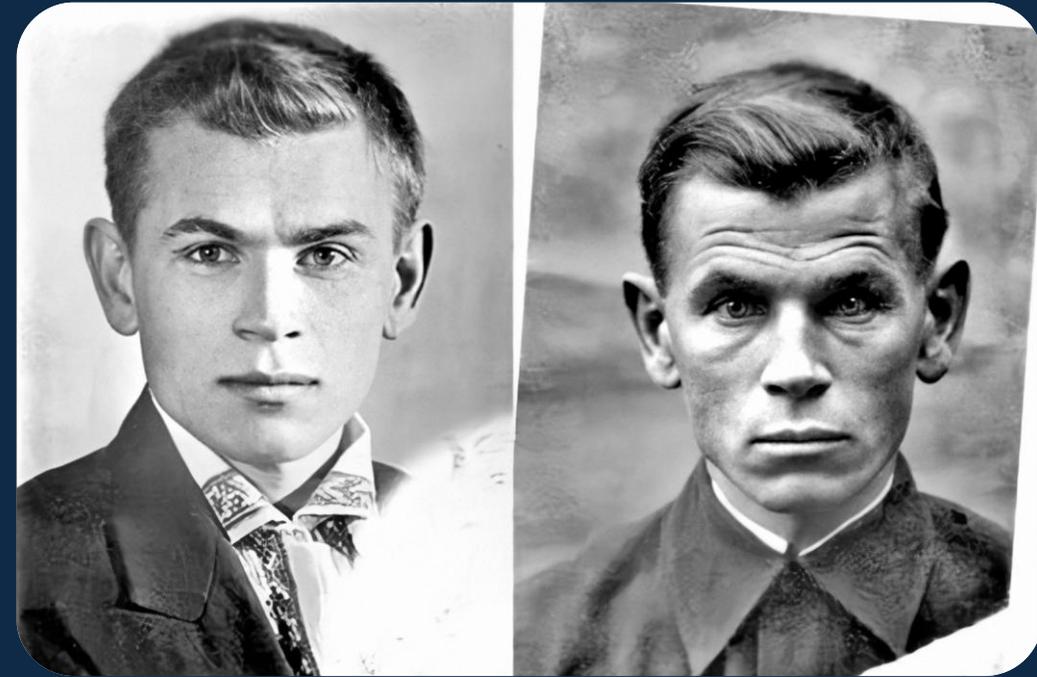
Victorian poetry refers to the verses written during the reign of Queen Victoria. It typically obeyed to conventional rhyme and rhythm. Poets also concentrated on topics like morality, nature and social issues. Their tone tended to be clear, formal and carefully organized. the Harmonian poets of the Victorians, Alfred Lord Tennyson (1809-92), Robert Browning (1812-1889) and Matthew Arnold who thought poetry should instruct us with a strong moral outlook.



Victorian and Modern Poetry

Modern Poetry (20th century):

Modern poetry, on the other hand was of different tradition. Poets tested free verse, symbolism and modern styles. And they wrote about war, confusion, city life, loneliness and death as well as personal feelings. Modern poets had grown disillusioned and no longer challenged old beliefs due to the breakneck pace at which the world changed, and especially with the destruction shaped by the great world wars. Modern poets such as T.S. Eliot, W.B. Yeats and Ezra Pound are well known for being modernist.



Key Differences

1. Form & Style :

Victorian: Strict rhyme, rhythm, and structure.

Modern: Free verse, experimentation, and fragmented style.

2. Themes:

Victorian: Morality, faith, nature, love, social duties.

Modern: War, disillusionment, psychology, alienation, personal struggle.

Key Differences

3. Language:

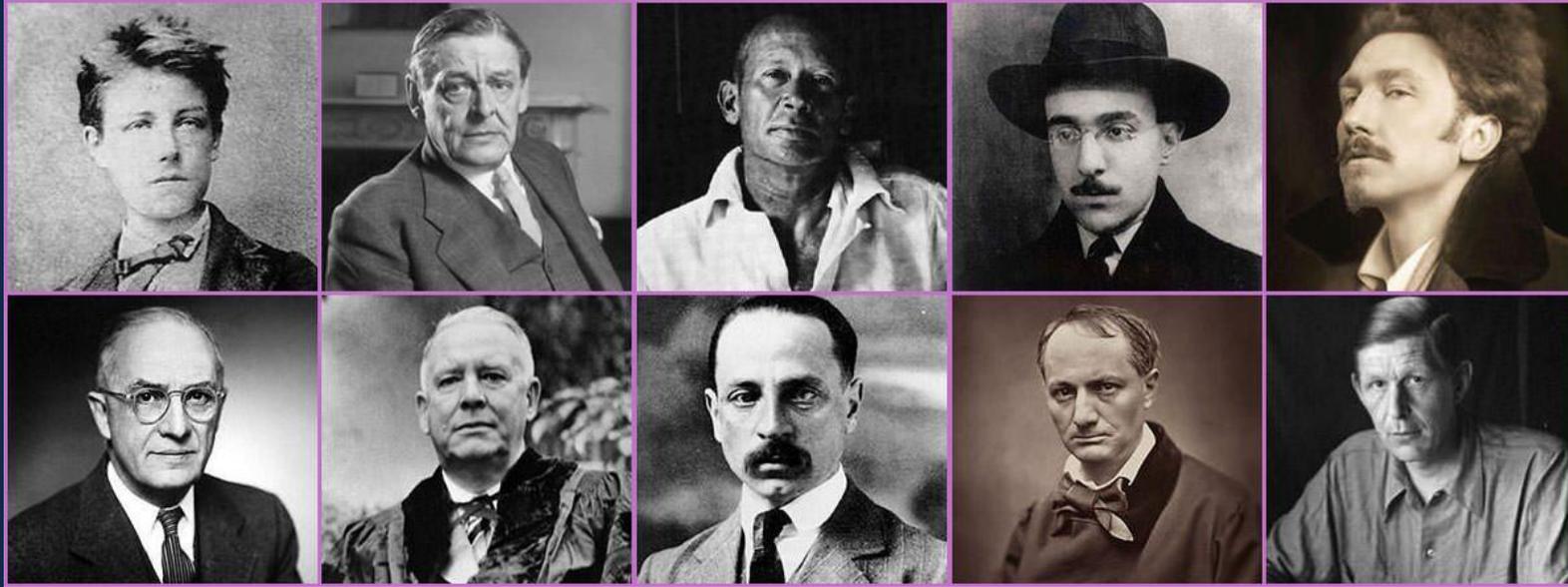
Victorian: Formal, decorative, sometimes complex.

Modern: Simple, direct, and closer to everyday speech

4. Tone:

Victorian: Hopeful, moral, and confident in progress.

Modern: Doubtful, questioning, and often pessimistic.



Movements

Movements

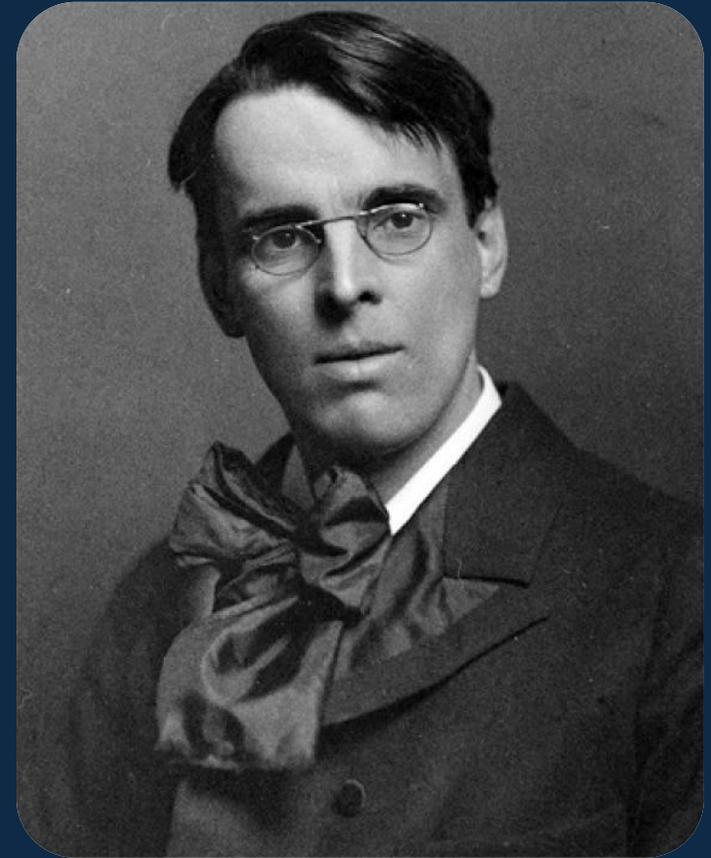


A literary movement is a group of writers and poets who share similar ideas, styles, and themes during a certain period of time. They usually write in response to the social, political, or cultural changes of their age. Movements often break away from old traditions and try to create new ways of writing.

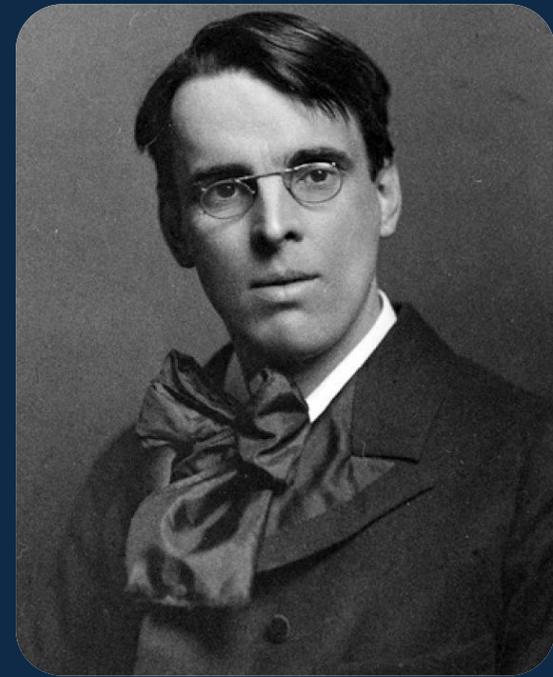
For example, Romanticism, Victorianism, Modernism, and Postmodernism are all literary movements.

The **Symbolist** Movement

Symbolism was a late 19th century artistic movement that originated with group of French poets, including Arthur Rimbaud, Stéphane Mallarmé and Paul Verlaine, who communicated ideas through symbols choosing subject matter based on visions, dreams, and mythology instead of depicting reality directly.



The **Symbolist** Movement



Rose 🌹 – often used as a symbol of love or beauty.

Example: A poet may write “She is the rose of my heart” → meaning she is loved and precious.

Night 🌙 – can symbolize death, sadness, or mystery.

Example: “He walked into the endless night” → could mean he died.

The **Symbolist** Movement

Symbols are of two kinds:

1. **Conventional or public symbols**
2. **Private and personal symbols.**

Poets like William Blake, John Donne and William Shakespeare used Conventional Symbols" in their writings

While, W.B. Yeats, T.S. Eliot and W.H. Auden used "Private Symbols" in their writings.

The main characteristics of symbolism

1-Symbols add levels of meaning, creating depth in a text.

2- Symbols lend a universal meaning and greatness to the theme and characters of a literary work

3- Symbols pique the interest of readers as they interact with the text. With the interpretation of symbols, readers formulate the meaning of a literary work.

4- Symbols are keys to the writer's mind and intent

The main characteristics of symbolism

5- Symbols engage readers as they offer the reader a creative opportunity.

6- Symbol introduces unknown to familiar, mysterious to understanding and translates the complex to simple

7- It stands for both good and bad.

8-It provides models to guide.

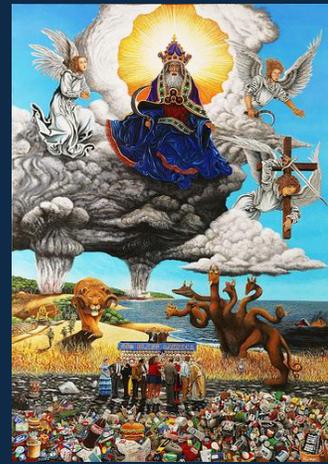
“The Second Coming”

By

William Butler Yeats: 1865-1939



“The Second Coming”



“The Second Coming” is a poem by Irish poet W. B. Yeats. It is a poem written in 1919 after World War I and the Easter Rising in Ireland. The poem is considered one of Yeats’ most famous and influential works. It reflects his deep faith. Because he thinks the world is entering a new and stormy era full of chaos and uncertainty. The poem is divided into two stanzas and has 22 lines.

William Butler Yeats: 1865-1939

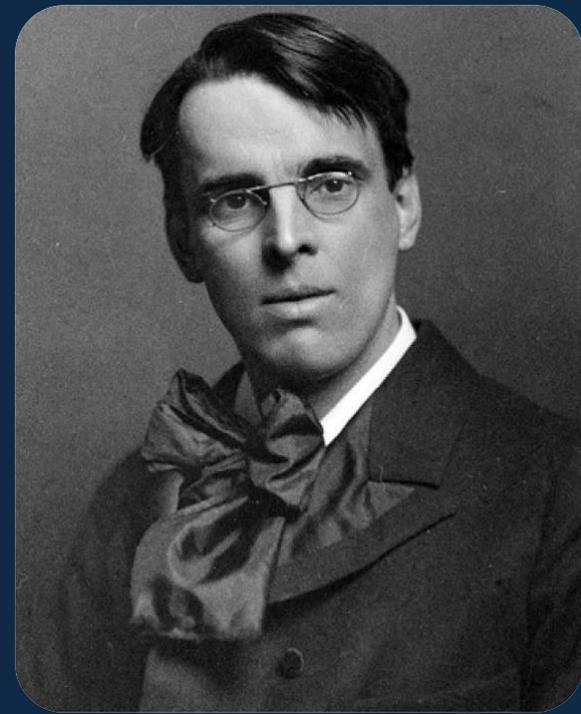


W. B. Yeats is known as a poet of vision and morals. His poems often carry moral lessons that come from his religious and mystical beliefs. Yeats was a spiritualist and a symbolist, using symbols and spiritual ideas in his poetry. His religious studies was influenced by Islamic Sufism and Indian mysticism, and through his writing, he tried to find a higher order that could explain and control the world.

William Butler Yeats: 1865-1939



Yeats also believed strongly in the power of art and poetry. For him, poetry was not just words but a way to create another reality. Through art, he believed a poet could escape from the difficulties and struggles of life by imagining a better or different world.



William Butler Yeats: 1865-1939

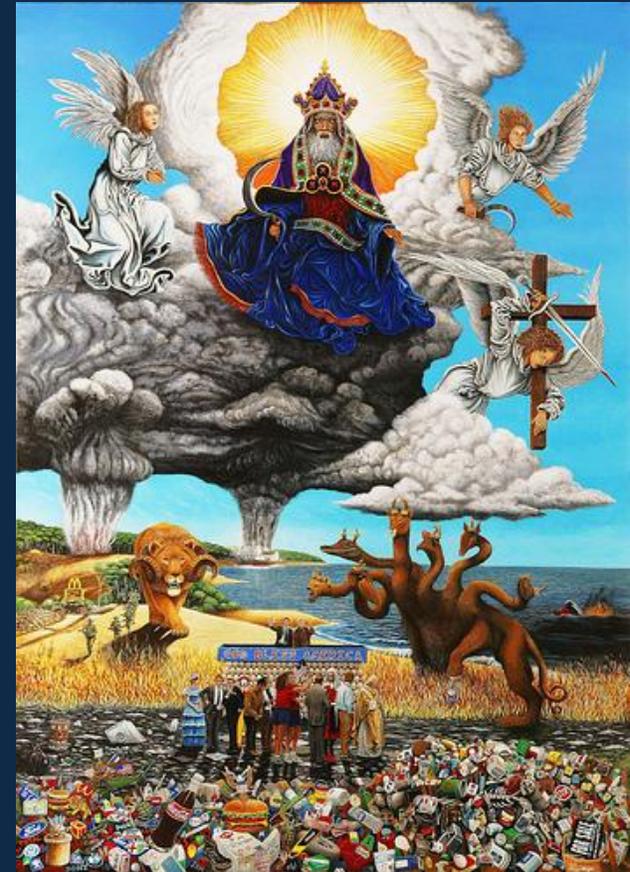
The language in Yeats' poetry is usually simple and direct, which reflects the Romantic spirit that shaped his style. At the same time, he paid attention to structure, using rhythm, meter, and form to give his poetry a musical quality.

“The Second Coming”

story behind this poem

The Coming Beast

After a great war, the world was broken. People felt lost, and old ways no longer worked. A poet named Yeats imagined the world like a bird flying too far from its master, out of control. He believed one age was ending, and a new one was beginning. But instead of a savior, he saw a monster. It had a lion's body and a man's head, with empty, cruel eyes. Slowly, it walked toward Bethlehem. This was the “**Second Coming**” — not hope, but the birth of something dark and frightening.



“The Second Coming”

story behind this poem



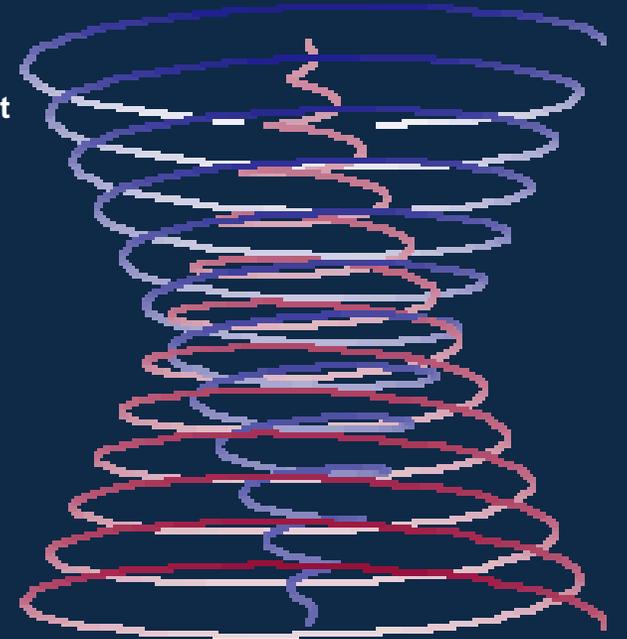
Falcon

Falconer



Sopra alcune isole del mare caspio si trouano tal leoni, come qui se uede, hãno viso humano ma sono saluaticchi et feroci: è uicino à rapina e nodino sopra c'otto aqua come pecci e'chel s'ia la uerita guardarli se chroniche uadereri li cesti appatti per molti doctori: chi hanno uisto: e scripto. uarila etiã solino demirabilibus: misai: et narra el tutto:

Things falling a part



Widening Gyre



Rocking cradle

Turning and turning in the widening gyre

Repetition

The falcon cannot hear the falconer;

Symbolism

Things fall apart; the centre cannot hold;

Mere anarchy is loosed upon the world,

Alliteration

(Repetition of the "f" sound creates rhythm and emphasis.)

The blood-dimmed tide is loosed, and
everywhere

Imagery

The ceremony of innocence is drowned;

The best lack all conviction, while the worst
Are full of passionate intensity.

Contrast

Surely some revelation is at hand;
Surely the Second Coming is at hand.

Repetition

The Second Coming! Hardly are those words out

When a vast image out of **Spiritus Mundi**

Latin words (world spirit)

Troubles my sight: somewhere in sands of the desert

A shape with lion body and the head of a man,
A gaze blank and pitiless **as** the sun,

Imagery

Is moving its slow thighs, while all about it

Simile

Reel shadows of the indignant desert birds.

Personification

The darkness drops again; but now I know

That twenty centuries of stony sleep

Metaphor

Were vexed to nightmare by a **rocking cradle,**

Symbolism

And what rough beast, its hour come round at last,

Slouches towards Bethlehem to be born?

“The Second Coming”

story behind this poem

Line 1- 2

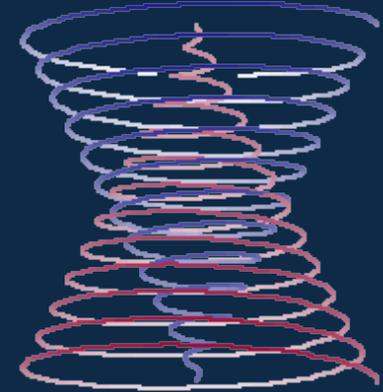
The poem starts with a metaphor: a falconer searching for his falcon within the “widening gyre”. The bird itself cannot hear the falconer. This image of the falconer is symbolic of humans losing Control over the environment (represented by the falcon). The poem creates the idea of humanity’s loss of control over the world.



“The Second Coming”

story behind this poem

Things falling a part



Line 3- 6

There is a tension between the title and the poem’s content. The Second Coming refers to Jesus’ return to earth to fulfill the prophecies about him in religious books (the revelation book). Jesus’ return is to save the good people when the world is full of evil. In these lines, the poem creates the idea that the savior will come.

In lines 4 to 6, the poem provides more detail on what it looks like when “things fall apart” “Mere anarchy is now loosed upon the World” along with the “blood-deemed tide”. The fact that the poem was written after World War I It is more like “blood deemed tide,” which refers to the bloody consequences of human violence.

“The Second Coming”

story behind this poem

Line 7-8

The final two lines of the first stanza draw an antithesis or comparison between the “best” and “worst. The mention of “conviction“ and “intensity“ makes it clear that this contrast refers to people. The best people lack the courage of their convictions in this collapse, While the “worst“ are very excited for more violence and destruction.

“The Second Coming”

Second stanza

Line 9-13

The second Stanza marks an important shift in the poem; at this point, the Speaker has become more personally involved. The stanza begins with the word “Surely,” which is a subjective word used to exaggerate an opinion. The speaker is reacting to the list of chaos presented by the first Stanza. The speaker is commenting on a vision he received from the “Spiritus mundi,” which means “world of Spirits”. This is an alternative prophecy to the Book of Revelation .

Spiritus mundi



“The Second Coming”

Second stanza



Line 13-17

In these lines, the speaker describes the vision that has arrived from the world of spirits; it's a creature coming into life. The creature is in an unspecified desert (Somewhere). This creature is a hybrid of a man's head and the body of a lion. It probably resembles the **Sphinx** or the **Manticore**. Neither of these creatures has hopeful meanings. The **Sphinx** is described as a harsh creature, and the Manticore's name literally means “man-eater”. There is only one way to understand this vision: it's a Signal that human civilization is only an delusion. The man's head represents human mental power, but the body—the things that take action—is beastlike, representing human trends toward violence and chaos. This creature could be a metaphor for what humankind is becoming: violent and bloody.

Lines 13-14 gives a description of what the beast looks like; Line 15 discusses its character. The beast has a blank look on its face, as “Pitiless as the Sun, which Suggests that it is Cold and unforgiving, incapable of showing empathy, perhaps a Suggestion of the collapse of mortality (in Stanza 1). **In lines 16–17**, the Speaker describes how this beast is Slowly Coming to life, “moving its Slow thighs. In these lines, desert birds aren't named specifically; they are Probably the kind of birds they have to hunt for their food. Since they're living in the desert, They're present because the beast is about to start an era of death and destruction (the birds eat the corpses,” “the bodies of the dead humans).

“The Second Coming”

Second stanza



Line 18-20

Line 18 marks the end of the Speaker’s vision. Darkness drops again and describes the beast disappearing from the View, but it also suggests that humanity undergoes a great historical Shift. In line 19, the poem ties itself to the twentieth century. “Twenty Centuries of Stony Sleep,” suggesting that the first 2000 years after the birth of Christ have been like a dream (humanity was Sleeping). But now this Sleep is disturbed or “vexed” into a nightmare .A beast has been angered by humanity’s behavior. The poem, at this point, becomes a kind of prophecy. And could be read as a prediction of further global Conflict (World War II).

Lines 21-22

In the Poem’s final lines, the speaker hints at the future consequences of the ominous situation that the poem has described So far. The rough beast will start a new era of misery and suffering. The poem suggests that the beast has been waiting a long time to be awoken, “it’s hour come round last,” and the conditions are perfect for its arrival. The final line is an unsettling rhetorical question: What is the beast that Slouches towards Bethlehem to be born? It is not certain whether the poem refers to the beast mentioned here as the Same beast in the Vision. Whatever this beast is, it is moving to Bethlehem, the birthplace of Jesus. It’s like the beast is coming to replace Jesus, signaling an end to Christian values and ways of life.

“The Second Coming”

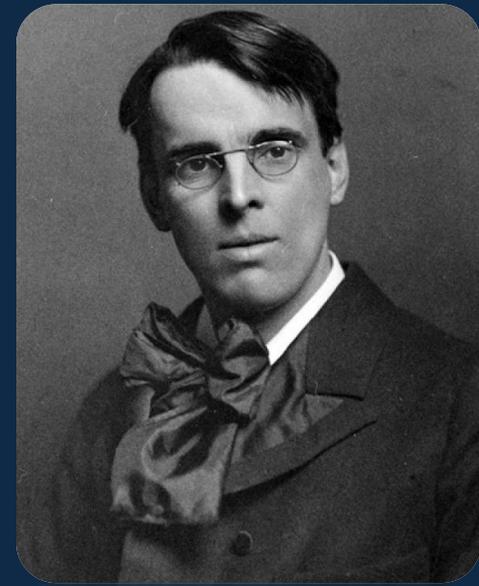
Themes

Civilization, Chaos And Control

1

The Second Coming presents a nightmarish apocalyptic scenario as the Speaker describes human beings' loss of control and their tendency towards violence and chaos. Suggesting that the world is on the edge of destruction, the poem has a very simple message: It predicts that time is up for humanity and civilization is about to be destroyed. The poem was written after World War 1, which is why it presents a dark image of humanity.

In the first Stanza, The falconer, representing humanity's attempt to control its world, has lost its “falcon” in the turning “gyre” (The gyre is used by Yeats to symbolize historical movements as a kind of Spiral). This image (the falconer and the falcon) could also Suggest the separation between people and nature (represented by the falcon). “Anarchy” was “loosed upon the world along with the “tides of blood” (which represent the mass death of war). “Innocence” was just a ceremony, now drowned.”

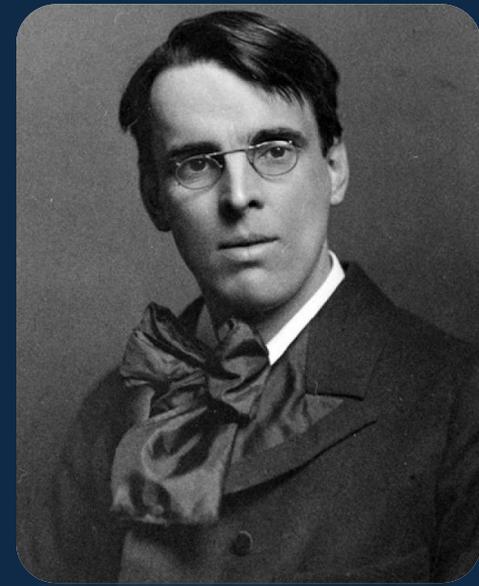


“The Second Coming”

Themes

Civilization, Chaos And Control

2



The best people lack all conviction, which suggests that the good people are not bothering to do anything about this nightmarish reality, while the worst people are excited for destruction. The current state of the world at that time proves that the foundation of society was never very strong.

“The Center Cannot Hold” . The Second Coming shows that the promises of modern society’s security and human dignity have proven empty. Instead, we have a horrific Creature that has emerged, which is a prevision of the Second Coming of Jesus promised by Christianity, during which Jesus would return to earth and invite the true believers to heaven. But this Second Coming is not Jesus; instead, instated we have a rough beast that humanity has woken up to by the noise of its many wars

“The Second Coming”

Themes

Morality and Christianity

1

The Second Coming shows Yeats's belief that Christian values, which once gave society stability, are no longer strong enough to guide people in modern times. The poem alludes to the Book of Revelation, which says that Jesus will return at the end of time to save the faithful, during an age of war, destruction, and hatred. Yeats suggests that this dark time is already happening in his own world.



“Sailing to Byzantium”

By

William Butler Yeats: 1865-1939



“Sailing to Byzantium”

By

William Butler Yeats: 1865-1939



Golden Bird



Golden Mosaics

“Byzantium”

“known for its art, beauty, and spiritual wisdom”



Holly Fire

Ireland



mackerel

W.B. Yeats : "Sailing to Byzantium 1926"

That is no country for old men. The young
In one another's arms, birds in the trees

—Those dying generations—at their song,

The salmon-falls, the mackerel-crowded seas,

Fish, flesh, or fowl, commend all summer long

Whatever is begotten, born, and dies.

Caught in that sensual music all neglect

Monuments of unageing intellect.

An aged man is but a paltry thing,

A tattered coat upon a stick, unless

Soul clap its hands and sing, and louder sing

For every tatter in its mortal dress,

Nor is there singing school but studying

Monuments of its own magnificence;

And therefore I have sailed the seas and come

To the holy city of Byzantium

Alliteration

Contrast

Personification

Imagery

Symbolism

Metaphor

1

1

2

3

2

3

W.B. Yeats : "Sailing to Byzantium 1926"

O sages standing in God's holy fire ¹

As in the gold mosaic ² of a wall,
Come from the holy fire, perne in a gyre,
And be the singing-masters of my soul.

Consume my heart away; sick with desire

And fastened to a dying animal

It knows not what it is; and gather me
Into the artifice of eternity.

Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make
Of hammered gold ³ and gold enamelling

To keep a drowsy Emperor awake;

Or set upon a golden bough ⁴ to sing

To lords and ladies of Byzantium
Of what is past, or passing, or to come.

Imagery

Symbolism

Metaphor

Contrast

Alliteration

Personification

Summery

“Sailing to Byzantium”

Sailing to Byzantium tells the story of a man who is travelling to a new country. Byzantium was an ancient Greek colony later named Constantinople, which is situated where Istanbul, Turkey, now stands. While the speaker does take an actual journey to Byzantium, the reader can interpret this journey as a metaphorical one, perhaps representing the journey of the artist. In the poem, the speaker feels the country in which he resides is no place for the old— it is only welcoming to the young and promising. The speaker thus decides to travel to Byzantium, and later, to eternity, where age is not an issue, and he will be able to transcend his physical life



Historical Background

“Sailing to Byzantium”

This poem fits in nicely with the literary movement in which it was written, Modernism. Modernists often rebelled against tradition and celebrated self-discovery, which this poem absolutely does. It is also interesting to consider when Yeats wrote this poem: he wrote it fewer than ten years before his death, which means he was an old man. This is important since the speaker in this poem feels he is not appreciated in his homeland due to his advanced age. Perhaps Yeats was feeling alienated from his society for the same reasons.



Historical Background

“Sailing to Byzantium”

What is Byzantium?

It is an old city in Turkey which transforms nowadays into Istanbul. Since it is an old city, it symbolizes culture, religion, and old tradition.

Does the poet sail to Byzantium?

No, he did not. It is just a spiritual and imaginative journey to Byzantium in order to recollect or remember the past days, the culture, the glory, the religion, and the tradition of the ancient because he believes that the ancient are our guidance and better than the modern ones.



Historical Background

“Sailing to Byzantium”

What does the word “old” symbolize in the first line of the poem?

The first line in the poem refers to the sense of alienation. The poet feels himself alienated or separated from his world and his society because he is an old man, and "old" here is symbolic. In other words, he is classic and ancient in his thought, tradition, and in his way of writing. So, "old" may mean that he is an aged man contrasted to the young or he is classic compared to the modern.

-The poet is dissatisfied with the modern world, values, and the modern tradition. So, he wants to leave his country and travel to Byzantium which is a classical and ancient city in order to have the glory, religion, and the culture of the past.



Symbolism in the poem

“Sailing to Byzantium”

1. “That is no country for old men”

Symbol of the physical, mortal world.

2. “The old man”

Symbol of aging and the decaying body.

3. “Sailing to Byzantium”

Symbol of the soul’s journey toward eternity.

4. “Byzantium”

Symbol of spiritual and artistic perfection.

5. “Sages in God’s holy fire”

Symbol of heavenly wisdom and purification.

6. “The golden bird”

Symbol of immortality through art. At the end, Yeats imagines becoming a golden bird — an artificial, eternal being that sings forever.



Themes

The Power of art

1

In “Sailing to Byzantium,” William Butler Yeats presents art as a powerful force that grants immortality and spiritual freedom. The poem contrasts the temporary beauty of the natural world with the lasting perfection of artistic creation. For Yeats, everything in nature—youth, love, and life itself—is bound to decay, but art remains eternal. By sailing to Byzantium, the speaker seeks to escape the limitations of the physical body and enter a world where art and spirit unite.



Themes

The Power of art

2

In this sacred city, art is not only a form of beauty but also a means of purification and wisdom, connecting the soul to the divine. The image of the golden bird, crafted by Grecian goldsmiths to sing forever, symbolizes the artist's dream of achieving eternal life through artistic creation. Through this vision, Yeats shows that while human life fades, art preserves the essence of human experience and transforms mortality into timeless beauty.



Themes

The Conflict Between Youth and Old Age

1

In “Sailing to Byzantium,” William Butler Yeats explores the deep conflict between youth and old age, portraying them as two opposing stages of human existence. The poem opens with a world full of young life—lovers embracing, birds singing, and nature flourishing—yet this vibrant setting leaves no place for the old. The speaker, feeling excluded, sees himself as “a tattered coat upon a stick,” a symbol of weakness and decay. While youth is absorbed in physical pleasure and the beauty of the body, old age is associated with the decline of the flesh but also with the awakening of the soul.



Themes

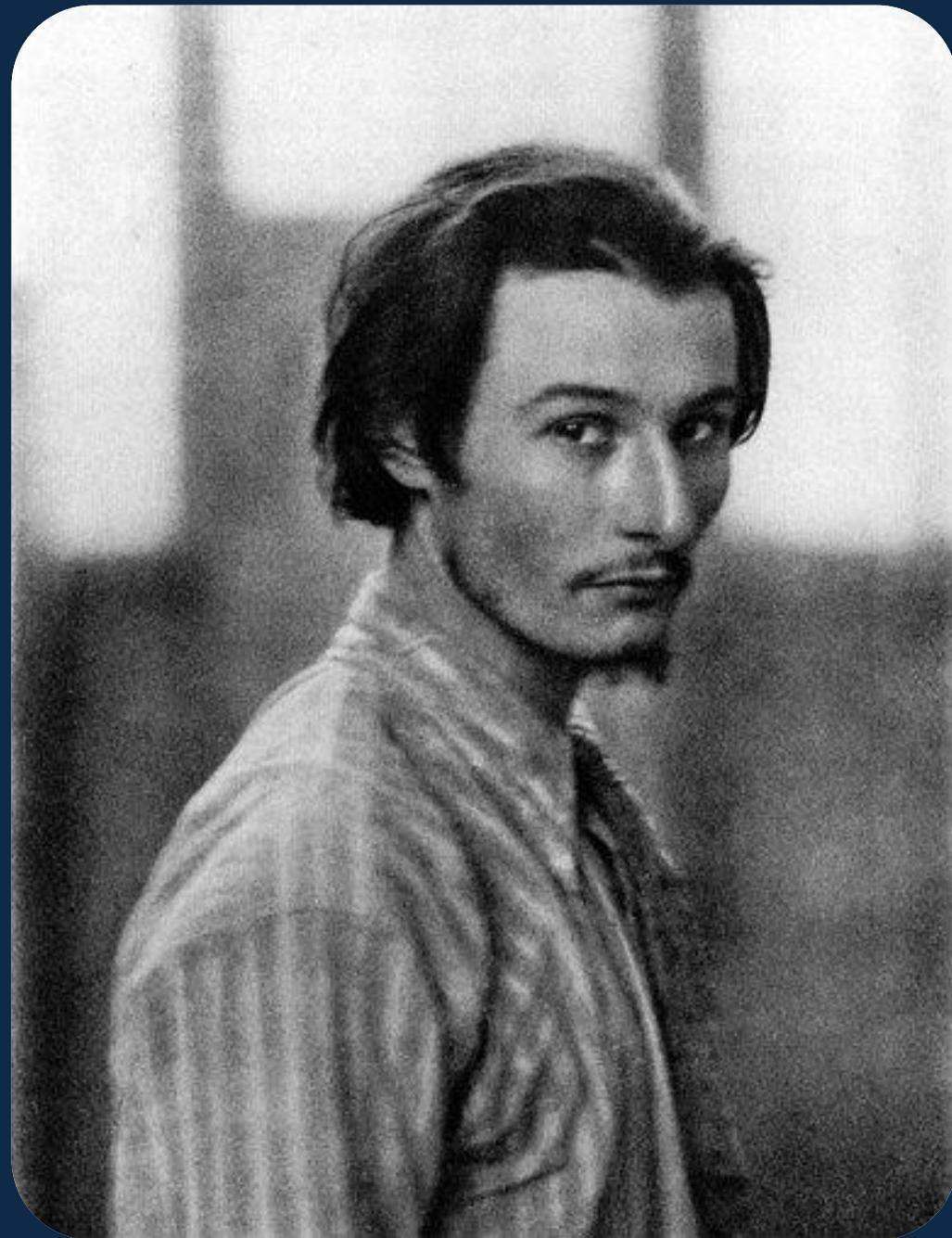
The Conflict Between Youth and Old Age

2

Yeats suggests that the young are trapped in the sensual world, forgetting the value of wisdom and intellect. In contrast, the old man seeks a higher form of life through art and spirituality. Thus, the poem presents aging not only as a loss but as a spiritual journey—a movement away from the fleeting joys of youth toward the eternal world of the mind and the soul.

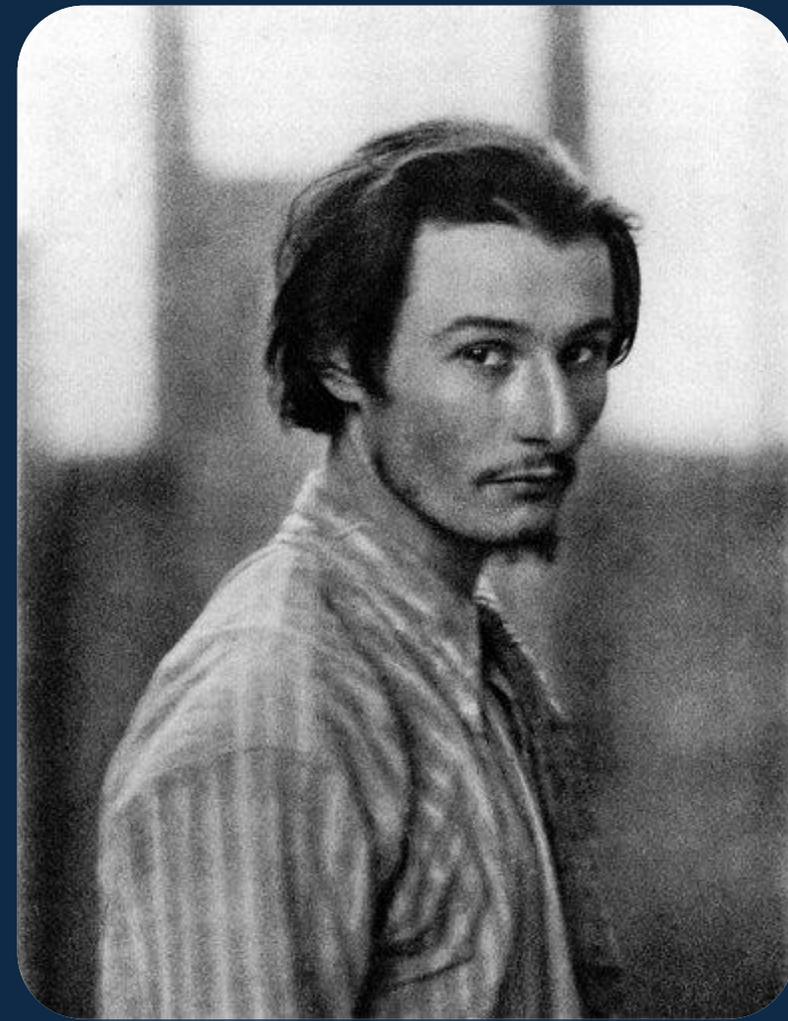


“The **Imagist** Movement”



The Imagist Movement:

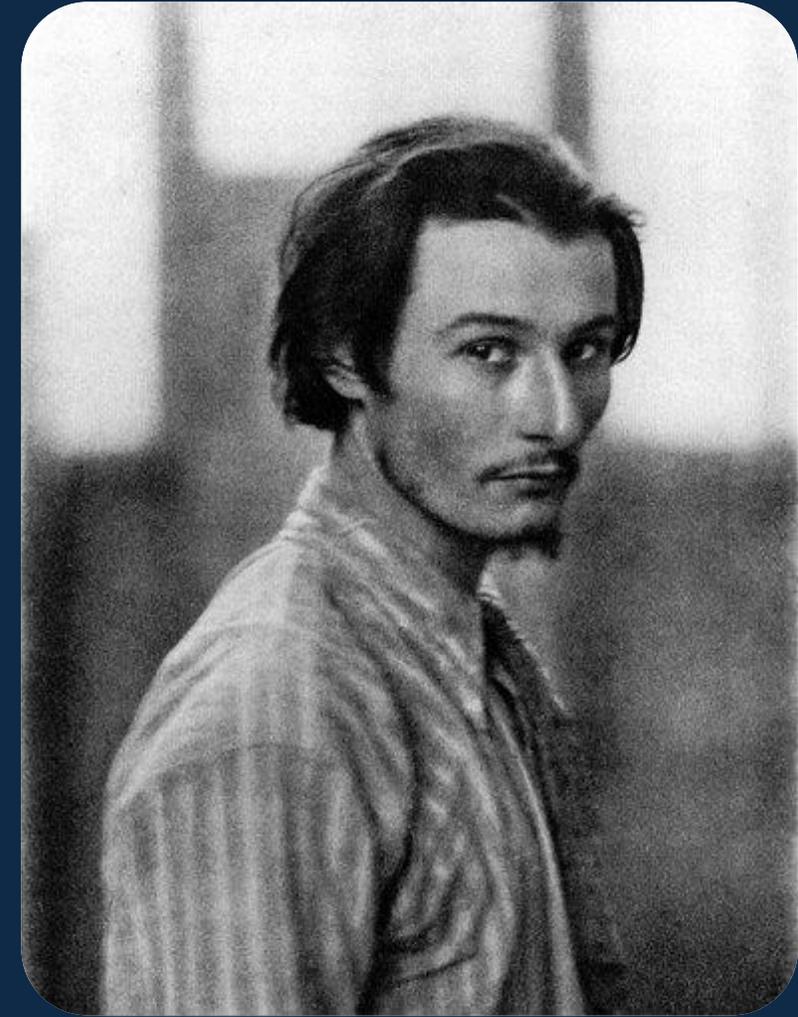
Imagism was a very important Modernist movement in poetry that appeared in the early 1900s, between 1912 and 1914, in both England and America. At that time, many poets wanted to break away from the old traditions of poetry, which they felt were too decorative, emotional, and filled with unnecessary words. They believed poetry should be more direct and closer to real life. Ezra Pound, who is considered the founder of the movement, wanted to create a new style of writing that was short, powerful, and meaningful.



The Imagist Movement:

To guide poets, he introduced three main rules for Imagist poetry:

- **Clarity** – the poem should be clear and easy to understand, not vague or confusing.
- **Compression** – the poet should use as few words as possible, but those words must be strong and important
- **Precision** – the poet must choose the exact words and images that bring the idea to life.

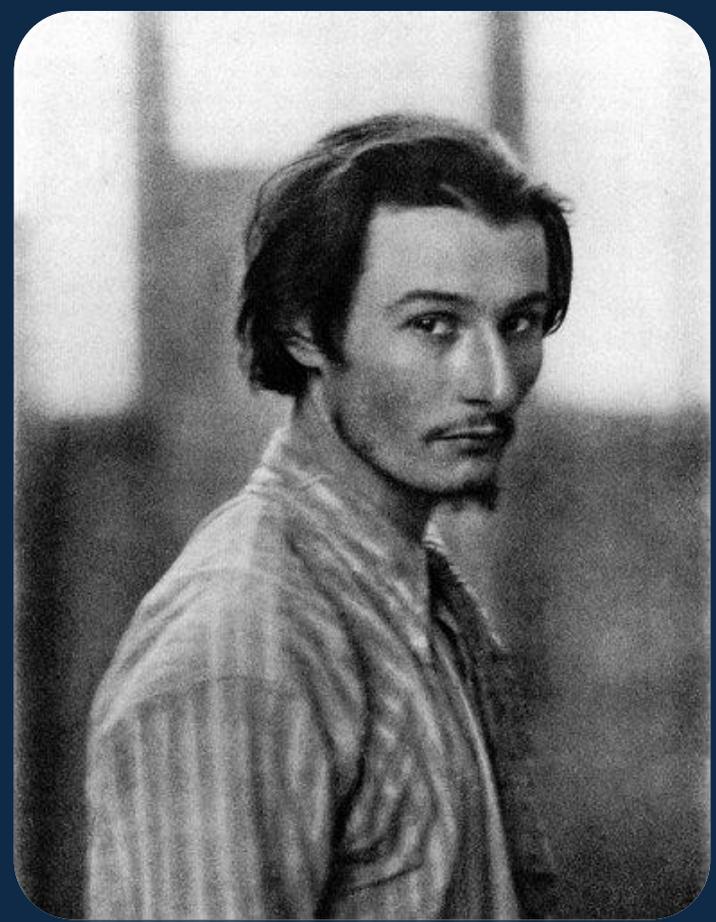


The Imagist Movement

Imagist poets believed that poetry should paint a picture in the reader's mind. Instead of long explanations, they used sharp, direct language and concentrated on creating strong images that could express emotions and ideas in a very short space.

In 1914, Ezra Pound published a collection of Imagist poems in a book called *Des Imagistes*. This anthology contained works by several writers, including H.D. (Hilda Doolittle), Richard Aldington, F. S. Flint, Amy Lowell, James Joyce, and William Carlos Williams. These poets, even though different in style, all followed the Imagist principles in their work.

Later on, Ezra Pound moved on to another movement called Vorticism, and so Amy Lowell took over the leadership of Imagism. Under her guidance, Imagism continued to grow and influence many poets, leaving a lasting mark on Modernist poetry.



The **Imagist** Movement

Characteristics of the Imagist Movement

Clarity and Precision

Direct Treatment of the Subject

Economy of Language

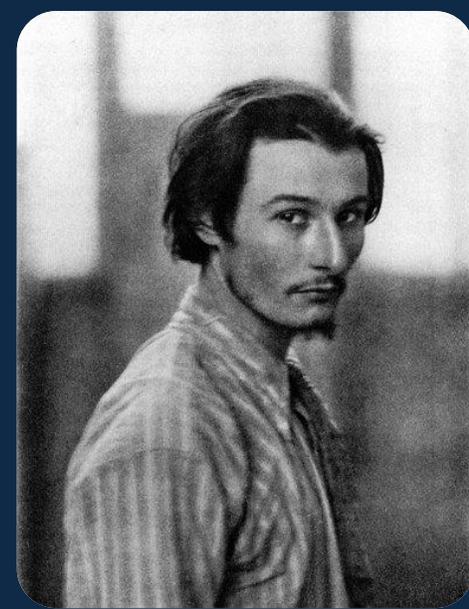
Free Verse

Influence from Other Arts

Use of Everyday Language

Concentration

Visual Imagery





In a Station of the Metro

By Ezra Pound

In a Station of the Metro

By Ezra Pound



Ezra Pound's poem "In a Station of the Metro" was inspired by a real experience he had in the Paris Metro in 1912. While stepping off a train, Pound was struck by the sudden beauty of the faces he saw in the crowd. He felt that the moment was both brief and powerful — the faces seemed to appear and disappear like a vision.

Originally, Pound wrote thirty lines trying to describe what he saw, but he later reduced the poem to only two lines to capture the image in its purest form. This act of cutting unnecessary words reflected his Imagist ideals of clarity and precision.

In the poem, Pound compares the passing faces to "petals on a wet, black bough." The image connects the urban scene with nature, showing how beauty can appear even in ordinary, modern settings. The poem is not just a description but a moment of emotional and visual intensity — a true example of what Imagism stood for.

In a Station of the Metro

By Ezra Pound



The apparition of these faces
in the crowd:

Petals on a wet, black bough.

Symbolism

Metaphor

faces (fragile, beautiful, and transient) are like petals

Imagery

Alliteration



In a Station of the Metro

By Ezra Pound



Poetic Devices

Imagery:

“Faces in the crowd” → visual image of many people.

“Petals on a wet, black bough” → natural image of delicate beauty.

Metaphor:

The faces are directly compared to flower petals → beauty amid darkness and movement.

In a Station of the Metro

By Ezra Pound



Symbolism:

Petals - symbolize fragility, transience, and individuality.

Black bough - suggests death, decay, or the heavy background of life.

Imagism:(movement technique)

Clarity, brevity, and precision: a whole moment captured in one sharp image.

Alliteration: “Black bough” → repetition of the “b” sound creates weight and rhythm.

Tone & Mood:

Tone reflective, sudden, striking.

Mood: fleeting beauty, epiphany in an ordinary moment.

Summery

In a Station of the Metro



This poem describes Ezra Pound's experience while walking in a Paris metro station. He sees many faces in the crowd, and instead of describing them with long sentences, he compares them directly to petals on a wet tree branch. The image is short, clear, and powerful. In just two lines, Pound shows how the pale faces in the crowd looked delicate and beautiful, like flower petals against the dark background of a branch.

“The Georgian School”



The Georgian School

The Georgian poets were a group of English poets who wrote in the early 20th century, during the reign of King George V (1910–1936). Their poetry is called “Georgian” because it was published in a series of books titled Georgian Poetry between 1912 and 1922.

The Georgian poets wanted to move away from the very complicated and dramatic style of the Victorian poets. Instead, they wrote about simple, everyday life, nature, countryside scenes, love, and beauty. Their poems were usually clear, musical, and easy to read.



The Georgian School

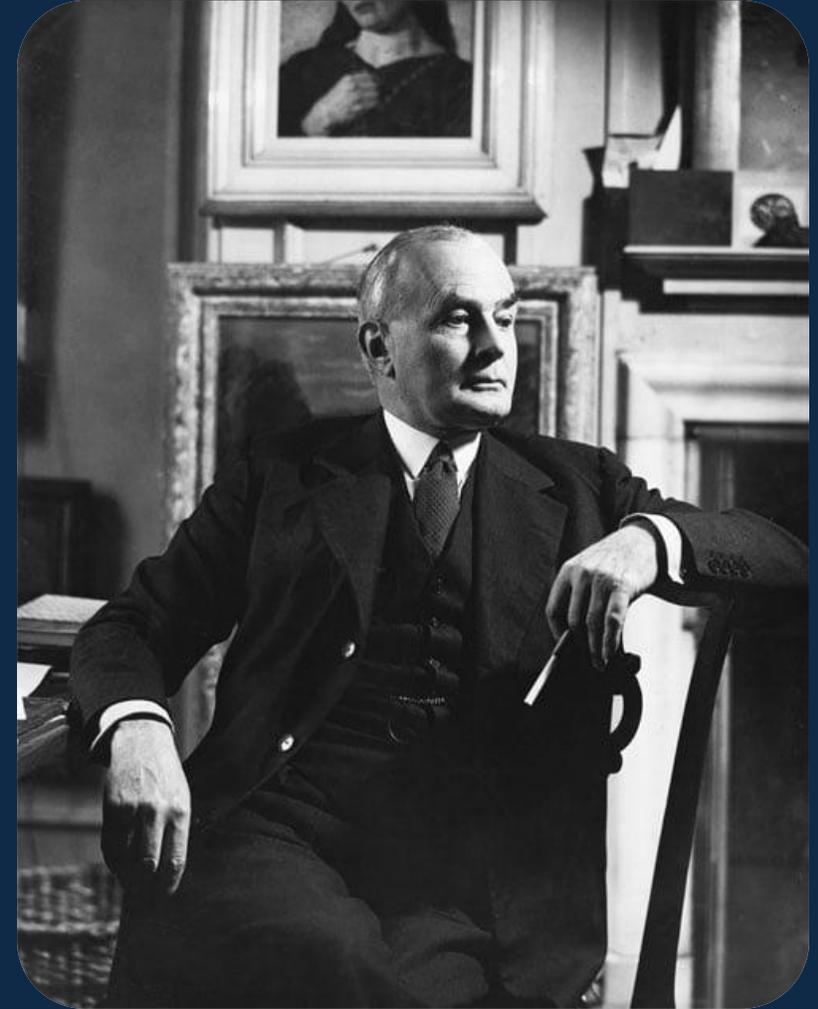
The term "**Georgian**" does not describe an educational institution or movement of poetry where rules or ideas are clearly defined and shared, like Imagism or Symbolism. Instead it refers to a group of traditional and moderate poets who wrote and published their works in the early 1900s. These poets preferred to use the classic forms, language, and style of English poetry over the experimental ways of contemporary poets such as T. S. Eliot, Ezra Pound, and others who desired to "make it new" .



The Georgian School

Edward Marsh collected their poems into a book called **Georgian Poetry (1912)**. He chose this name, not all Georgian poets, but none of them. In 1915, 1917, 1919 and 1922, another hundred poets were composed and in total forty poets were gathered together.

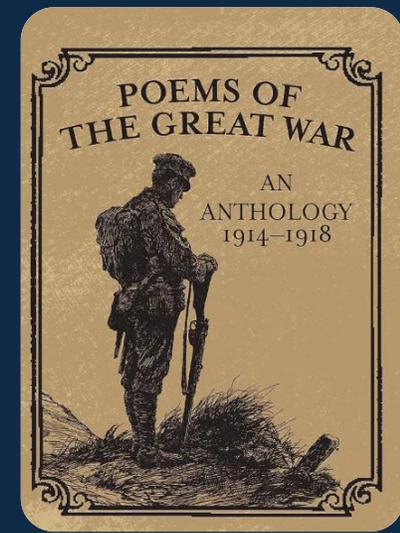
D. H. Lawrence, Walter De La Mare, Robert Graves, Siegfried Sassoon, Isaac Rosenberg, Edmund Blunden, and Rupert Brooke are well-known Georgian poets.



How to Be a Georgian Poet?

What Did It Mean to Be a Georgian?

1



To be called a “**Georgian**” between 1912 and 1915 meant being part of a new literary movement that rejected the traditions and values of the Victorian period. The Georgian poets stood against what they saw as the moral strictness, artificiality, and corruption of Victorian culture. They wanted to break free from the heavy, moralizing tone and the overly formal style that had dominated English poetry during the nineteenth century. During this time, there was a kind of alliance among different writers and thinkers who opposed the ideals of the late Victorian era. This coalition, sometimes compared to a “popular front,” brought together people with different artistic goals but a shared desire to create something new and more sincere. The literary critic Robert Ross pointed out that both the Georgian poets and the early Modernist writers had one important thing in common: their rejection of Victorian traditions.

How to Be a Georgian Poet?

What Did It Mean to Be a Georgian?

2



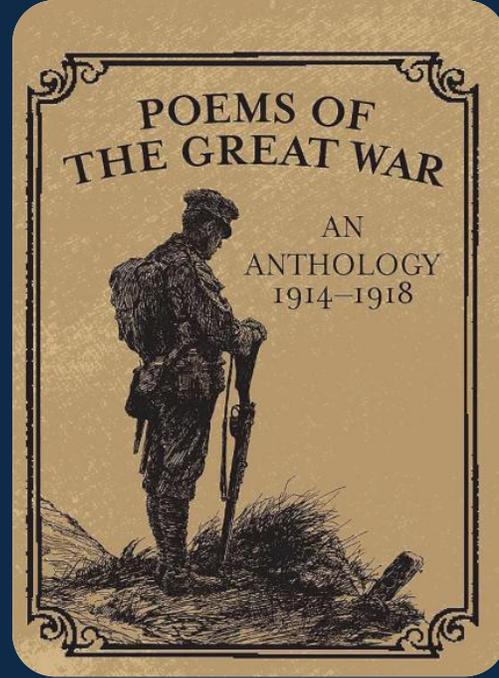
Both groups—Georgians and Modernists—wanted to move away from the old poetic style that was full of complex language, excessive emotion, and self-importance. Instead, they aimed for poetry that sounded more natural, direct, and true to ordinary life. The Georgians, in particular, focused on the beauty of nature, rural life, and simple human emotions. In this way, they tried to restore honesty and freshness to English poetry, setting the stage for the more experimental styles that would follow in the modernist movement.

The **Georgian School**

In short

The Georgian poets were very popular before World War I, but after the war, their simple style seemed less powerful compared to the more experimental Modernist poets like T.S. Eliot and Ezra Pound.

The Georgian School focused on simplicity, nature, and rural life, using clear and beautiful language, but their popularity declined as Modernism grew stronger.



The Main Characteristics of Georgian Poetry

1. Uses traditional forms like rhyme and rhythm.
2. Talks about nature, everyday life, and feelings.
3. Shows British culture instead of European ideas.
4. Easy to understand language.
5. Emotional and personal poems.
6. Sticks to old styles, not modern experiments.
7. Collected in Edward Marsh's Georgian Poetry books.

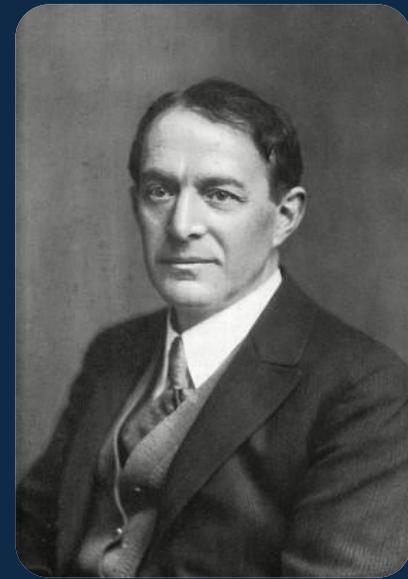


“The Listeners”

By
Walter de La Mare

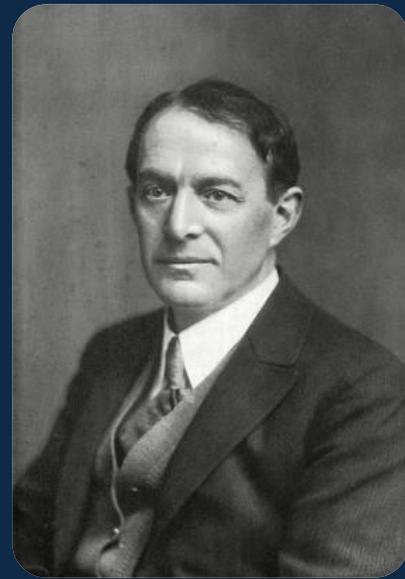


Walter de La Mare



Walter de la Mare (1873–1956) Walter de la Mare was a famous English poet, short-story writer, and novelist, best known for his ability to mix dreamlike imagination, mystery, and quiet emotion in his writing. He was one of the main figures of the Georgian Poetry movement, which aimed to bring poetry closer to ordinary life and natural beauty, moving away from the heavy moral tone and complex language of the Victorian era.

His Style and Themes

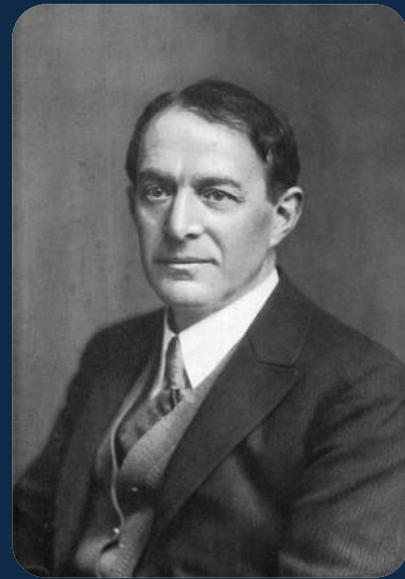


De la Mare's poetry is known for its simple, musical language and deep sense of mystery. He often wrote about dreams, childhood, the supernatural, memory, and imagination. His poems seem calm on the surface but often explore hidden emotions and the strange border between reality and fantasy, or life and death.

He was especially skilled at creating atmosphere — a sense of stillness, beauty, or unease — through sound, rhythm, and vivid imagery. His poetry makes readers feel something rather than just understand an idea.

Famous Works

Connection to Georgian Poetry



Connection to Georgian Poetry As a Georgian poet, de la Mare shared the movement's wish to make poetry more natural and emotional. He avoided difficult language and focused on ordinary experiences and the beauty of the natural world, but he added his unique touch of mystery and dreamlike atmosphere.

"The Listeners" – his most famous poem, full of mystery and haunting silence.

"Silver" – a gentle poem describing the beauty of moonlight.

"The Ghost" and "The Travellers" – other examples of his interest in the unseen and the spiritual.

“The Listeners”

Walter de La Mare



The poem tells the story of a mysterious Traveller who rides through the forest at night and stops at a lonely, old house. He knocks on the door and calls out, “Is there anybody there?” But no one answers. Even though the house seems empty, there are “phantom listeners” — ghosts or spirits — inside, silently listening to him. The Traveller becomes confused but keeps his promise to come. Before leaving, he says, “Tell them I came, and no one answered, that I kept my word.” Then he rides away, and the house returns to silence, with only the spirits left behind.

“The Listeners”

Walter de La Mare

turret



Knocking
Knocking



“The Listeners”

‘Is there anybody there?’ said the
Traveller, Knocking on the moonlit door;
And his horse in the silence champed the
grasses Of the forest’s ferny floor:

Imagery

Alliteration

And a bird flew up out of the turret, Above
the Traveller’s head: And he smote upon
the door again a second time;

‘Is there anybody there?’ he said

Repetition

Symbolism

“The Listeners”

But no one descended to the Traveller;
No head from the leaf-fringed sill Leaned
over and looked into his grey eyes,
Where he stood perplexed and still.

But only a host of phantom listeners That
dwelt in the lone house then Stood
listening in the quiet of the moonlight To
that voice from the world of men:

Imagery

Contrast

Alliteration

Personification

Symbolism

“The Listeners”

Symbolism

Stood thronging the faint moonbeams on
the dark stair, That goes down to the
empty hall, Harkening in an air stirred
and shaken By the lonely Traveller’s call.

Imagery

Alliteration

And he felt in his heart their strangeness,
Their stillness answering his cry, While
his horse moved, cropping the dark turf,
Neath the starred and leafy sky;

Personification

Contrast

“The Listeners”

Symbolism

For he suddenly smote on the door, even
Louder, and lifted his head:—‘Tell them I
came, and no one answered, That I kept
my word,’ he said.

Repetition

Imagery

Never the least stir made the listeners,
Though every word he spake
Fell echoing through the shadowiness of the
still house From the one man left awake:
Ay, they heard his foot upon the stirrup, And
the sound of iron on stone, And how the
silence surged softly backward,
When the plunging hoofs were gone.

Alliteration

Personification

“The Listeners”

Themes

Isolation and the Failure of Communication

The first main theme in “The Listeners” is **isolation and the failure** of communication. The Traveller arrives at a quiet, mysterious house and repeatedly asks, “Is there anybody there?”, but no one answers. His unanswered call shows how humans often feel alone and unheard. The silence of the house represents emotional distance, loss, and the inability to connect — even when someone is trying to reach out. It also reflects the gap between the living and the dead, suggesting that some forms of communication are forever impossible.

“The Listeners” Themes

Mystery and the Supernatural

The poem’s creepy setting — the moonlit door, the phantom listeners, and the empty hall — creates a mysterious, ghostly atmosphere. The Traveller’s come across feels like a meeting between two worlds: the living and the spiritual. De la Mare uses this supernatural mystery to explore what lies beyond human understanding, leaving readers with a haunting sense of wonder and fear.

War Poet

World War I (1914–1918)



War Poet

World War I (1914–1918)

A war poet is a poet who writes about the experiences, emotions, and consequences of war, often drawing from personal experience or the broader impact of conflict on society. Their work typically explores themes such as heroism, trauma, loss, patriotism, disillusionment, and the horrors of battle. War poets often aim to convey the reality of war, challenging romanticized or glorified perceptions.



Characteristics

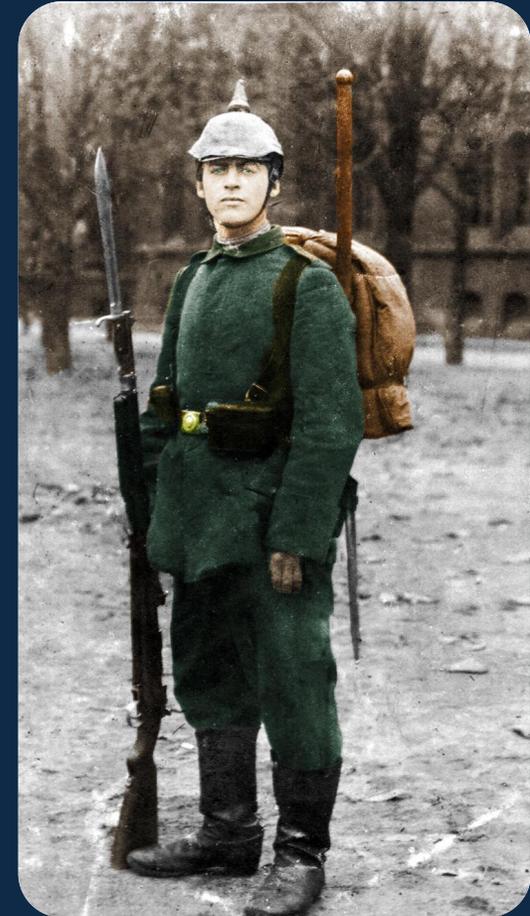
War Poet

- Vivid descriptions of battlefields, soldiers, and suffering.
- Emotional intensity, often reflecting fear, grief, or anger.
- Use of irony or stark realism to expose the futility of war.
- Focus on individual and collective human experiences.

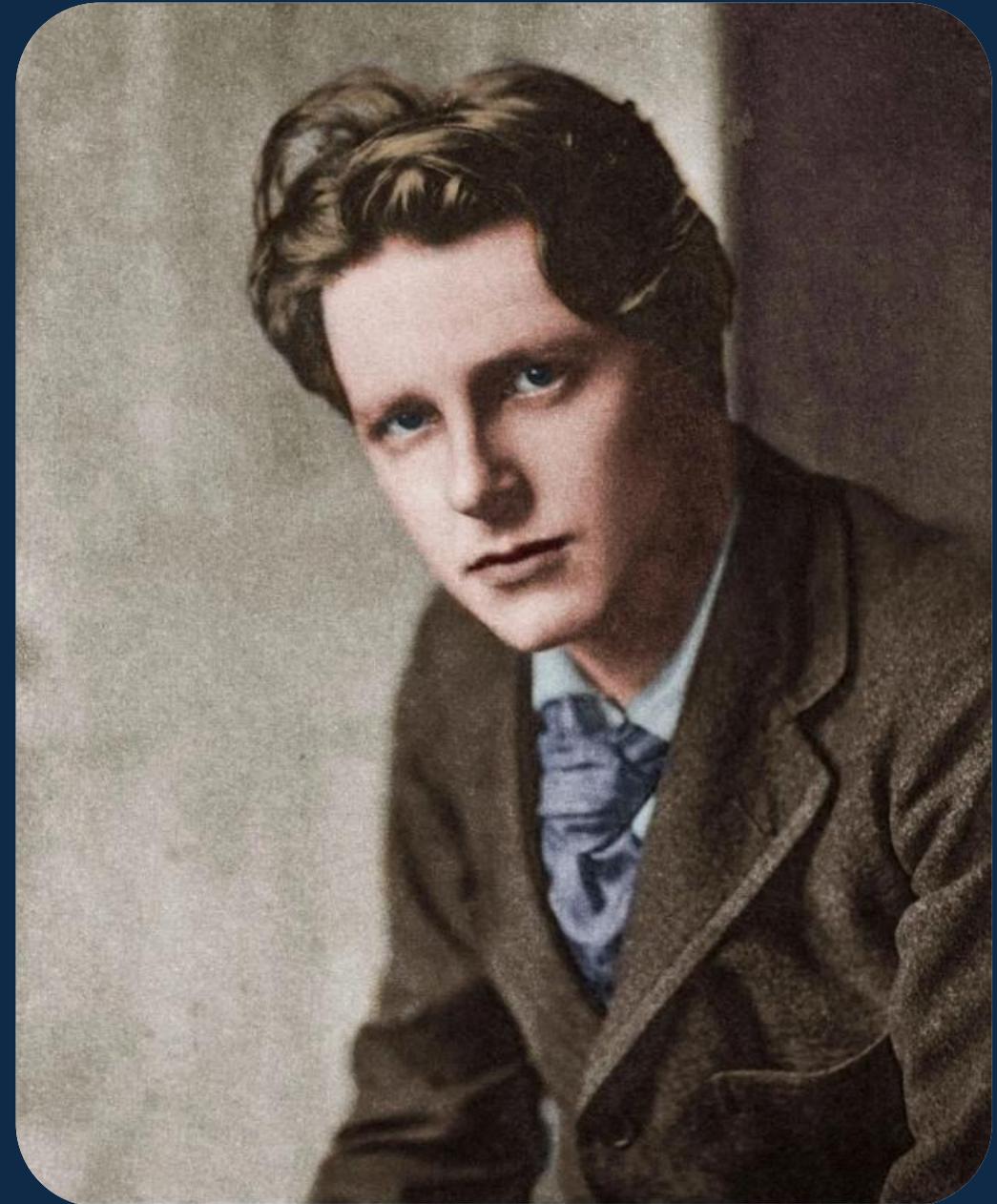


Famous war poets

- **Wilfred Owen** – Known for graphic depictions of World War I trench warfare and poems like Dulce et Decorum Est.
- **Siegfried Sassoon** – Criticized the romantic notions of war in his biting, realistic verse.
- **Rupert Brooke** – Celebrated the patriotic spirit of soldiers, often idealizing sacrifice.
- **John McCrae** – Wrote In Flanders Fields, reflecting on loss and remembrance.



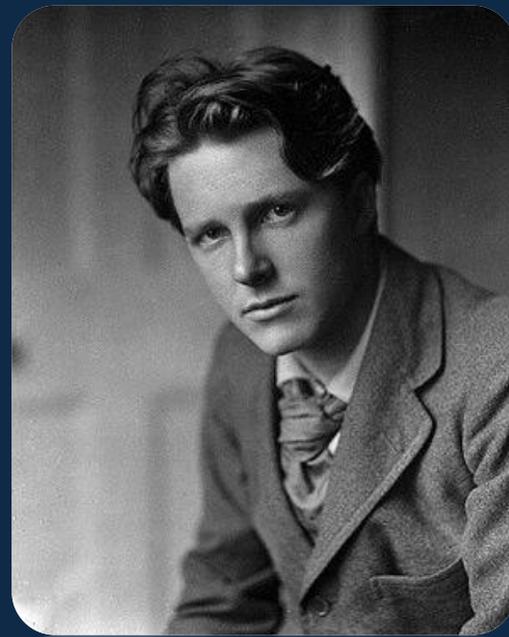
“The Soldier 1914”
By
Rupert Brooke



Rupert Brooke

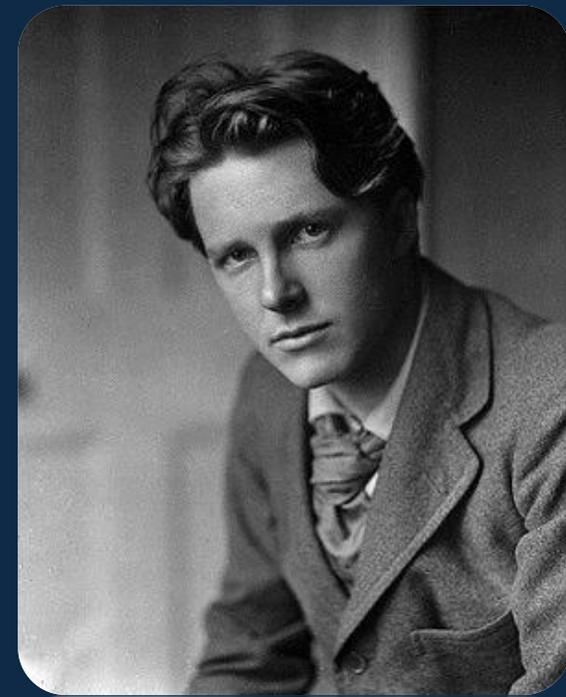
“The Soldier 1914”

Rupert Brooke was an English poet known for his sonnets written during the First World War. He died in 1915 of blood poisoning at the age of 27. He wrote poetry from an early age and attended Cambridge University. He joined the English Navy during the first year of the First World War (1914). However, he died the following year—not in warfare, as the patriotic tone of the poem might lead the reader to believe, but from poisoning brought on by an insect bite. His early poetic influences include W.B. Yeats, Charles Baudelaire, John Keats, and Oscar Wilde.



“The Soldier 1914”

The Soldier" is a poem by Rupert Brooke written during the first year of the First World War (1914). It is a deeply patriotic and idealistic poem that expresses a soldier's love for his homeland in this case England, which is portrayed as a kind of nurturing paradise. Indeed, such is the soldier's bond with England that he feels his country to be both the origin of his existence and the place to which his consciousness will return when he dies. The opening line provides a tone to the poem that makes it feel almost like an epistolary as if the poet is confessing in a letter or journal. He talks of his death in a foreign field. But rather than mournful the notion of his own death, he claims that it will mean there is a piece of England in that foreign country. So the suggestion here is that in some ways his death would be a victory



“The Soldier 1914”

Rupert Brooke

If I should die, think only this of me:

That there's **some corner of a foreign field**

Imagery

That is for ever England. There shall be

Metaphor

In that **rich earth** **a richer dust concealed;**

A **dust** whom **England bore, shaped, made aware,**

Personification

Gave, once, her **flowers** to love, her ways to roam;

A body of England's, **breathing English air,**

Washed by the rivers, blest by suns of home.

Symbolism

“The Soldier 1914”

Rupert Brooke

And think, this heart, all evil shed away,

A pulse in the eternal mind, no less

Gives somewhere back the thoughts by England given;

Her sights and sounds; dreams happy as her day;

And laughter, learnt of friends; and gentleness,

In hearts at peace, under an English heaven.

Metaphor

Imagery

Symbolism

Personification

“The Soldier 1914”

Themes



The themes in this poem include **War, Sacrifice, Pride and English Nationalism (Patriotism)**.

The poem is trying to instill a feeling of patriotism and pride of nation. Although in the poem it is specifically English patriotism, the feeling can be translated to any country. Although some of the subjects are war and death, the poem does not directly acknowledge these, in fact only very briefly mentioning death in the first line [“if I should die, think only this of me”]. The poem is overall uplifting poem, reminiscing his memories of home and life in England. Although the descriptions don’t really work, it does make me feel slightly proud, seeing as we were in the same war and fought a similar fight for the empire.

“The Socialist School”



“The **Socialist** School ”

The Socialist School in English literature refers to a group of writers and poets of the 1930s who used literature to speak about social problems, class inequality, unemployment, injustice, and the dangers of fascism. They believed that literature should not only be for beauty and art, but also for helping society and defending ordinary people. The most famous figure connected with this school is W. H. Auden, along with writers such as Stephen Spender, C. Day-Lewis, Louis MacNeice, and Christopher Isherwood



“The Socialist School”



These writers were influenced by the Great Depression, poverty, and political conflict in Europe, so their works often show concern for workers, social suffering, and moral responsibility. This group is sometimes called “The Auden Group” or “The Thirties Poets.”

“The Great Depression”

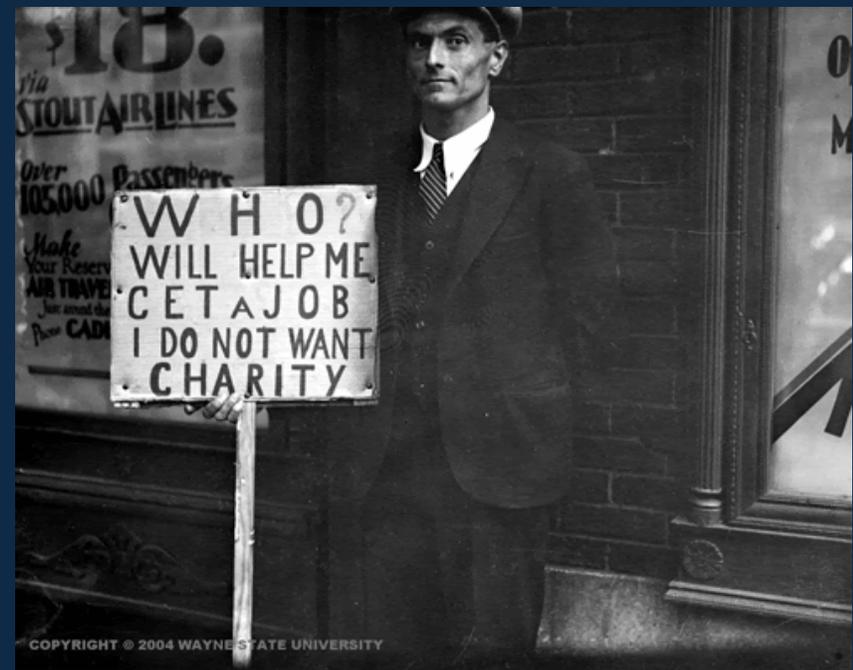


THE GREAT DEPRESSION OF 1929

The Great Depression was the worst economic crisis in modern history. It began in 1929 and lasted through much of the 1930s.

It started most dramatically when the stock market in the United States crashed in October 1929. That crash wiped out a huge amount of wealth almost overnight, destroyed confidence in banks and businesses, and triggered a chain reaction of economic collapse.

“The Great Depression”

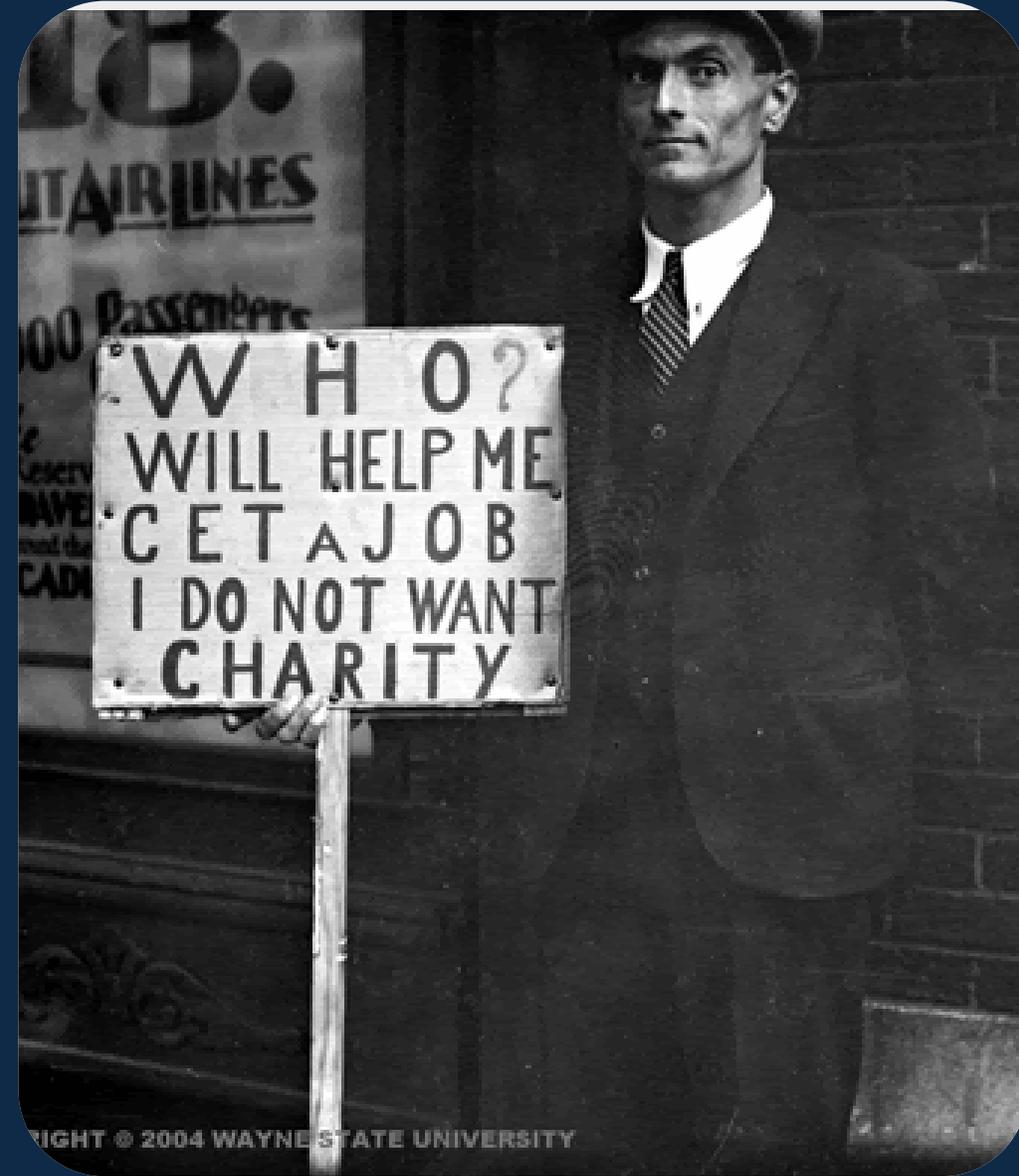


As a result, production fell sharply, many factories and farms closed, and millions of people lost their jobs. In the U.S. alone, unemployment soared to around 25 %. Homes, savings, and livelihoods vanished for countless families.

Because the problem began in the United States and the U.S. was deeply connected to other countries through trade and loans, the crisis quickly spread worldwide. Many countries suffered drops in industrial output, trade, and living standards.

“The Great Depression”

The Great Depression changed history: it changed how governments think about economics, unemployment, banking regulation, and the welfare of citizens — shifting many societies toward new social and economic policies.



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“ The socialist school ”

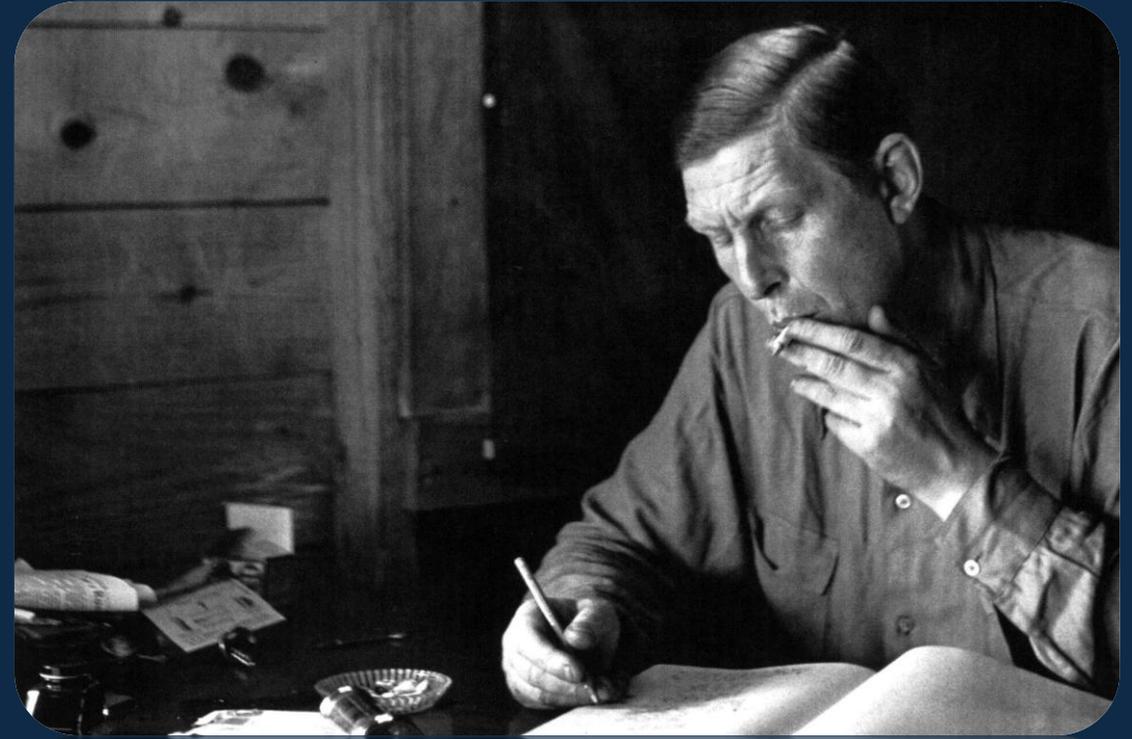
Among the most recognized figures associated with this tendency are those of the Auden Group — sometimes also referred to as the “Thirties poets.” This group, though never a formal “school,” includes:

- W. H. Auden
- Louis MacNeice
- C. Day-Lewis
- Stephen Spender
- Christopher Isherwood



W. H. Auden

(1907–1973)



W. H. Auden (1907–1973) was one of the most important poets of the twentieth century. He was born in England and later became an American citizen. Auden is famous for writing about social problems, war, love, religion, and human responsibility, especially during the 1930s when he was influenced by political and economic crises. He won the Pulitzer Prize for Poetry in 1948 for *The Age of Anxiety*.

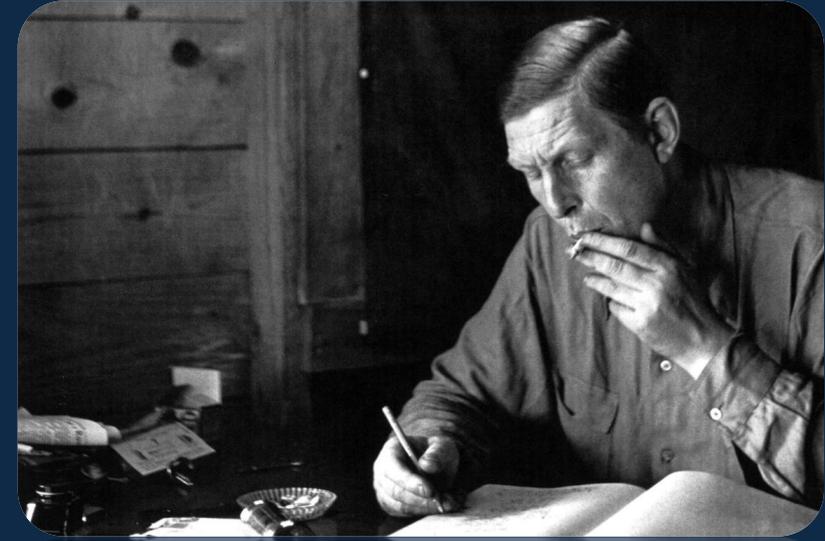
“The Unknown Citizen”

By
W. H. Auden (1907–1973)



“The Unknown Citizen”

Summary

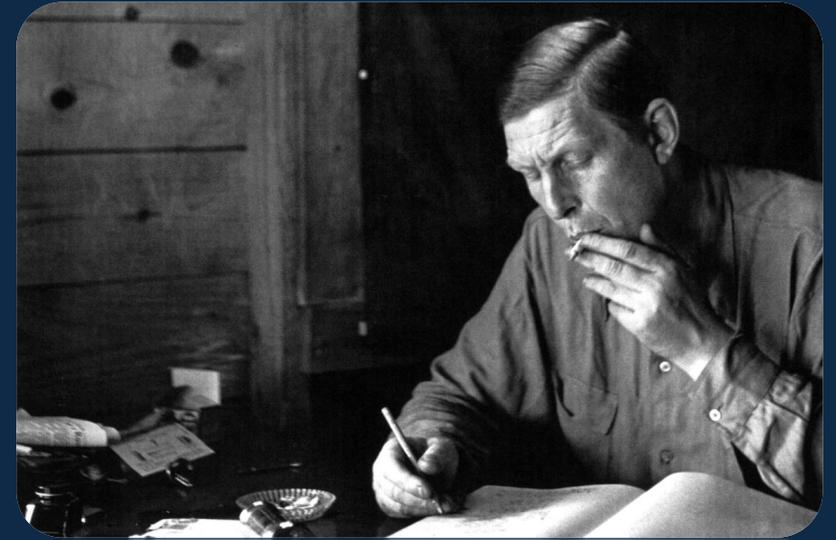


“The Unknown Citizen” presents the life of an unnamed person (identified only as JS/07/M/378) through a dry, bureaucratic “report” voice — as if by a government “Bureau of Statistics.”

The report lists all the things he “did right”: he worked steadily, paid his dues, obeyed social norms, bought the right consumer goods, had a family, never made trouble — and by those measures the state judges him exemplary.

“The Unknown Citizen”

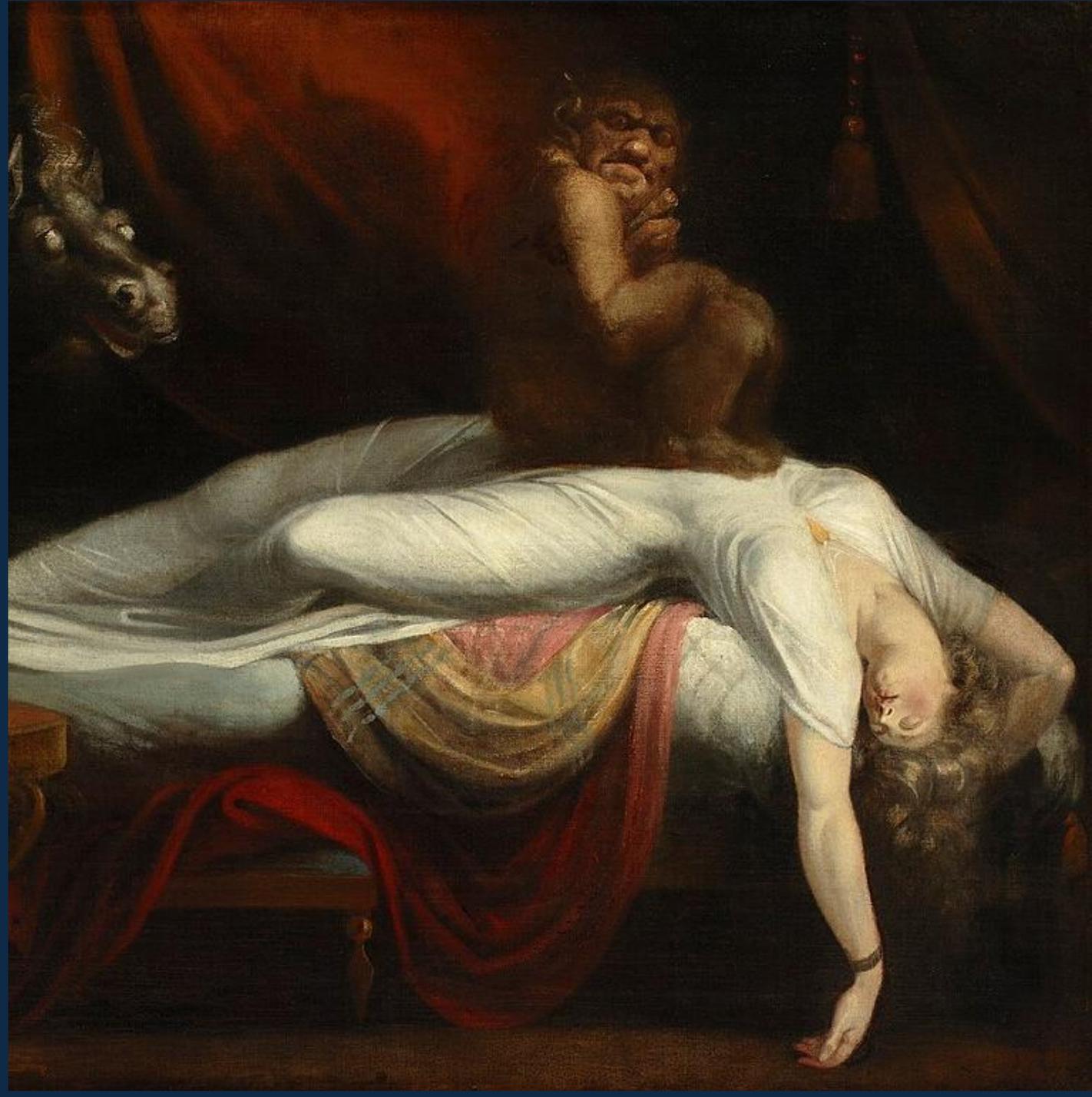
Summary



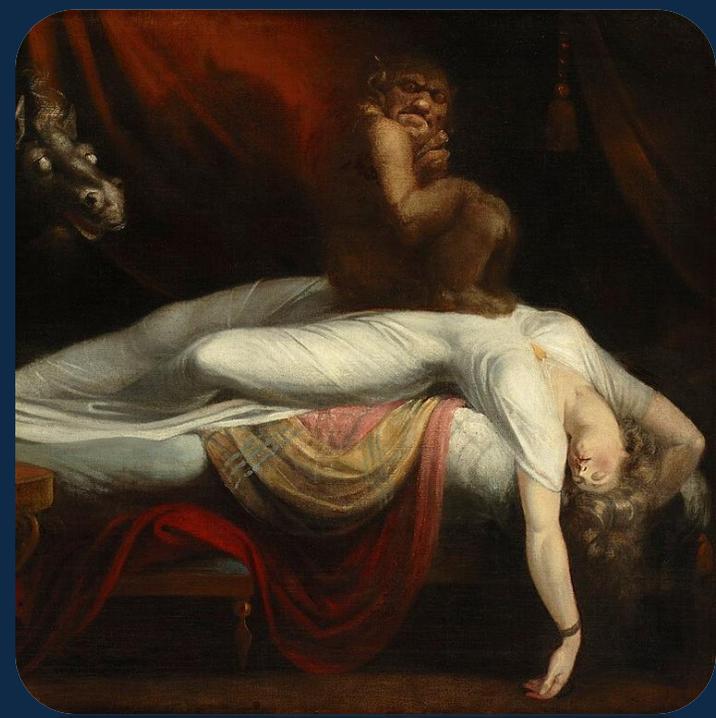
But the poem uses irony. By focusing only on official data — jobs, purchases, opinions, statistics — it shows how the man lost his individuality, inner life, freedom, and humanity. He became a “typical citizen,” a “safe” one, but also an anonymous cog in a bureaucratic system.

In short: the poem criticizes modern society’s tendency to treat people as numbers and statistics instead of individuals with feelings, identity, and freedom.

New- Romanticism



New-Romanticism

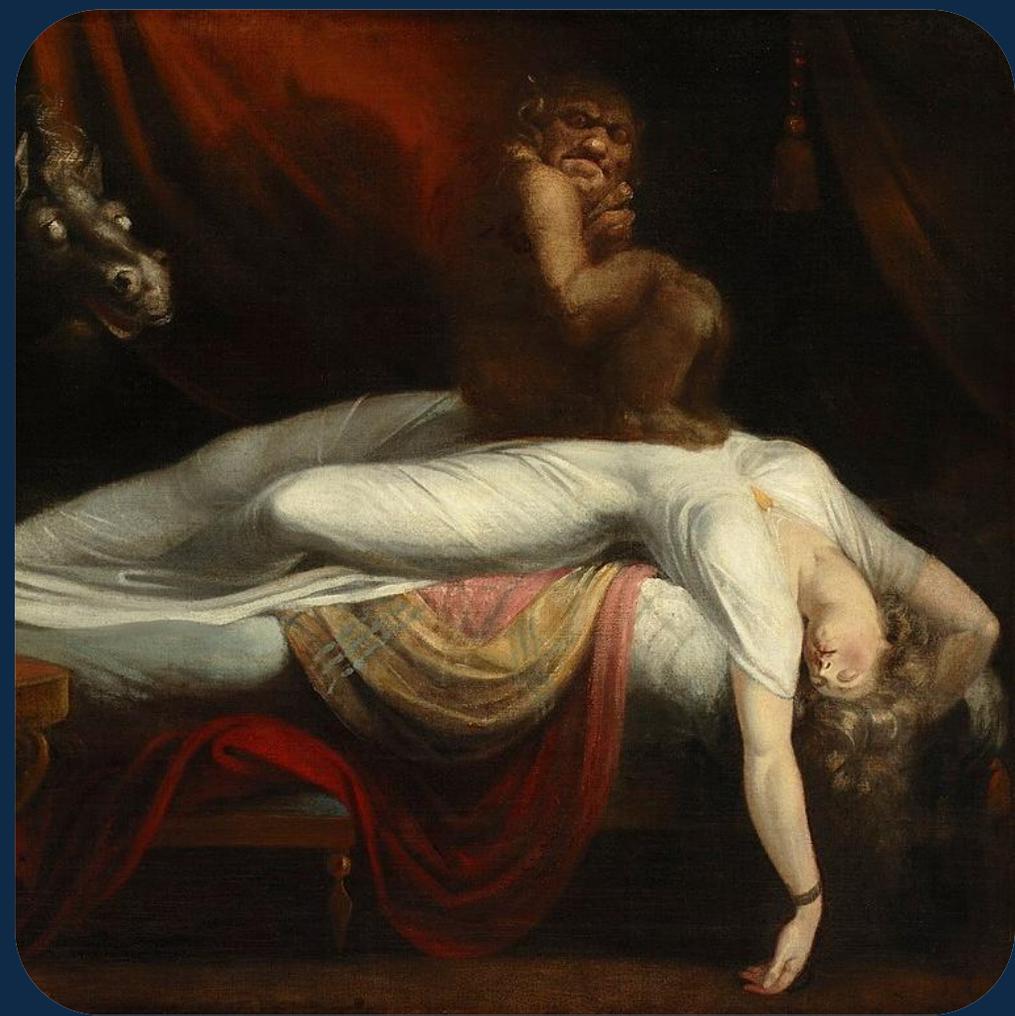


New Romanticism emerged in the mid-20th century as a revival of Romantic values, especially emotion, imagination, nature, childhood, and the inner self, often reacting against the impersonality and pessimism of Modernism. Unlike early Romanticism, it blends lyrical intensity with modern awareness of time, loss, and mortality.

New-Romanticism

Key features:

- Strong emotional and musical language
- Nature as a spiritual and symbolic space
- Celebration of childhood and innocence
- Awareness of time, aging, and death
- Personal voice rather than detached observation



Romanticism and New Romanticism

Romanticism is a literary movement that began in the late 18th century and focuses on emotion, imagination, nature, and individual experience. Romantic writers valued feelings over reason and believed that nature and childhood represent purity and truth. Poets such as William Wordsworth celebrated simple life, rural settings, and deep personal emotion.

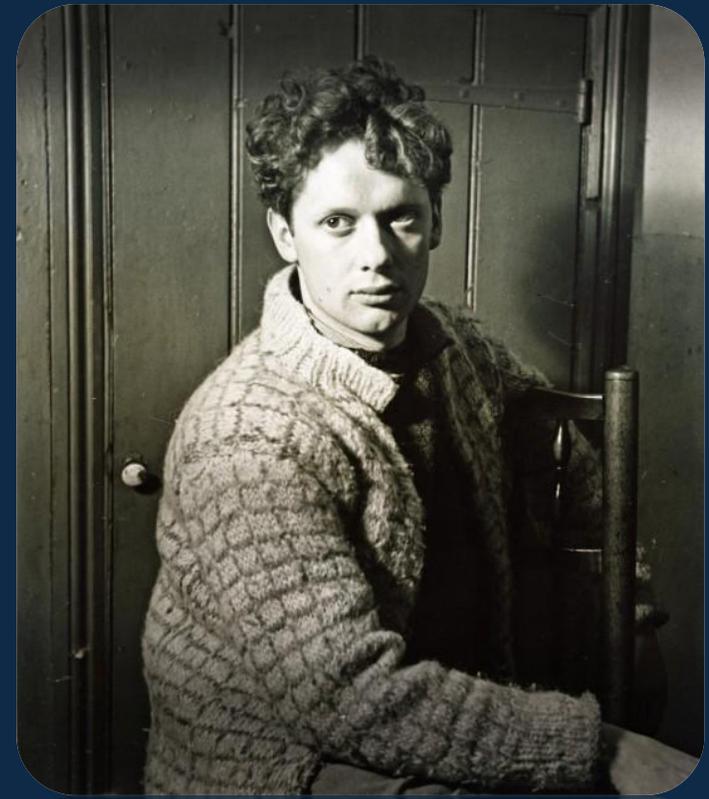
New Romanticism (Neo-Romanticism) appeared in the mid-20th century as a revival of Romantic ideas but with a modern awareness of time, loss, and human suffering. While it keeps the Romantic love of nature, emotion, and musical language, it also recognizes that innocence—especially childhood—cannot last forever. Poets like Dylan Thomas combine beauty and joy with an understanding of mortality, making New Romanticism more reflective and modern than early Romanticism.

New-Romanticism

Dylan Thomas

Dylan Thomas is one of the most important poets associated with New Romanticism. His poetry is known for rich imagery, musical rhythm, emotional intensity, and symbolic use of nature.

“Fern Hill” (written in 1945, published in 1946) is a pastoral lyric poem inspired by Thomas’s childhood holidays at his aunt’s farm in Wales. The poem reflects on youthful freedom, joy, and the inevitability of time and loss.



Why “Fern Hill” Is a New Romantic Poem

“Fern Hill” by Dylan Thomas is a New Romantic poem because it celebrates childhood, nature, and strong emotion through musical and imaginative language. The poem presents childhood as a joyful and innocent time, closely connected to the natural world, which is shown as alive and beautiful. Instead of focusing on logic or realism, the poem emphasizes feelings, memory, and imagination. At the same time, it reflects a modern awareness of time and loss, as the speaker later understands that childhood freedom cannot last forever. This combination of Romantic ideals with a modern sense of mortality makes “Fern Hill” a clear example of New Romanticism.

