

“ Sheel, Sharir, Adhyayan ”  
Aundh Shikshan Mandal, Aundh



Raja Shripatrao  
Bhagawantrao  
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(Satara)

**Field Project**

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***B.A. PART 3 ENGLISH***

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**RAJA SHRIPATRAO  
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PROJECT SEMESTER -VI-2015 / 16

B. A. III

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# **SURVY OF VECTORIAN POETRY**

## **INTRODUCTION**

The earliest known English poem is a hymn on the creation; Bede attributes this to Cædmon (fl. 658–680), who was, according to legend, an illiterate herdsman who produced extemporaneous poetry at a monastery at Whitby.<sup>[1]</sup> This is generally taken as marking the beginning of Anglo-Saxon poetry.

Much of the poetry of the period is difficult to date, or even to arrange chronologically; for example, estimates for the date of the great epic Beowulf range from AD 608 right through to AD 1000, and there has never been anything even approaching a consensus.<sup>[2]</sup> It is possible to identify certain key moments, however. The Dream of the Rood was written before circa AD 700, when excerpts were carved in runes on the Ruthwell Cross.<sup>[3]</sup> Some poems on historical events, such as The Battle of Brunanburh (937) and The Battle of Maldon (991), appear to have been composed shortly after the events in question, and can be dated reasonably precisely in consequence.

By and large, however, Anglo-Saxon poetry is categorised by the manuscripts in which it survives, rather than its date of composition. The most important manuscripts are the four great poetical codices of the late 10th and early 11th centuries, known as the Cædmon manuscript, the Vercelli Book, the Exeter Book, and the Beowulf manuscript.

While the poetry that has survived is limited in volume, it is wide in breadth. Beowulf is the only heroic epic to have survived in its entirety, but fragments of others such as Waldere and the Finnesburg Fragment show that it was not unique in its time. Other genres include much religious verse, from devotional works to biblical paraphrase; elegies such as The Wanderer, The Seafarer, and The Ruin (often taken to be a description of the ruins of Bath); and numerous proverbs, riddles, and charms.

With one notable exception (Rhyming Poem), Anglo-Saxon poetry depends on alliterative verse for its structure and any rhyme included is merely ornamental.



## Victorian poetry

The Victorian era was a period of great political change, social and economic change. The Empire recovered from the loss of the American colonies and entered a period of rapid expansion. This expansion, combined with increasing industrialization and mechanisation, led to a prolonged period of economic growth. The Reform Act 1832 was the beginning of a process that would eventually lead to universal suffrage.

### High Victorian poetry

The major High Victorian poets were John Clare, Alfred, Lord Tennyson, Robert Browning, Elizabeth Barrett Browning, Matthew Arnold and Gerard Manley Hopkins, though Hopkins was not published until 1918.

John Clare came to be known for his celebratory representations of the English countryside and his lamentation of its disruption. His biographer Jonathan Bate states that Clare was "the greatest labouring-class poet that England has ever produced. No one has ever written more powerfully of nature, of a rural childhood, and of the alienated and unstable self".

Tennyson was, to some degree, the Spenser of the new age and his *Idylls of the Kings* can be read as a Victorian version of *The Faerie Queen*, that is as a poem that sets out to provide a mythic foundation to the idea of empire.

The Brownings spent much of their time out of England and explored European models and matter in much of their poetry. Robert Browning's great innovation was the dramatic monologue, which he used to its full extent in his long novel in verse, *The Ring and the Book*. Elizabeth Barrett Browning is perhaps best remembered for *Sonnets from the Portuguese* but her long poem *Aurora Leigh* is one of the classics of 19th century feminist literature.

Matthew Arnold was much influenced by Wordsworth, though his poem *Dover Beach* is often considered a precursor of the modernist revolution. Hopkins wrote in relative obscurity and his work was not published until after his death. His unusual style (involving what he called "sprung rhythm" and heavy reliance on rhyme and alliteration) had a considerable influence on many of the poets of the 1940s.

### **Pre-Raphaelites, arts and crafts, Aestheticism, and the "Yellow" 1890s:**

The Pre-Raphaelite Brotherhood was a mid-19th century arts movement dedicated to the reform of what they considered the sloppy Mannerist painting of the day. Although primarily concerned with the visual arts, two members, the brother and sister Dante Gabriel Rossetti and Christina Rossetti, were also poets of some ability. Their poetry shares many of the concerns of the painters; an interest in Medieval models, an almost obsessive attention to visual detail and an occasional tendency to lapse into whimsy.

Dante Rossetti worked with, and had some influence on, the leading arts and crafts painter and poet William Morris. Morris shared the Pre-Raphaelite interest in the poetry of the European Middle Ages, to the point of producing some illuminated manuscript volumes of his work.

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

### **Comic verse**

Comic verse abounded in the Victorian era. Magazines such as Punch and Fun magazine teemed with humorous invention<sup>[6]</sup> and were aimed at a well-educated readership.<sup>[7]</sup> The most famous collection of Victorian comic verse is the Bab Ballads.<sup>[8]</sup>

### **The 20th century**

#### **The first three decades**

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



A. E. Housman (1859 – 1936) was poet who was born in the Victorian era and who first published in the 1890s, but who only really became known in the 20th century. Housman is best known for his cycle of poems *A Shropshire Lad* (1896). This collection was turned down by several publishers so that Housman published it himself, and the work only became popular when "the advent of war, first in the Boer War and then in World War I, gave the book widespread appeal due to its nostalgic depiction of brave English soldiers".<sup>[9]</sup> The poems' wistful evocation of doomed youth in the English countryside, in spare language and distinctive imagery, appealed strongly to late Victorian and Edwardian taste, and the fact that several early 20th-century composers set it to music helped its popularity. Housman published a further highly successful collection *Last Poems* in 1922 while a third volume, *More Poems*, was published posthumously in 1936.<sup>[10]</sup>

### **The Georgian poets and World War I:**

Rudyard Kipling's *If—* (1895), often voted Britain's favourite poem.<sup>[11][12]</sup>

The Georgian poets were the first major grouping of the post-Victorian era. Their work appeared in a series of five anthologies called *Georgian Poetry* which were published by Harold Monro and edited by Edward Marsh. The poets featured included Edmund Blunden, Rupert Brooke, Robert Graves, D. H. Lawrence, Walter de la Mare and Siegfried Sassoon. Their poetry represented something of a reaction to the decadence of the 1890s and tended towards the sentimental.

Brooke and Sassoon were to go on to win reputations as war poets and Lawrence quickly distanced himself from the group and was associated with the modernist movement. Graves distanced himself from the group as well and wrote poetry in accordance with a belief in a prehistoric Muse he described as The White Goddess. Other notable poets who wrote about the war include Isaac Rosenberg, Edward Thomas, Wilfred Owen, May Cannan and, from the home front, Hardy and Rudyard Kipling, whose inspirational poem *If—* is a national favourite. Like William Ernest Henley's poem *Invictus* that has inspired such people as Nelson Mandela when he was incarcerated,<sup>[13]</sup> *If—* is a memorable evocation of Victorian stoicism, regarded as a traditional British virtue. Although many of these poets wrote socially-aware criticism of the war, most remained technically conservative and traditionalist.

### **Modernism**

Among the foremost *avant-garde* writers were the American-born poets Gertrude Stein, T. S. Eliot, H.D. and Ezra Pound, each of whom spent an important part of their writing lives in England, France and Italy.

Pound's involvement with the Imagists marked the beginning of a revolution in the way poetry was written. English poets involved with this group included D. H. Lawrence, Richard Aldington, T. E. Hulme, F. S. Flint, Ford Madox Ford, Allen Upward and John Cournos. Eliot, particularly after the publication of *The Waste Land*, became a major figure and influence on other English poets.

In addition to these poets, other English modernists began to emerge. These included the London-Welsh poet and painter David Jones, whose first book, *In Parenthesis*, was one of the very few experimental poems to come out of World War I, the Scot Hugh MacDiarmid, Mina Loy and Basil Bunting.

### **The Thirties**

The poets who began to emerge in the 1930s had two things in common; they had all been born too late to have any real experience of the pre-World War I world and they grew up in a period of social, economic and political turmoil. Perhaps as a consequence of these facts, themes of community, social (in)justice and war seem to dominate the poetry of the decade.

The poetic space of the decade was dominated by four poets; W. H. Auden, Stephen Spender, Cecil Day-Lewis and Louis MacNeice, although the last of these belongs at least as much to the history of Irish poetry. These poets were all, in their early days at least, politically active on the Left. Although they admired Eliot, they also represented a move away from the technical innovations of their modernist predecessors. A number of other, less enduring, poets also worked in the same vein. One of these was Michael Roberts, whose *New Country* anthology both introduced the group to a wider audience and gave them their name.

The 1930s also saw the emergence of a home-grown English surrealist poetry whose main exponents were David Gascoyne, Hugh Sykes Davies, George Barker, and Philip O'Connor. These poets turned to French models rather than either the *New Country* poets or English-language modernism, and their work was to prove of importance to later English experimental poets as it broadened the scope of the English *avant-garde* tradition.

John Betjeman and Stevie Smith, who were two of the most significant poets of this period, stood outside all schools and groups. Betjeman was a quietly ironic



poet of Middle England with a fine command of a wide range of verse techniques. Smith was an entirely unclassifiable one-off voice.

### **The Forties**

The 1940s opened with the United Kingdom at war and a new generation of war poets emerged in response. These included Keith Douglas, Alun Lewis, Henry Reed and F. T. Prince. As with the poets of the First World War, the work of these writers can be seen as something of an interlude in the history of 20th century poetry. Technically, many of these war poets owed something to the 1930s poets, but their work grew out of the particular circumstances in which they found themselves living and fighting.

The main movement in post-war 1940s poetry was the New Romantic group that included Dylan Thomas, George Barker, W. S. Graham, Kathleen Raine, Henry Treece and J. F. Hendry. These writers saw themselves as in revolt against the classicism of the *New Country* poets. They turned to such models as Gerard Manley Hopkins, Arthur Rimbaud and Hart Crane and the word play of James Joyce. Thomas, in particular, helped Anglo-Welsh poetry to emerge as a recognisable force.

Other significant poets to emerge in the 1940s include Lawrence Durrell, Bernard Spencer, Roy Fuller, Norman Nicholson, Vernon Watkins, R. S. Thomas and Norman MacCaig. These last four poets represent a trend towards regionalism and poets writing about their native areas; Watkins and Thomas in Wales, Nicholson in Cumberland and MacCaig in Scotland.

### **The Fifties**

The 1950s were dominated by three groups of poets, The Movement, The Group and a number of poets that gathered around the label Extremist Art.

The Movement poets as a group came to public notice in Robert Conquest's 1955 anthology *New Lines*. The core of the group consisted of Philip Larkin, Elizabeth Jennings, D. J. Enright, Kingsley Amis, Thom Gunn and Donald Davie. They were identified with a hostility to modernism and internationalism, and looked to Hardy as a model. However, both Davie and Gunn later moved away from this position.



As befits their name, the Group were much more formally a group of poets, meeting for weekly discussions under the chairmanship of Philip Hobsbaum and Edward Lucie-Smith. Other Group poets included Martin Bell, Peter Porter, Peter Redgrove, George MacBeth and David Wevill. Hobsbaum spent some time teaching in Belfast, where he was a formative influence on the emerging Northern Ireland poets including Seamus Heaney.

The term Extremist Art was first used by the poet A. Alvarez to describe the work of the American poet Sylvia Plath. Other poets associated with this group included Plath's one-time husband Ted Hughes, Francis Berry and Jon Silkin. These poets are sometimes compared with the Expressionist German school.

A number of young poets working in what might be termed a modernist vein also started publishing during this decade. These included Charles Tomlinson, Gael Turnbull, Roy Fisher and Bob Cobbing. These poets can now be seen as forerunners of some of the major developments during the following two decades.

### **The 1960s and 1970s**

In the early part of the 1960s, the centre of gravity of mainstream poetry moved to Northern Ireland, with the emergence of Seamus Heaney, Tom Paulin, Paul Muldoon and others. In England, the most cohesive groupings can, in retrospect, be seen to cluster around what might loosely be called the modernist tradition and draw on American as well as indigenous models.

The British Poetry Revival was a wide-reaching collection of groupings and subgroupings that embraces performance, sound and concrete poetry as well as the legacy of Pound, Jones, MacDiarmid, Loy and Bunting, the Objectivist poets, the Beats and the Black Mountain poets, among others. Leading poets associated with this movement include J. H. Prynne, Eric Mottram, Tom Raworth, Denise Riley and Lee Harwood.

The Mersey Beat poets were Adrian Henri, Brian Patten and Roger McGough. Their work was a self-conscious attempt at creating an English equivalent to the Beats. Many of their poems were written in protest against the established social order and, particularly, the threat of nuclear war. Although not actually a Mersey Beat poet, Adrian Mitchell is often associated with the group in critical discussion. Contemporary poet Steve Turner has also been compared with them.

About half-way from the Beats and the Angry Young Men stands Keith Barnes whose themes are WWII, love, social criticism and death. His Collected Poems were published in France.

### **English poetry now**

Many consider Geoffrey Hill to be the finest English poet writing today.<sup>[13]</sup> Mark Ford is an English poet who writes in the tradition of the New York School. The last three decades of the 20th century saw a number of short-lived poetic groupings, including the Martians, along with a general trend towards what has been termed 'Poeclectics',<sup>[15]</sup> namely an intensification within individual poets' oeuvres of "all kinds of style, subject, voice, register and form". There has also been a growth in interest in women's writing, and in poetry from England's minorities, especially the West Indian community. Performance poetry has gained popularity, fuelled by the poetry slam movement.<sup>[citation needed]</sup> Poets who emerged in this period include Carol Ann Duffy, Andrew Motion, Craig Raine, Wendy Cope, James Fenton, Blake Morrison, Liz Lochhead, Linton Kwesi Johnson and Benjamin Zephaniah.

Even more recent activity focused around poets in Bloodaxe Books' The New Poetry, including Simon Armitage, Kathleen Jamie, Glyn Maxwell, Selima Hill, Maggie Hannan, Michael Hofmann and Peter Reading. The New Generation movement flowered in the 1990s and early 2000s, producing poets such as Don Paterson, Julia Copus, John Stammers, Jacob Polley, K M Warwick, David Morley and Alice Oswald. A new generation of innovative poets has also sprung up in the wake of the Revival grouping, notably Caroline Bergvall, Tony Lopez, Allen Fisher and Denise Riley.<sup>[16]</sup> There has been, too, a remarkable upsurge<sup>[citation needed]</sup> in independent and experimental poetry pamphlet publishers such as Barque, Flarestack, Knives, Forks and Spoons Press, Penned in the Margins, Heaventree (founded in 2002 but no longer publishing) and Perdika Press. Throughout this period, and to the present, independent poetry presses such as Enitharmon have continued to promote original work from (among others) Dannie Abse, Martyn Crucefix and Jane Duran.

### **Victorian poetry elements**

1. Supervisor Asst. Prof. Dr. Mustafa Zeki ÇIRAKLI ORIAN VICT POETRY ENTS) (ELEM Preferreading.blogspot KTU – Department of English Language and Literature Gamze KÖSE



2. 2. VICTORIAN POETRY O U T L I N E \* Time Period \* General Features / Characteristics \* Romanticism vs. Victorian \* Dramatic Persona KTU – Department of English Language and Literature Gamze KÖSE
3. 3. Time / Period VICTORIAN POETRY The period during the time of Queen Victoria after Romantic movement \* More intense and darker KTU – Department of English Language and Literature Gamze KÖSE
4. 4. General Features of the age VICTORIAN POETRY • New use of language • Changing & growing economy and society • Changing views of religion, a new perspective KTU – Department of English Language and Literature Gamze KÖSE
5. 5. General Features of the age VICTORIAN POETRY Repeating themes of religious ideas, language use and economy by Robert – Elizabeth Barrett Browning & Matthew Arnold [britlitwiki.wikispaces.com](http://britlitwiki.wikispaces.com) KTU – Department of English Language and Literature Gamze KÖSE
6. 6. Characteristics VICTORIAN POETRY Values Major Ideas Literary Form / Structure Literary Theme / Content Literary Style Poets / Authors KTU – Department of English Language and Literature Gamze KÖSE
7. 7. Romantic vs. Victorian Romantic • Kind • Harmonious • Common man imagination • Visionary • Individual VICTORIAN POETRY Victorian • Harsh • Objective • Reality • Middle Class • Work / Nation KTU – Department of English Language and Literature Gamze KÖSE
8. 8. Dramatic Persona VICTORIAN POETRY \* Theatrical Monologue \* Implied audience \* Assumed character spoken through the poet's words KTU – Department of English Language and Literature Gamze KÖSE
9. 9. VICTORIAN POETRY Alfred Tennyson : "Victorian England was a n awful moment of transition ." KTU – Department of English Language and Literature Gamze KÖSE
10. 10. Works Cited <http://ezinearticles.com> <http://www.wikipedia.org>  
<http://html.rincondelvago.com> [www.poets.org](http://www.poets.org)
11. 11. Thanks for Participation Gamze KÖSE

→ \* ← CERTIFICATE → \* ←

This is to certify that,

Mr./Mrs./Miss: **Randive Ashwini Dhanaji**

has satisfactorily completed the project of  
Interpret<sup>ation</sup>~~ing~~ poetry in Understanding  
novel for the B.A part-III (Sem-VI) in  
the year 2016-17

Date :- 20-3-2017

$\frac{10}{10}$

Subject teacher:-

(Prof: Bhosale S. R.)

Student's sign:-

A. Randive

Bhosale



### Introduction -!

In this unit we try and define the concept of imagery for you. We show you how imagery works in poetry, in advertisements and in prose. We also point out how the temper of any age is reflected in its imagery. We hope that this kind of analysis will help you interpret imagery in the various forms of literature that you may come across.

Some of the poems which have been analysed in this unit and in Unit Three are taken from Selections from English Prose and Poetry for Colleges - the reason being that some of the you have taught these poems. You can then compare your interpretations after you have finished this unit, with those you had done before reading this unit.

Imagery in poetry :-

## SONG

you're wondering if I'm lonely:  
ok then, yes, I'm lonely  
as a plane rides lonely and level  
on its radio beam, aiming  
across the Rockies  
for the blue-strung aisles  
of an airfield on the ocean

you want to ask, am I lonely &  
well, of course, lonely  
as a woman driving across country  
day after day, leaving behind  
mile after mile  
little towns she might have stopped  
and lived and died in, lonely

if I'm lonely  
it must be the loneliness  
of waking first, of breathing  
dawn's first cold breath on the city  
of being the one awake  
in a house wrapped in sleep

if I'm lonely  
it's with the rowboat ice-fast on the shore  
in the last red light of the year



that knows what it is, that knows it's heather  
ice nor mud nor winter light  
but wood, with a gift for burning.

### Summary :-

Let's look at the first Stanza. With the help of a simile, the poet paints a visual picture of an aeroplane flying high across the Rockies searching for an airfield on the sea.

In the second stanza, the protagonist compares herself with another woman, driving alone for days through miles and miles of the countryside.

The imagery here is about movement - it is kinetic. "As" can also mean "being in the capacity of". In that case the protagonist is the woman driving across country.

In the third stanza, the imagery is silently sensuous, where the person is alone and can feel the "cold breath of dawn and the warmth of a "house wrapped in sleep".

In the last stanza, the imagery is metaphorical and visual. Loneliness is linked symbolically with a rowboat which is icebound on the shore in the winter. The last protagonist is the row

boat which knows what it is made up of - wood - which can be used for burning.

The Remember to comment on any sensory imagery (imagery appealing to any of the senses); similes and metaphors; and symbols and symbolic use of language. if you like, do the analysis stanza by stanza. It might be easier in this poem.



Imagery in advertisements :-

you will notice the importance of imagery, even in the advertising world.

were you able to identify with any of these images? These are images of certain desirable states of well-being, luxury and pleasure. The images being evoked are those of the best available names for the products mentioned. The last image is of the product advertised, implying that Gold Standard Credit cards are the best available option for the customer. The function is to make the reader buy the product - Gold Standard Credit cards. Do you think advertisers have succeeded in their advertise.

Advertisement in above the example.

## Advertisement :-

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There's a ROLLS-ROYCE in cars.

There's a PATEK PHILIPPE in watches.

There's a CARTIER in jewellery.

There's a DUNHILL in smoking accessories.

There's a LEAR in private jets.

There's a LOUIS VUITTON in luggage.

There's a HILDITCH & KEY in shirts.

SO, we thought, why not.

a GOLD STANDARD in credit cards?



### The Gold Standard in Credit Cards.

There's also Queen Elizabeth II in luxury liners. Add, if you apply before 20th

This and much more, before we fly you back to Bombay. After all, a Gold Standard card demands Gold Standard



February '95 you could win  
a cruise from Bombay  
to Mombasa, on this  
most gracious of ships.  
from Mombasa, you  
'll move on to the

Q | spectacular Masai

E | Mlora Game Reserve.

2 | Africa's unbeliva-

ble wildlife. Jeep

safaris, jacket and

tie dinners at the

Mt. Kenya Safari

club. all

holiday. Doent it &

For applications and  
contest details please

do call: 554963 (Ban-

galore), 578 6366 (Bom-

bay) 40 1845 08 2476133

(Calcutta), 621 6751

(Delhi) 825 4243

(Madras)

or fax (080) 558 8444

Standard

Chartered

## Imagery in narratives / prose :-

Did you get a visual picture of a cock, tied by his leg, surrounded by shabby hens, the farmer and his wife & this is the primary image that is depicted by the author, D.H. Lawrence. But within this picture we have the more sensuous imagery of the cock "gobbling" the best bits of food; we have metaphors.

eg- the cock's voice had lost "the full gold of its clangour" and symbolically, a picture of captivity is painted. It is a picture of dignity in captivity- the cock, one he knows she is tied, walks within "the limits of his tether" and within these limits, behaves as he would have if he were free. Yet, the loss of freedom does result in some loss of spirit, however hard one might try to be brave, as it depicted in the last paragraph.

Besides this image of enslavement and freedom, did you think of anything else? Think not only of the cock in relation to the farmer, but also in relation to the "shabby hens". Does a different picture emerge?



**RAJA SHRIPATRAO BHAGAWANTRAO  
MAHAVIDYALAYA AUNDH**

**UNDERSTANDING NOVEL**

**PROJECT WORK**

**B. A .III Semester VI**

**YEAR :- 2017-18**

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**Marks Obtained**

**13/10  
3/3/18**

**Teacher's Sign**

**Pisal.  
Student's Sign**

Barroindas

Themes:



Topic:

Page No. 1

Date: \_\_\_\_\_

## 0 Farmers' Movements :-

Farmers' movements in Maharashtra try to give justice and to develop the lives of farmers. The leftist movement and rightist movement are the two main movements in Maharashtra and in India. Both these movements have some goals. They have main aim to give justice to the farmers' lives. They believe that nation's happiness comes from the happiness of farmers. Justice is impossible without power. They have next important goal to send farmer's representatives in parliament and assembly. Farmers in India are mostly illiterate people. Farmers' movements try to educate farmers and to create awareness about health, house, insurance and other benefits. Education helps to reduce the mal practice in market against them. Farmers' movements have a main goal to protect farmers from money lenders and illegal rules of banks.

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Some movements have achieved success in it. They have sent their representatives in parliament and in state assembly. But the goals, which were discussed above, are not achieved. All the representatives say that they are there in the parliament and assembly for the farmers' happiness but sixty years of their rule have culminated into farmers' suicide.

Leftist movements especially try to develop the attitude of farmers towards the government policies. They oppose the privatization, globalization and corporatization of farming. They oppose to give lands to capitalist people. They believe that the policies of central government and state governments are responsible for the problems of farmers. Leftist movements believe that ownership of land should be in the hands of farmers.

Mass movements refuse the idea of Capitalism and imperialism. Their primary aim is to eradicate the exploitation of common people and especially exploitation of farmers. Exploitation, which is created by economic and social reasons,



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creates divisions in society. Farmers' movements aim is to create a new system in which farmers will not be exploited and they will get their enough and basic things to survive.

Participation in movements is another problem because people and especially middle class people don't want to participate in movements. Their bourgeois mentality oppose them to do it. Common people's problems have become crucial now. They can't survive in the present conditions. But these common people do not want to participate in any movements because of their daily problems and they want to keep their life style intact.

Whereas the rightist movements believe in the Capitalization of farming as well as they advocate the private farming or company farming and globalization and privatization of farming. They say that farmers of India should compete with the farmers of world. Competition will give more and more opportunities to farmers to develop. They also believe that Capitalist people and corporate sectors should invest in farming. These should be companies, which buy

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the lands and develop different private projects. But this experiment will not be beneficial because the capitalist economy has its drawbacks. These corporate sectors will buy the lands and change the farmers as workers and peasants on their own farms. This condition will destroy the Indian farmers.

Indian land is divided into two types of farming. First is the irrigated land and the second is the unirrigated land. Of these are ten percent farmers who have land more than ten acres and there are eighty percent farmers in India who have less than five acres land. Small farmers today face many problems. Their land is not irrigated and if this land is given to corporate sector they will become slaves of corporate sectors and the capitalist people will destroy them.



## 2. Unemployment :-

Unemployment is a worse problem in India. After independence government started many public projects to increase the employment opportunities. Dam building, telephone service, road development and other sectors are developed by government. India accepted mixed economy and tried to develop the nation. Many sectors have achieved nine percent growth in India. But some sectors are far behind. Because of inconvenient economic structure and traditional economy people have failed to develop them.

In the last two decades unemployment in every sector is a crucial problem in India. Every citizen, urban or rural, has suffered because of unemployment. Government does not begin new public projects or sectors and wants to run the project by private agencies which do not have any security for any job. After completing the particular, they don't take any responsibility of workers.

Government gives more and more

facilities to private sectors and refuses investment in farming. Government should start agro-industrial projects which will help farmers because farm produce is perishable. If it doesn't get market in time it becomes useless. Indian farming doesn't need special Economic Zones it needs special Farming Zones as conveyed by the novel.

The number of educated people without service or job is increasing in India. Education and market have become two different things. Jobs and works in market don't have any co-relation with the education in schools.

Cloth market, metal market, vehicle market, jewel market, building construction, transporting and farming are some sectors which face unemployment. Unemployment in every sector creates unstable situation. Peaceful social life is impossible under such circumstances.



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### ③ Farmers' Suicide :-

Farming is the main occupation in India. Farmers' suicide is an increasing problem in India and in Maharashtra. They face many natural and manmade as well as policy made problems though they do hard work. They are under depression of losing everything which leads them to commit suicide. National crime records bureau of home ministry of India has declared that 1,66,204 farmers have committed suicide from 1996 to 2005 and 40,000 thousands farmers in Maharashtra have committed suicide since 1997. A well-known economist Dr. Sengupta, who has given a report to central government, says that 'Maharashtra land is a graveyard for farmers'.

Now India does not import any food from any nation of the world but it is able to export some times. This credit goes to farmers of India. They have achieved green revolution and made India an independent nation in the world for food. But the government's policies in some last years have become pro-Capitalist.



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and anti-agriculturalist. No central government and state governments are ready to give any special policies, to develop an infrastructure, which will help farmers and farming. Farmers don't have enough prices for their production and enough loans and infrastructures for their works in farms as well as enough market security for their production. They have to complete the education of their children and expend money on medical, clothes, house building, marriage and other works in their families. They are not able to manage these all things from the production of farms. Seventy seven percent farmers that committed suicide were literate and educated. All types of farmers, from all regions, from all castes and religions commit suicide. Farmers and workers, related to farming are divided as unorganized sectors.

They can't persuade government to make policies for farmers. There is not any security as well as banking facility for farming. Money lending is another reason for farmers' suicide.





“ SHEEL, SHARIR, ADHYAYAN ”

AUNDH SHIKSHAN MANDAL, AUNDH

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MAHAVIDYALAYA, AUNDH.  
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**NAME OF SUBJECT :- UNDERSTANDING POETRY  
(PAPER NO-XIII)**


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**CERTIFICATE**

This is to certify that :- Nalawade Shubham Suryakant has satisfactorily completed  
Project work on the topic FEATURES & POETS OF ROMANTIC POETRY In English Language-for the  
**B. A. III UNDERSTANDING POETRY (PAPER NO-XIII)**

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## BACKGROUND

- Romanticism is the name given to a dominant movement in literature and the other arts - particularly music and painting - in the the period from the 1770s to the mid-nineteenth century:
- It is regarded as having **transformed artistic styles and practices**
- Like many other terms applied to movements in the arts, the word covers a **wide and varied range** of artists and practices
- It is a **retrospective term**, applied by later literary, art and musical historians. None of the artists we refer to as Romantics would have so described themselves
- It was a **European** phenomenon, particularly powerful in Britain, France and Germany, but also affecting countries such as Italy, Spain and Poland. There was also, to some extent, an American version of the movement.



## REACTION TO EARLIER AGE

- Like many other literary movements, it developed in **reaction to the dominant style of the preceding period**:
- The eighteenth century is often described by literary historians as the **Augustan Age** because it sought to emulate the culture of the reign of the Roman Emperor Augustus (27 BCE - 14 CE)
- **Classical standards** of order, harmony, proportion and objectivity were preferred - the period saw a revival of interest in classical architecture, for instance
- In literature, **Greek and Roman authors were taken as models** and many eighteenth century writers either translated or produced imitations of poetry in classical forms
- In its early years, Romanticism was associated with **radical and revolutionary political ideologies**, again in reaction against the generally conservative mood of European society

## MAIN FEATURES

- **Central features of Romanticism** include:
- An emphasis on **emotional and imaginative spontaneity**
- The **importance of self-expression and individual feeling**. Romantic poetry is one of the heart and the emotions, exploring the 'truth of the imagination' rather than scientific truth. The 'I' voice is central; it is the poet's perceptions and feelings that matter.
- An almost **religious response to nature**. They were concerned that Nature should not just be seen scientifically but as a living force, either made by a Creator, or as in some way divine, to be neglected at humankind's peril. Some of them were no longer Christian in their beliefs. Shelley was an atheist, and for a while Wordsworth was apantheist (the belief that god is in everything). Much of their poetry celebrated the beauty of nature, or protested the ugliness of the growing industrialization of the century: the machines, factories, slum conditions, pollution and so on.



- A **capacity for wonder** and consequently a reverence for the freshness and innocence of the **vision of childhood**. See The world of the Romantics: Attitudes to childhood
- Emphasis on the **imagination as a positive and creative faculty**
- An interest in **'primitive' forms of art** - for instance in the work of early poets (bards), in ancient ballads and folksongs. Some of the Romantics turned back to past times to find inspiration, either to the medieval period, or to Greek and Roman mythology. See Aspects of the Gothic: Gothic and the medieval revival

## WHO WERE THE ROMANTICS? SOME AUTHORS HAVE BEEN REGARDED AS PRE- ROMANTIC

- William Blake (1757-1827) a visionary poet who was also an artist and engraver, with a particular interest in childhood and a strong hatred of mechanical reason and industrialization;
- Robert Burns (1759-1796) who worked as a ploughman and farm labourer but who had received a good education and was interested in early Scots ballads and folk-song;
- Walter Scott (1771-1832), another Scot, who developed his interest in old tales of the Border and early European poetry into a career as poet and novelist.
- The first generation of Romantics is also known as the Lake Poets because of their attachment to the Lake District in the north-west of England;



- William Wordsworth (1770-1850) who came from the Lake District and was the leading poet of the group, whose work was especially associated with the centrality of the self and the love of nature;
- Samuel Taylor Coleridge (1772-1834) was Wordsworth's closest colleague and collaborator, a powerful intellectual whose work was often influenced by contemporary ideas about science and philosophy;
- Robert Southey (1774-1843), a prolific writer of poetry and prose who settled in the Lake District and became Poet Laureate in 1813; his work was later mocked by Byron;
- Charles Lamb (1775-1834) was a poet but is best-known for his essays and literary criticism; a Londoner, he was especially close to Coleridge;
- Thomas de Quincey (1785-1859) the youngest member of the group, best known as an essayist and critic, who wrote a series of memories of the Lake Poets.

## THE SECOND GENERATION OF ROMANTIC POETS INCLUDED

- George Gordon, Lord Byron (1788-1824);
- Percy Bysshe Shelley (1792-1822) was one of the leading poets;
- John Keats (1795-1821) was a London poet, especially known for his odes and sonnets and for his letters, which contain many reflections on poetry and the work of the imagination.
- The poets named so far are those who, for many years, dominated the **Romantic canon** - that group of writers whose works were most commonly republished, read, anthologised, written about and taught in schools, colleges and universities.
- More recently, however, a **revised Romantic canon** has begun to emerge, which lays more emphasis on **women, working-class and politically radical** writers of the period:
- Work by these writers can be found in two anthologies, both with useful introductions discussing the justification for extending the canon in this way:



## PRIVATE POETS

Some poets, like Hopkins, Emily Bronte, or the American nineteenth century poet Emily Dickinson, wrote privately, and their poetry was not known during their lifetime, though it has become well-known since.

- Even the famous Romantic poet John Keats was nearly as unfortunate. Although a small number of his poems had been printed, he was very little known till a few young men at Cambridge, including the future Poet Laureate, Tennyson, rediscovered him some 20 years after his death and made him famous.

## NINETEENTH CENTURY STYLE

- In the nineteenth century, the predominant influence was the poetry of the Romantics. Still popular in the middle of the century were Wordsworth, Shelley, Byron and Keats.
- **Emotion and vision**
  - Romantic poetry is poetry of the heart and the emotions, exploring the 'truth of the imagination' rather than scientific truth.
  - The 'I' voice is central; it is the poet's perceptions and feelings that matter.
  - Romantic poets often saw themselves as visionaries, seeing further and more deeply into the nature of the world or the supernatural than ordinary people did.
- **Nature**
  - The Romantic poets were particularly inspired by the realm of Nature. They were concerned that Nature should not just be seen scientifically but as a living force, either made by a Creator, or as divine in some way, to be neglected at humankind's peril.

## THE PAST

- Some of the Romantics, like Keats, also turned back to past times to find inspiration, either to the medieval period, or to Greek and Roman mythology.
- Victorian re-interpretation
  - In the Victorian period, Tennyson and other poets were rather selective in what they wanted from the Romantics. They liked the emphasis on Nature, and on drawing on medieval and mythological material, but they were not so happy about the more visionary or philosophical aspects.
  - This made Victorian poetry easier for most people to understand, and so it retained its popularity. At the same time, general reading, especially the novel, was also becoming very popular as more and more people were becoming educated. Printing was becoming cheaper and cheaper, so the reading public was growing enormously.



## THE INFLUENCE OF RUSKIN

- Whilst Romanticism privileged Nature, it was often at a fairly general level. Ruskin wanted:
- An art that detailed Nature, just as the recently discovered photography could
- He expected artists to get out into Nature and see it as it really was
- In some ways he was building on what the great English painters John Constable and William Turner had done
- However, he wanted artists to go back and look at medieval art before the age of Raphael (1483-1520) and Michaelangelo (1425-1564)
- He believed that earlier artists had a perception of nature that had been destroyed by the later artists of the Italian Renaissance.

**THANK YOU**



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ENGLISH FOR COMMUNICATION PROJCT**

**BA- III**

**Semester-VI**

**Year 2019-2020**

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# Introduction

The study of language is the foundation of all other learning. Language defines us as human. To be human is to use language, and to talk is to be a person. Language is the medium of

Communication English as a powerful vehicle of communication serves as a link language in a multicultural and multilingual society like India and also as a global linguistic mediator. It holds a place of status in our country, even after seven decades since Britishers left India. No other language however, has come up to replace English, either as a medium of communication or as an official language. Over the years, it has emerged as a language of choice for commerce, economic growth and social mobility. Teaching students English has consistently emerged as one of the top expectations of parents from school.

The English language has had a remarkable history. When we first catch sight of it in historical records, it is the speech of some none-too-civilized tribes on the continent of Europe along the North Sea. Of course, it had a still earlier history, going back perhaps to somewhere in Eastern Europe or western Asia, and long before that to origins we can only speculate about. From those murky and undistinguished beginnings, English has become the most widespread language in the world, used by more peoples for more purposes than any other language on Earth.

The changing times have witnessed the growing importance of English language in all walks of life. It does not seem that non-native speakers or as a second language speakers. Conscious and unconscious use of the words in our everyday conversation from the English language bears evidence to this fact. Education has been the primary factor in the more formal transmission of English around the world. English symbolizes in Indian minds, better education, better culture and higher intellect. In present times, English is the most preferred language. The Indians and the Indian English language press uses many words derived from Indian language. Indian accent is sometimes difficult for non-Indians to understand. Actually English has co-existed in the Indian sub-continent alongside thousands of local languages. It has remained at the heart of the Indian society.



## Abstract

This paper attempts to bring in the issues related to the Problems of teaching English in rural schools of India. The language policy in school education emerged as a social problem and personal problem. The quality of English language education in majority of Indian schools presents a very appalling picture. Teacher's language proficiency, exposure to language and materials are major concerns for quality English language learning. In reality rural students' situation is very difficult. They don't have opportunities as city students had (i.e.) language lab, audio visual aids and what not. Generally rural students consider English as a subject not as a language. It is the main obstacle of them.

Majority of students read English only for the sake of examination. They are not known how to recite poems but they well known how to memory it. Actually rural students have fear on English. On the other hand many teachers don't have long vision about students' life. They focus only on examination.

Language acts as an instrument to express effectively in various communicative situations. However, it is the very second language which requires a conscious and diligent, systematic efforts to acquire or master it. Second language acquisition is really a big challenge for all native speakers of that language who really deal with it. Appropriate and adequate remedial measures are cited for the successful rectification of these problems.

## **Pain points of rural Students.**

- \* Students of the rural schools face a number of problems. English is their second language.
- \* Students find themselves unable to express in English.
- \* Students do not know proper pronunciation, spellings and grammatical rules.
- \* Students never realize the importance of learning English as a language.
- \* Lack the confidence to speak in English
- \* First reason is that they have been taught English through Grammar-Translation Method.
- \* This method makes them dependent on their mother tongue.
- \* Some teachers have good accent, but they do not possess a good command over the language. English is used all over the world not out of any imposition but because of the realization that it has certain advantages. A very important reason for regarding English as a world language is that the world's knowledge is enshrined in English. It is a progressive language. It is dynamic and flexible. Over and above English is universally renowned for its power of expression and its rich literature.

Teacher preparation courses are not able to equip the teachers with adequate knowledge, skills and the ability to be able to teach the subject effectively in class. The situation is worsened by the fact that English is not the language of transaction in rural India, thereby giving teachers a very little chance of practicing what they have learned. Teachers need to upgrade themselves through a variety of means—periodic workshops, video/audio recordings of content to be taught, projects and assignments.

The majority of Indian rural students, especially in the states of Bihar, U.P. and Maharashtra, find English as a very difficult subject to learn. Since most of the students are first generation learners, they need the guidance from parents and others. Even though students study English, they are not able to produce even a single sentence without any grammatical error in English. The reason for this is that they study subjects from the examination point of view. Our examination system is such that it makes students' rote memorization rather than testing their analytical and creative skills. In



this process, they memorize lessons, reproduce them in exam halls and forget them the same day itself.

We cannot expect a uniform standard of pronunciation for a second language in such a vast country, where even the mother tongue is spoken differently by different groups of the people belonging to the same language community. In learning to speak English, the mother tongue generally interferes with its pronunciation. The learners as well as the teachers speak English with regional language habits. Even during the English periods most teachers teach English without giving the students proper practice in speech because they are not properly equipped enough to practice it. They forget that every language differs in stress, intonation and pronunciation. The result is that after learning /teaching English for many years at school and college, most people cannot speak the language with intelligible accuracy.

Listening is an important language learning skill and yet the most neglected skill in Indian classrooms. It is neglected as teachers take it for granted that learners automatically acquire this skill without any special training

Peer teaching, role-play and group activities, are rare in Indian classrooms. In India, lectures speak. Teacher talking time is more than half of the prescribed time. The class listens passively. The learners are not encouraged to ask questions. The teachers must involve their students to work in pairs, groups and teams and prepare term papers, projects, etc. Therefore, in spite of being taught English in school and college for several years, learners fail to learn

the language. They cannot write in acceptable English of their own, cannot use English appropriately and fluently in speech and often cannot understand conversations in English. Why does this happen? Does it mean that the English teachers in India cannot teach?

The teaching of English in India has been text-oriented since the beginning (colonial times) because the British Government's policy was to create a class of Indians who would act as a buffer between the British and the Indians. Therefore, elementary knowledge of English was needed for a class of Indians.

Objectives of teaching and learning English have undergone a sea change in the years after Independence. Still English education in India is text-oriented

## Problems of Teaching English as a Second Language in India

In a country like India, classes of mixed ability groups are a feature of every small town or village. In most of the rural parts of India, learning-teaching process is done in the vernacular language. On the other hand, most of the competitive examinations (higher education and employment) require English as medium of instruction.

The ratio of students to teachers is high, leading to ineffectiveness. The rural atmosphere does not provide students the opportunity to speak and learn English. The size of the classes everywhere is considerably large. This is one of the reasons why individual attention is not possible to the students.

Teaching of English needs a drastic change for the benefit of learners in schools and colleges. The students of rural and semi-urban areas in India face a lot of problems as English is not their mother tongue. English is their second language. In many places, English becomes the third language as they have a local language, then Hindi followed by English.

As compared to the learners from urban areas, learners from rural areas face more difficulties during the process of language acquisition. In urban areas parents are mostly educated. So, the domestic environment helps the students from urban areas acquire the language quickly.

Students do not get chance to speak or read in English in the rural parts of the country. In villages and small towns students mainly hail from rural areas. Bilingual method is adopted in language classes. This method helps only to slow-learners to some extent. Moreover, this act reduces the real learning process as a whole. If a student does not understand in English, he or she asks for an explanation in L1 i.e. in his or her mother tongue. Consequently, the English teacher is in a state to adopt bilingual method.

Lack of trained teachers in rural areas has become a reality. Teaching is a continuous process and teachers in rural India are often debarred from attending workshops and seminars to acquaint themselves with new ways and methods.

The rural population of India, which depends on agriculture and limited income, end up sending their children to government schools where English is not taught as a skill but as a subject. "Throughout India, there is a belief among almost all castes and classes in both rural and urban areas in the transformative power of English. English is seen not just as a useful skill but a symbol of better life, a pathway out of poverty and oppression".



### Remedial Measures

Grammar translation method is used by the teacher to teach young children, where the teacher explains every word to students in the native language to make him/her understand and learn English. However, this method faces a major disadvantage. Both the teacher and the student

Concentrate more on L1 rather than L2. In this method English language class seems to be L1 class rather than L2 class. Students get only limited benefit through this approach. Unfortunately, this is still in use in many rural schools throughout India.

Language could be mastered by practicing all the four skills viz. Listening, Speaking, Reading and Writing. The rural surrounding does not allow the learner to practice any of the skills. Many teachers are unable to teach English effectively because they face a lot of problems due to the lack of teaching aids, non-availability of required technical support and relevant atmosphere to teach English effectively. The majority of Indian students, particularly from rural pockets, especially in the states of Bihar, eastern U.P. and Maharashtra, consider this seven -letter word as a magical and mystical word. A feeling of uneasiness sets in, the moment they hear something in English. As a result of this, teachers who handle English classes face insurmountable difficulties. Students find it difficult to listen and to understand the English language. What are the reasons for this? What are the remedial measures to be taken to alleviate these problems? This paper is an attempt to discuss the nature of second language acquisition and the factors responsible for its slow acquisition, especially in the rural pockets of India.

## Remedial Measures

Challenges before the English language teachers in India are enormous. It becomes more challenging and demanding in rural areas because in such areas it is the teacher who is the model, to whom a student looks for all learning needs. They should be able to cater to the practical needs of learners, to make them competent enough to interact with one another and also to retrieve information all over the world

Building a rapport with your class—assuring smile and greeting from a teacher to the students, helps them bond with the teacher instantly. When the students bond with the teacher, they will find learning the language much easier. Place of English should be defined—English offers vast opportunities to all. The policy regarding the place of English in our education system should be well defined. This should be determined keeping in view its use and vast opportunities in the field of science, technology, social sciences, philosophy, journalism, international trade and diplomacy.

Keeping in mind the primary aims of teaching English—the teacher should enable the students to understand English when spoken to enable the students to speak, read and write in English Grammar translation method should be avoided

Teacher should find some ways of helping students to enjoy the language activities and of building their confidence. They should use English as a medium of expression to motivate the students think through English Create confidence of speaking English in public

In a scenario where neither adequate resources nor tools are available, English teachers themselves have to devise innovative ways to make their students' climb the staircase easily. This can be done with a resolve, as Patel says: "I have to create opportunities for the students to use English in meaningful, realistic and relevant situations"

A teacher's role is immense in rural areas as the student has only a teacher to imitate and learn from. Teachers' responsibility lies not only with the average and above average students but also with below average and slow learners. A good teacher has



to handle classes for all the students in a classroom. Individual attention will solve many problems, which arise while taking class.

An English teacher has to encourage the students to talk in English only. This act makes them confident. Teachers should motivate students for participative learning. This will solve all the stumbling blocks in students. Teaching learning is not a one-way process. It is a multi-way process. The hackneyed, stereotyped and traditional pattern of exams aims at clearing English not as a language but as a subject. The students, therefore, are guided to practice pick and choose method from the sub-standard material available in the market. So that students merely pass the subject far from learning any level of the Language. It is more shocking to learn that even the questions that students are supposed to answer are told to learn through translation from English to their own vernacular. Poor performance in translation, lack of proper vocabulary, no knowledge proverbs all are results of a casual approach. Even after reading English for 14 or 15 years the level of the students remains poor.

Because of the rapidly increasing web of Educational facilities, the rural areas have been enjoying the facilities of the convents. But it has neither helped in raising the level of the students, nor made them learn English as a language. The infrastructure of such schools is weak. Some teachers have good accent, but they do not possess a good command over the language. Now In the rural and semi-Urban areas, study of English language begins at an early age, at the KG level, it continues up to Senior Secondary or first Degree level. Even in the Professional Courses, the teaching of English as a communication skill is an integral part of the curriculum or the course obligations. It is quite unfortunate that whatever our English language teachers gain in the completion of their course or education as eligibility for seeking a job or an employment, it stays there and the teaching learning stagnates.

### **POSSIBLE SOLUTIONS:**

- \* Teachers should recite poems and not allowed to memorize it.
- \* Try to create interest to taste poems.
- \* Should avoid GT method.
- \* Teachers should find some way of helping pupils to enjoy their language activities, and of building their confidence.

- \* The English teacher should have the wide-ranging enthusiasm and Imagination.
- \* Group discussions can be arranged.
- \* Texts should be read loudly by the students.
- \* English will be used by them as a medium of expression.
- \* To motivate the students think through English.
- \* They will be able to use English as a language of communication.
- \* Create confidence of speaking English in the public.

To solve all the problems, a systematic approach should be followed. The teachers should aim at teaching primarily, not knowledge but skill, the different skills required for good Listening Speaking-Reading-Writing. Teachers should find some way of helping pupils to enjoy their language activities, and of building their confidence. A teacher who tries to help his pupils in this way has rightly rejected the image of the teacher who acts as the arbitrary dispenser of all knowledge. As children learn by way of imitation, similarly, the students tend to follow the example set by their teacher. The English teacher should have the wide-ranging enthusiasm and Imagination, It can make English course 'a sort of clearing house for ideas and interests which branch out into all the other subjects that the pupils are studying in school, and beyond them. To tackle with the problem of lack of vocabulary in the students, Productive and receptive Use of words should be kept in mind. The students should be made to learn simple words.

This will help in inculcating a habit of learning new words in them. Their newly learnt words will become a part of their own vocabulary and they will be in a position to use those words. This is the natural process of movement at need from receptive to productive use of the words. This enhancement of vocabulary will result into better expression. The common errors made by the students in the different usages of the same word can be cured by this technique.

By noticing all such components of the language they can enjoy the richness and flexibility of language. Once their interest is aroused, they will show tremendous improvement. Reading can also help them in making aware of spellings. When the students have practiced different



Uses of words and have developed habit of reading, they can avoid the common errors of Translations. There can be no learning without exposure. Group discussions can be arranged. Texts should be read loudly by the students. Simple usage of words will become a part of their speech only when they are exposed to deliver a speech and express their own ideas. The zeal for learning will help them in their own advancement. The problems of the students and the teachers are inter-related. It is necessary to assure that the learner makes a tremendous contribution in the process. If we take into consideration the role of teacher and learner in acquiring the knowledge of a language; the problems can be solved effectively. Only then the students will realize the practical use of English language. English will be used by them as a medium of expression.

They will be able to use English as a language of communication. Fluency in the speech, proper knowledge of sentence structure, confidence of speaking in the public will make them able to keep their pace with the developing world.

## Conclusion

In India, majority of the workforce comes from rural areas as 75% of India lives in villages. The policy makers have to bridge the urban-rural divide in teaching of English. An English teacher teaching in rural schools has to come up with innovative strategies in the classrooms. Skilled and committed teachers need to be appointed at primary level. Teachers should be upgraded and trained to meet the problems of the learners. That will also help in raising the standards of English as a language at the school level. On the basis of suggestions given above, the critical situations in the teaching of English can be checked from further deteriorations. Decidedly one or two persons can't do anything solid. Let everyone concerned with it take the responsibility. Only then we can create a congenial environmental & we can be able to achieve better results in the teaching and learning of

**THANK YOU**