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Characteristics of Modern Poetry

- Pessimism

Modern poetry is pessimistic in spirit. The poets find no solution in religion . They reflect the blackness of modern life that witness the two world wars. The poets reflect this loss through their poetic themes . They write about war, alienation, doubt, loss of communication with God, and so on.

2-Realism

Modern poetry characterized with aggressive realism . The modern poets write directly about topic that was regarded taboos. The students can trace the connection between realism and pessimism.

3-symbolism

Modern poets are fond of using symbols. Usually the symbols are divided into traditional and personal. The modern poets make full use of personal symbols. They go further when they invent new symbols in their poem. The students should trace the connection between symbolism and the complexity of modern poetry.

4-Complexity of Language

The language of modern poetry is difficult for the readers. This stems from the use of symbolism and the philosophical nature of poetry.

5-Philosophical in nature

The modern poets want to find a substitution for the loss of religion by depending on new philosophies.

6- mythology

The modern poets are interested in mythology not only because they believe in but they exploit them as symbols and they are connected with their lost vitality.

7-Psychology

Psychology flourishes in the twentieth century. The appearance of many scientists at the end of the 19th century encourages poetry to indulge in psychological themes.

8- Free Verse

The modern age is a revolutionary one. The modern poets revolt against the old diction by using blank verse. They discard the traditional rhymes and regular rhythm.

9-Conversational in Nature

Narrative technique is used in modern poetry. The poem has a story and there is a dialogue.

10-Romanticism

Some romantic features appears in modern poetry like the wish to escape from the present to perfect land, isolation, interest in nature and others

WILLIAM BUTLER YEATS

William Butler Yeats

Sailing to Byzantium(1928)

I

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.

II

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.

III

O sages standing in God's holy fire
As in the gold mosaic 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.

IV

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 and gold enamelling
To keep a drowsy Emperor awake;
Or set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing, or to come.

Symbolist Movement

This movement began in France in the late 19th century. Then it's spread all over the world. William Butler Yeats (1865-1939), after reading a book called **Symbolism in Literature** by Arthur Symon introduces symbolism to English poetry. Symbol is something concrete or visible stands for invisible or abstract thing. The appearance of Symbolist Movement comes as a reaction to realistic and naturalistic schools that focus on physical, concrete and material things only. When we indulge in symbols, we find out two types of symbols: archetypal (traditional) symbols. We have many examples for this type of symbols, like:

Whiteness= purity

Flag=power

Bird= peace

We have another type of symbol which is the personal symbol which the poet invents by himself. As we have studied in the previous lecture that this invention increases the difficulty of the language of modern poetry. Yeats is the representative of this movement, thus two of his poems:

"Sailing to Byzantium" and " Second Coming" will be introduced as examples for this movement.

Notes about William Butler Yeats` "Sailing to Byzantium"

1- Theme:

It is first published in 1928 in the collection in **The Tower**. Yeats depicts in this poem a metaphorical or imaginary journey from Ireland, which is according to the poet a land for the young, to Byzantium which is expected to suit the old. It is a self -journey through time from 20th century to 6th century. The importance is not in the journey but in the reasons behind We can trace some of these reasons:

- Agony of old age and the power of imaginative work in keeping the vitality of the soul even if one is " fastened to a dying animal".
- Rejection of dynamic world of static art.
- Biographical ground is that Yeats writes this poem when he was 60 years old. He finds out that he is no longer engage in the life of sense.

2- Symbols in the poem:

- Ireland stands for sensual and mortal world
- Byzantium stands for intellect ,imagination and eternal things.

3-Structure;

The poem consists of three eight-lined stanzas. Adopting very old rhyme(abab ab cc). It consists of two trios of alternative rhyme plus a couplet. This type of rhyme is called ottava rima, Italian verse,

4-Romantic Touches;

- escaping from the present to the past and escape from life to art.

5-The Circular Movement:

- the poet escape the physical life to the world of art then return from artto the mortal world because art depict the actual life.

6- General Notes:

- sexual images:

Fish crowded seas.....

- Irony;

Scare crow, tattered....

-Antithesis:

Intellect, imagination and eternal versus sensual, mortal and natural world.

-superiority and inferiority of life and art:

-superiority of art and inferiority of life when the poet is fascinated with the world of art which is elevated over life. Thus, he leaves Ireland but the irony is when he finds out that art cannot be existed only in the world sensuality.

- inferiority of art and superiority of life when the poet after escaping the mortal life and be out of nature he finds himself as a clockwork canary that sings to no end. Prophet and poet are needed in the mortal world not in the second world.

7 -Distinguish the positive from negative symbols ?

-fish, gold, bird, sing, Ireland, Byzantium

The Second Coming

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

Surely some revelation is at hand;
Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out

When a vast image out of *Spiritus Mundi*
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,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

1-Theme:

"The Second Coming" tells a reversed story of the Christian idea concerning the prophecy of Jesus' return to earth as a savior to establish the kingdom of heaven. The poem is written in 1919 soon after the end of World War I, thus it mirrors the chaos, pain and confusion of modern world with millions of deaths. Due to the anarchy, people expect the arrival of Jesus as it is told that his appearance is related to the bleak disorientation and loss. The alternative of Jesus appears a grotesque beast accompanied with shadow of desert birds. The slow pitiless beast ushers in Bethlehem, the birthplace of Christ, to be born into the world. Yeats suspects the power of religion and humanity moral in imposing control and stopping shedding blood. The poet refers the best people and the 'worst' people. He mourns the silence of the best people who select to confide to their faith because they lack conviction and motivation while villains have the power and loud voice. The 'worst' people become figurehead and source of violence. The irony is here when the only bad people have enthusiasm and passion while the best lack.

2-Symbols:

- falconer= controller , holder. God, Jesus, religion, ethics , morals
- falcon =modern man, humanity
- gyre=loss, lack of commendation, turning of life
- water=purity
- Blood=violence, death, uncontrollable chaos
- Vulture=death

3-Gyre is used as a positive and negative symbols in "Sailing to Byzantium" and " the second coming", Elucidate

In "Sailing to Byzantium", Gyre is used as a positive that its turning is to purify souls while in the " The Second Coming" gyre is used negatively as a turning of loss since the turning is widened and lost control

4- Trace the exotic and unusual imagery in the poem.

The image in the first two lines take readers to the air with a falcon, away from the hand of the falconer. Control is already being lost. So flying, birds and widening turning are mysterious images.

WALTER DE LA MARE
The Listeners (1912)

- 1- 'Is there anybody there?' said the Traveller,
- 2- Knocking on the moonlit door;
- 3- And his horse in the silence champed the grasses
- 4- Of the forest's ferny floor:
- 5- And a bird flew up out of the turret,
- 6- Above the Traveller's head:
- 7- And he smote upon the door again a second time;
- 8- 'Is there anybody there?' he said.
- 9- But no one descended to the Traveller;
- 10- No head from the leaf-fringed sill
- 11- Leaned over and looked into his grey eyes,
- 12- Where he stood perplexed and still.
- 13- But only a host of phantom listeners
- That dwelt in the lone house then
- 14- Stood listening in the quiet of the moonlight
- 15- To that voice from the world of men:
- 16- Stood thronging the faint moonbeams on the dark stair,
- 17- That goes down to the empty hall,
- 18- Harkening in an air stirred and shaken
- 19- By the lonely Traveller's call.
- 20- And he felt in his heart their strangeness,
- 21- Their stillness answering his cry,
- 22- While his horse moved, cropping the dark turf,
- 23- 'Neath the starred and leafy sky;
- 24- For he suddenly smote on the door, even

- 25- Louder, and lifted his head:—
 26- ‘Tell them I came, and no one answered,
 27- That I kept my word,’ he said.
 28- Never the least stir made the listeners,
 30- Though every word he spake
 31- Fell echoing through the shadowiness of the still house
 32- From the one man left awake:
 33- Ay, they heard his foot upon the stirrup,
 34- And the sound of iron on stone,
 35- And how the silence surged softly backward,
 36- When the plunging hoofs were gone.

The main characteristics of Georgian School

- 1- This school appears during the reign of George the 5th .
- 2- It is romantic in spirit but modern in content.
- 3- It is romantic in spite of being modern poetry that is anti- romantic poetry. It is slightly romantic because of having romantic features like: interest in nature, loneliness and remoteness of time and place. Thus, it is romantic in spirit but the themes and style are modern.
- 4- It is modern in the sense of refusing to be mere imitators of romantic poets, its interest in psychology, narrative style , symbolism , melancholy and realism.
- 5- Its appearance is as a reaction to the complexity of the previous schools symbolism and imagist. According to Georgian poets the previous poetry of the previous schools are not written for common people who need a relief through poetry. They will find it in romantic touches of this school.

General Notes

- General Theme:

The poem begins when a Traveler with his horse are at the door of a house on which the Traveler is knocking. He is expecting to be greeted by someone, but no one answers his calls. The narrative moves inside the house where a certain presence resides. There are “phantoms” within the empty building. They “listen” well to the Traveler. The Traveler can sense them there. He calls out a number of strange phrases that add to the mystery of the poem, and then finally leaves without an answer.

-Themes in the poem:

isolation , solitude, unsuccessful quest for clarity and meaning in unstable world. Lack of communication between man and God.

- **The message:**

Man is caught in the web of circumstances that limits his personal freedom and prevent him from making full connection with either nature or people.

-**Type and Structure:**

It is a narrative poem. It is a single stanza poem, begins with media res, from the middle event, when the poet knocks on the door of the dwelling of the phantoms. The poet uses masculine rhyme which means the last syllable of the line rhymes with the last syllable of the another.

- **What is feminine rhyme?**

The last two syllables of a line rhymes with last two syllables of another line like singing and ringing.

-**How do figures of speech strengthen the mood of silence?**

Sibilance and anaphora by using the sound /s/ which echoes the silence.

- **Activity versus Laziness;**

All the words that are related to the traveler are active(dynamic)all the words related to the listeners are inactive(static)

- **Why did the poem seem to be written a long time ago?**

the use of old words like "turret", smote

- **Interest in psychology:**

There are certain image that prove this like the standing in the middle of the stairs, thronging together, the moon , the beams

- **Trace the shifting of the perspective from outside to inside and its effect?**

The poem moves from out the house to be finished inside the house with the listeners, listening to the hooves of the horse that flee the scene then the poet describes the silence into the house once more. This perspective shift indicates that it is the strangeness of the listeners, not the Traveler.

- **How does Walter de La Mare immediately call attention to listeners only?**

the poem focuses on the depiction of the phantoms and uses the title "The Listeners" instead of "The Traveler."

Socialist School

-The Main Characteristics of Socialist School

1-It appeared in the 3rd decade of 20th century, in the period between the two world wars. Auden called this period "the age of anxiety" because of the complete loss of religion and the general depression.

2- Because of the loss of religion, people are in need for new philosophy or new school to replace religion. So the appearance of this school as a reaction for loss of religion.

3-Socialism is one of the substitution for religion. Socialism looks at life from secular lens. Socialists are not concerned with God, religion, paradise or hell in short they don't care for metaphysical. Instead they care for man and physical world.

4-Darwinism paved the way for the appearance of socialism because the former looked at life from biological perspective and removed God from this perspective. This removal supports the appearance of secular schools like Socialist school.

5- The main themes of socialist poetry are: human relationship, individual, class distinction, social justice and political systems.

6-Inspite of being educated poets, the socialist poetry is not difficult but needs attention.

7-Their style is concise, brief, they have short sentence. Images and symbols are taken from urbanity, industry, war and capitalism.

8-The fundamental figure of speech is irony that is used to criticize the negativity.

Musee des Beaux Arts

W. H. Auden

About suffering they were never wrong,
The old Masters: how well they understood
Its human position: how it takes place
While someone else is eating or opening a window or just walking dully
along;
How, when the aged are reverently, passionately waiting
For the miraculous birth, there always must be
Children who did not specially want it to happen, skating
On a pond at the edge of the wood:
They never forgot
That even the dreadful martyrdom must run its course
Anyhow in a corner, some untidy spot
Where the dogs go on with their doggy life and the torturer's horse
Scratches its innocent behind on a tree.

In Breughel's Icarus, for instance: how everything turns away
Quite leisurely from the disaster; the ploughman may
Have heard the splash, the forsaken cry,
But for him it was not an important failure; the sun shone
As it had to on the white legs disappearing into the green
Water, and the expensive delicate ship that must have seen
Something amazing, a boy falling out of the sky,
Had somewhere to get to and sailed calmly on.

The Unknown Citizen (1939)
W. H. Auden - 1907-1973

(To JS/07 M 378

This Marble Monument

Is Erected by the State)

- 1-He was found by the Bureau of Statistics to be
- 2-One against whom there was no official complaint,
- 3-And all the reports on his conduct agree
- 4-That, in the modern sense of an old-fashioned word, he was a saint,
- 5-For in everything he did he served the Greater Community.
- 6-Except for the War till the day he retired
- 7-He worked in a factory and never got fired,
- 8-But satisfied his employers, Fudge Motors Inc.
- 9-Yet he wasn't a scab or odd in his views,
- 10-For his Union reports that he paid his dues,
- 11-(Our report on his Union shows it was sound)
- 12-And our Social Psychology workers found
- 13-That he was popular with his mates and liked a drink.
- 14-The Press are convinced that he bought a paper every day
- 15-And that his reactions to advertisements were normal in every way.
- 16-Policies taken out in his name prove that he was fully insured,
- 17-And his Health-card shows he was once in hospital but left it cured.
- 18-Both Producers Research and High-Grade Living declare

19-He was fully sensible to the advantages of the Instalment Plan
20-And had everything necessary to the Modern Man,
21-A phonograph, a radio, a car and a frigidaire.
22-Our researchers into Public Opinion are content
23-That he held the proper opinions for the time of year;
24-When there was peace, he was for peace: when there was war, he
went.
25-He was married and added five children to the population,
26-Which our Eugenist says was the right number for a parent of his
generation.
27-And our teachers report that he never interfered with their education.
28-Was he free? Was he happy? The question is absurd:
29-Had anything been wrong, we should certainly have heard.

General Notes:

-Theme:

The poem commemorates a dead man. The praise of his obedience is enlisted in detail to cover his working life, sociability, opinions on the news, his personal possessions, his attitude to his children's education, and so on. According to the Bureau of Statistics, there is no complaint about him. He is depicted as a perfect citizen, because he did everything he was supposed to do in order to serve his society. He worked the same job his entire life until he retired, apart from a break when he served in the War. His employer was fine with him. He had a totally normal outlook on life and politics, and he contributed to his Union. Our Psychology institution also established that his friends liked hanging out with him. According to the Official Media, he bought a paper regularly and responded to adverts as was to be expected. a cautionary tale to modern society—asking people to question the relationship between the state and

- Type of the poem

The poem is a kind of satirical elegy of standardization at the expense of individualism and citizens are known by arbitrary numbers and letters, not personal names.

- Describe The epigraph

It is epitaph on the monument "The Unknown Citizen", that commemorates unidentified soldiers; tombs of unknown soldiers were first created after the first World War.

- The voice of the poem:

It is written in the voice of fictional government bureaucrat.

- Trace caesura in the poem:

caesura is a pause that occurs within a line of poetry, usually marked by some form of punctuation such as a period, comma, ellipsis, or dash. A caesura doesn't have to be placed in the exact middle of a line of poetry. It can be placed anywhere after the first word and before the last word of a line. . it is found in line 4 " **That**, in the modern sense of an old-fashioned **word**, he was a saint," It helps to mimic the rhythms of speech in a real elegy.

he free? Was he happy? The question is absurd

- Auden's opinion of conformity:

For him being "conformist and going with the flow all time isn't just mind-numbingly boring, it is dangerous and unpatriotic.

- situational irony:

1- Though the title of the poem refers to unknown person , the poem presents detailed information. And they know everything save his name. If you remember someone, their name is typically the first thing you know. This type of celebration can be devoted for great men who sacrifice their life for country not for conformist who surrender his freedom to be fit.

2- situational irony in the last two lines of the poem specifically; "Was he free? Was he happy? The question is absurd:/ Had anything been wrong, we should certainly have heard." This refers to something panic that the governments don't regard freedom and happiness among the ideals ; thus the government don't search for them.

- Trace the figure of speech in the following:

Alliteration:

He worked in a factory and never got fired,

Imagist School

The Main characteristics of Imagist school:

1-It appears in America, its founder is Ezra Pound and its best representative is T.S. Eliot.

2- Though it is the extension of the symbolist movement, the imagists find the symbols not enough . Thus, they use besides symbols series of images.

3-It is the most difficult movement because the poet speaks in pictures by using long and short images. The images are not traditional or descriptive but symbolic, intellectual ones and the image does not end in itself but it leads to extra images.

4- Through images , we can understand what goes inside the poets` mind and reveals his perspectives.

T.S Eliot

The Love Song of J. Alfred Prufrock (1915)

*S'io credesse che mia risposta fosse
A persona che mai tornasse al mondo,
Questa fiamma staria senza piu scosse.
Ma perciocche giammai di questo fondo
Non torno vivo alcun, s'i'odo il vero,
Senza tema d'infamia ti rispondo.*

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherised upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question ...
Oh, do not ask, "What is it?"
Let us go and make our visit.
In the room the women come and go
Talking of Michelangelo.
The yellow fog that rubs its back upon the
window-panes.
The yellow smoke that rubs its muzzle on the
window-panes
Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains, Let
fall upon its back the soot that falls from
chimneys,

Slipped by the terrace, made a sudden leap,
And seeing that it was a soft October night,
Curled once about the house, and fell asleep.

And indeed there will be time
For the yellow smoke that slides along the street,
Rubbing its back upon the window-panes;
There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate;
Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.

In the room the women come and go
Talking of Michelangelo.

And indeed there will be time.
To wonder,
"Do I dare?" and, "Do I dare?"
Time to turn back and descend the stair,
With a bald spot in the middle of my hair—
[They will say: "How his hair is growing thin!"]
My morning coat, my collar mounting firmly to the
chin,
My necktie rich and modest, but asserted by a
simple pin—
[They will say: "But how his arms and legs are
thin!"]
Do I dare
Disturb the universe?
In a minute there is time

For decisions and revisions which a minute will
reverse.

For I have known them all already, known
them all:—
Have known the evenings, mornings, afternoons,

I have measured out my life with coffee spoons;
I know the voices dying with a dying fall
Beneath the music from a farther room.

So how should I presume?

And I have known the eyes already, known
them all—

The eyes that fix you in a formulated phrase,
And when I am formulated, sprawling on a pin,
When I am pinned and wriggling on the wall,
Then how should I begin
To spit out all the butt-ends of my days and ways?
And how should I presume

And I have known the arms already, known them
all-

Arms that are braceleted and white and bare
[But in the lamplight, downed with light brown
hair!]
Is it perfume from a dress
That makes me so digress?
Arms that lie along a table, or wrap about a shawl.
And should I then presume?
And how should I begin?

Shall I say, I have gone at dusk through narrow
streets
And watched the smoke that rises from the pipes
Of lonely men in shirt-sleeves, leaning out of
windows? ...

I should have been a pair of ragged claws
Scuttling across the floors of silent seas.

And the afternoon, the evening, sleeps so
peacefully!
Smoothed by long fingers,
Asleep ... tired ... or it malingers,
Stretched on the floor, here beside you and me.
Should I, after tea and cakes and ices,
Have the strength to force the moment to its crisis?

But though I have wept and fasted, wept and
prayed,
Though I have seen my head [grown slightly bald]
brought in upon a platter,
I am no prophet—and here's no great matter;
I have seen the moment of my greatness flicker,
And I have seen the eternal Footman hold my coat,
and snicker,
And in short, I was afraid.

And would it have been worth it, after all,
After the cups, the marmalade, the tea,
Among the porcelain, among some talk of you and
me,
Would it have been worth while,
To have bitten off the matter with a smile,
To have squeezed the universe into a ball
To roll it toward some overwhelming question,
To say: "I am Lazarus, come from the dead,
Come back to tell you all, I shall tell you all"—
If one, settling a pillow by her head,
Should say: "That is not what I meant at all.
That is not it, at all."

And would it have been worth it, after all,
Would it have been worth while,
After the sunsets and the dooryards and the
sprinkled streets.
After the novels, after the teacups, after the skirts
that trail along the
floor—
And this, and so much more?—
It is impossible to say just what I mean!
But as if a magic lantern threw the nerves in
patterns on a screen:
Would it have been worth while
If one, settling a pillow or throwing off a shawl,
And turning toward the window, should say:
"That is not it at all,
That is not what I meant, at all."

No! I am not Prince Hamlet, nor was meant to be;
Am an attendant lord, one that will do

To swell a progress, start a scene or two,
Advise the prince; no doubt, an easy tool,
Deferential, glad to be of use,
Politic, cautious, and meticulous;
Full of high sentence, but a bit obtuse;
At times, indeed, almost ridiculous—
Almost, at times, the Fool.

I grow old ... I grow old ...
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a
peach?
I shall wear white flannel trousers, and walk upon
the beach.
I have heard the mermaids singing, each to each.
I do not think that they will sing to me.

I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.

We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Till human voices wake us, and we drown.

General Notes:

- **Them:**

The poem tells a story of a middle-aged man who has suffered a lot because he is torn between telling his love or not. He makes many attempts but his spiritual cowardice and hesitance prevent his love song from being sung. Failure in revealing his love turns to be a dilemma. He never dares to reveal his feeling for his lady. The poet reflects the state of modern man who is in spite of over-education and power is hesitant. At the end of his frustrated task, he hears mermaids sing to each other, he learns that even this song is not for him.

-Type of the poem:

-It is a **dramatic monologue** because we have only a speaker, Prufrock, a silent listener and an action. Eliot modernizes the form of dramatic monologue by removing the implied listener and focusing on Prufrock's interiority and isolation.

- Elucidate the epigraph of the poem:

-It is quoted from Dante's *Inferno* (27.61-66), and translates: "If I thought that my reply would be to one who would ever return to the world, this flame would stay without further movement; but since none has ever returned alive from this depth, if what I hear is true, I answer you without fear of infamy." It tells the state of a man in hell, he doesn't want to tell his suffering to the speaker because he believes that his voice cannot reach the earth.

-The title of the poem is too allusive and undermines the romantic association:

Because the title tells that there will be a love story but in reading the poem there is not. The use of ridiculous name to a lover with vague

- who are 'I' and 'you' in the first line:

perhaps we have speaker and listeners, or we have only speaker who speaks to his interior soul .

- The use of fragmentation:

The incomplete image of woman whom is referred to as hands only. reference to part of allusion and irregular rhythm.

-Eliot's images in this poem progresses from general to specific :

The first image for instance begins from looking to sky then to the streets , to cheap hotels, saw dust floor of restaurant.

-Enumerate the images that reflect Prufrock state:

the image of the etherized patient that reflects his complete paralysis and inability to act, the image of the empty city shows his deep sense of loss pitying state. I want you to bring other images

- Enlist the image of hopelessness:

The image of etherized patient, cheap hotels, tedious argument, saw dust and others—I want you to bring other images

-The poem is revolutionary:

It presents ironic love, the setting is urban using colloquial language and there is withdrawal from love.

- The use of sea imageries:

The image of pair of rugged claws, oyster, shells, drowning , mermaid or sea girls...search for other images

-Techniques used in the poems:

Symbolism, stream of consciousness, metaphysicality and romanticism

- Enlist the romantic touches:

prufrock`s desire to escape , waking on the beach, following the mermaids.

-Trace the anti-poetic language:

The use of words like a patient, coffee , spoon ----search for other

-The language of the poem reflect the psychological restless of modern man:

the use of ellipses, broken sentences