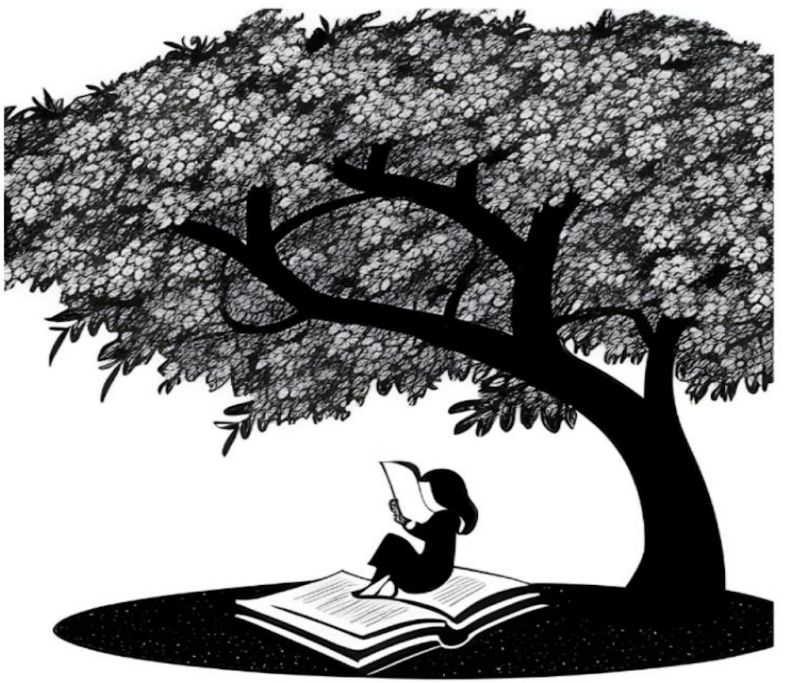
A GUIDE TO POETRY

Form and Meaning



JONATHAN IRENE SARTIKA DEWI MAX

A Guide to Poetry

Form and Meaning

Jonathan Irene Sartika Dewi Max

Mulawarman University PRESS

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A Guide to Poetry: Form and Meaning

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Foreword

English Letters Department Program of Mulawarman University is a part of Cultural Sciences Faculty that has been established since August 28, 2009. English Literature Program Study focuses on the English Language and Literature comprehension. The knowledge gained by the students in this study program is essential to support the national development of Indonesian Republic and the regional development of East Kalimantan.

By studying language and literature in general, students are equipped with basic thinking tools that enable them to view critically on daily phenomena happen among the society. Within theories on language, students raise their awareness of the language use that maintain social bound. In the other hand, the theories on literature, students are introduced to various forms of works of literature and study their significances as social criticism.

In literature, students are encouraged to study poetry as one of three major literature genres. It is in *A Guide to Poetry: Form and Meaning* that students are introduced to various elements of poetry and invited to look out the effect on the society. It starts with the attentiveness to the characteristics of language applied in the poems that differs it to the ordinary language. Students are then familiarized to the forms of poetry, figurative languages, and the other intrinsic elements like speaker, setting, subject, and theme. By having a depth in recognizing these elements, students are assisted to look further to the extrinsic elements that relates the poems to the aspects of biography, history and society, philosophy, and mythology.

Supporting the subject of English Poetry Studies, this book elaborates its comprehension for the students to have the ability to

analyze poetry based on the study of literature framework. To achieve this objective, lecturer prepares *Rencana Pembelajaran Semester* (RPS) or Semester Lesson Plan where all the learning processes are arranged in accordance to the expected learning outcomes. With the RPS, student's learning outcomes will be achieved through a systematic and controlled learning method.

Samarinda, August
2023

Jonathan Irene Sartika Dewi Max

Study Program Learning Outcomes

A. Knowledge	Code	Description
	PP1	Mastering the theory and its application in the field of literature
B. Affective	**Code**	**Description**
	S5	Appreciate the diversity of cultures, views, religions, and beliefs, as well as other people's original opinions or findings
	S8	Internalize academic values, norms, and ethics
C. General skills	**Code**	**Description**
	KU2	Assess knowledge and/or technology in the field of expertise based on scientific principles, or produce design/art works along with their descriptions based on standard design principles or methods, which are compiled in the form of a thesis or final project report
	KU3	Publishing the results of the final project or design/art work, which meets the requirements of scientific writing, and is accessible to the academic community
	KU4	Develop and communicate ideas and information in their scientific fields

		effectively, through various forms of media to the academic community
D. Specific skills	**Code**	**Description**
	KK2	Able to understand and review various forms of literary works which include at least prose, drama, and poetry. Able to provide language services in English for special needs in the world of work
	KK3	Have the competence of researchers in the fields of language, literature, and culture by utilizing the latest developments in science and technology in communicating the results of their research
	KK4	Understand theories in the fields of language and literature, and be able to apply these theories in dealing with certain phenomena of language and literature (poetry, prose, and drama), or general cultural issues, especially those related to tropical culture

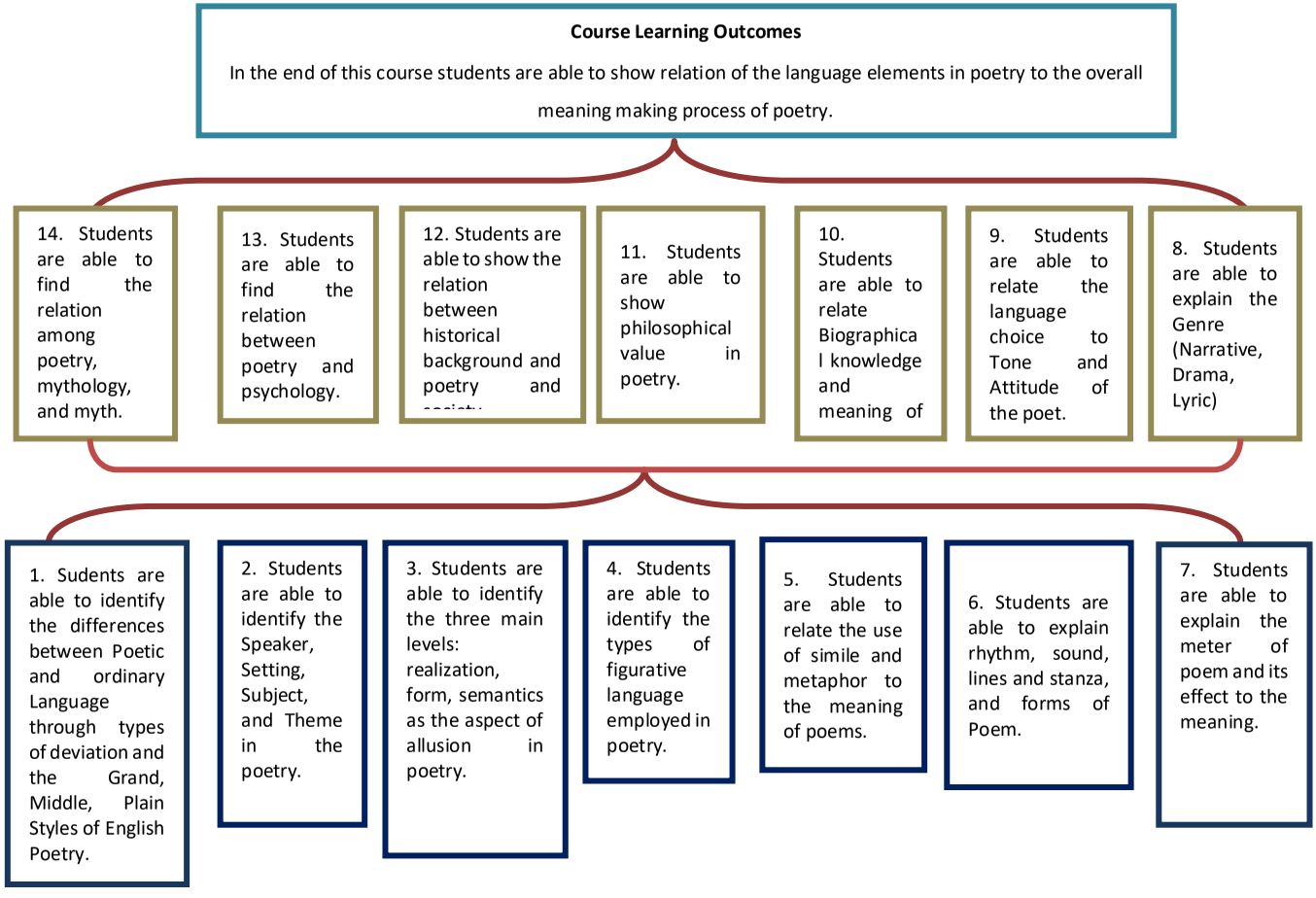
Course Learning Outcomes

No.	Sub-Outcomes	Indicator
1.	Students are able to identify the differences between Poetic and ordinary Language through types of deviation and the Grand, Middle, Plain Styles of English Poetry.	● Students give the definition of poetry. ● Students identify poetic language by the types of deviation. ● Students explain the characteristics Grand, Middle, Plain Styles.
2.	Students are able to identify the Speaker, Setting, Subject, and Theme in the poetry.	● Students identify Speaker of the Poem. ● Students identify elements of Setting of the Poem. ● Students identify Subject of the Poem. ● Students identify Theme of the Poem.
3.	Students are able to identify the three main levels: realization, form, and semantics as the aspect of allusion in poetry.	● Students identify the step of realization, form, and semantics variation. ● Students state the allusion found in the poetry.
4.	Students are able to identify the types of figurative language employed in poetry.	● Students identify Synecdoche in poetry ● Students identify Metonymy in poetry ● Students identify Symbolism in poetry

		● Students identify Allegory in poetry
5.	Students are able to relate the use of simile and metaphor to the meaning of poems.	● Students discover Simile in Poetry. ● Students discover Metaphor in Poetry ● Students discover simile and metaphor in poetry.
6.	Students are able to explain rhythm, sound, lines and stanza, and forms of Poem.	● Students indicate the Rhyme, ● Students indicate Rhythm, ● Students distinguish the form of stanza
7.	Students are able to explain the meter of poem and its effect to the meaning.	● Students indicate the types of meters in poem.
8.	Students are able to explain the Genre (Narrative, Drama, Lyric)	● Students recognize the Narrative form ● Students recognize the Dramatic form ● Students recognize the Lyrical form
9.	Students are able to relate the language choice to Tone and Attitude of the poet.	● Students show the tone in poems ● Students show the attitude of the author in poems.
10.	Students are able to relate Biographical knowledge and meaning of Poetry.	• Students discover the influence of author's biography in poems.

11.	Students are able to show philosophical value in poetry.	● Students discover the author's philosophical view in poems.
12.	Students are able to show the relation between historical background and poetry.	● Students discover the historical background being described or criticized in poems.
13.	Students are able to show the relation between poetry and society.	● Students discover the historical background being described or criticized in poems.
14.	Students are able to show the relation among poetry, mythology, and myth.	● Students discover the aspects of mythology and myth in poems.

Student's Learning Outcomes Mapping



Course Outline

No.	Specific skill	Indicator	Study Materials	Study Experience
1	Students are able to explain the difference between poetic language and language employed in prose.	● Students identify ordinary language. ● Students identify poetic language. ● Students explain the characteristics Grand, Middle, Plain Styles.	Class Orientation ● Poetic and Ordinary Language ● Grand, Middle, Plain Styles ● Characteristics Grand, Middle, Plain Styles. ● Walt Whitman, *Reconciliation* ● Emily Dickinson, *Baffled for Just a Day or Two* ● Ben Jonson, *On Something, That Walks Somewhere* ● John Scott, *I Hate That Drum's Discordant Sound*	Students are introduced to the concept poetic and ordinary language to see the use of creative language employed to make meaning in the poetry.
2	Students are able to identify the Speaker, Setting, Subject, and Theme in the poetry.	● Students identify Speaker of the Poem. ● Students indentify elements of Setting of the Poem. ● Students identify Subject of the Poem. ● Students indentify Theme of the Poem.	Speaker, Setting, Subject, and Theme ● Stephen Crane, *In the Desert* ● Abraham Cowley, *Drinking* ● Ralph Waldo Emerson, *Brahma* ● Robert Browning, *The Year's at the Spring*	Students are shown the way to identify speaker, setting, subject, and theme in poetry to see how those aspects develops the meaning in poems.

			• John Keats, *In Drear-Nighted December*	
3	Students are able to identify the three main levels: realization, form, and semantics as the aspect of language deviation in poetry.	• Students identify the step of realization, form, and semantics variation. • Students state the types of deviation found in the poetry.	Word and Word Order • Three main levels: realization, form, semantics • Types of Deviation • Robert Frost, *Dust of Snow* • William Wordsworth, *My Heart Leaps Up When I Behold* • Langston Hughes, *Merry-Co-Round* • William Cartwright, *No Platonique Love* • Walt Whitman, *A Noiseless Patient Spider*	Students get to discuss about dictions that refer to denotative or connotative meanings that develop semantic references or linguistic deviation.
4	Students are able to identify the types of figurative language employed in poetry.	• Students identify Synecdoche in poetry • Students identify Metonymy in poetry • Students identify Symbolism in poetry • Students identify Allegory in poetry	Figurative Language and Imagery • Synecdoche • Metonymy • Symbolism and Allegory • Stephen Crane, *"It Was Wrong to Do This," Said the Angel* • William Collins, *Ode Written in the Beginning of the Year 1746* • John Keats, *To Autumn*	Students get to discuss the types of figurative languages as found is given in the poems and describe the symbols and the allegory developed by the author in the sample poems.

5	Students are able to relate the use of simile and metaphor to the meaning of poems.	• Students discover Simile in Poetry. • Students discover Metaphor in Poetry • Students discover simile and metaphor in poetry.	Simile and Metaphor • Simile • How to Analysize Metaphor • Compound Metaphor and Mixed Metaphor • William Blake, *Two Sunflowers Move in a Yellow Room* • William Wordsworth, *I wandered Lonely as a Cloud*	Students are shown the differences between simile and metaphor by examples and discover the the meaning developed in the poem by the use of simile and metaphor.
6	Students are able to explain rhythm, sound, lines and stanza, and forms of Poem.	• Students indicate the Ryhme, • Studets indicate Rhythm, • Students distinguish the form of stanza	• Ryhme, Rhytm, Stanza • Forms of Poem • William Shakespeare, *Sigh No More, Ladies, Sigh No More* • Sir Philip Sidney, *His Being Was in Her Alone* • Ben Jonson, Song: To Celia • William Blake, The Garden of Love Elinor Wylie, Velvet Shoes • John Keats, *When I Have Fears That I May Cease to Be*	Students are shown the concepts of rhyme, rhythm, and stanza and asked to explain the characteristics and the effect of rhyme, rhythm, stanza they find in the sample poems.
7	Students are able to explain the meter of poem and its effect to the meaning.	• Students indicate the types of meters in poem.	Types of Metre and the line of verses • Stress in words • Falling&Raising Meter • Types of foot • Syllabic verse • Quantitative Verse • Free Verse	Students are shown the types of and the method to count metre in English Poem and then they describe the metre employed in the poems and conclude the

			• Blank Verse • Light Verese • Thomas Nashe, *In the Time of Plague* • Edmund Spencer, *Iambicum Trimetrum* • John Milton's *Paradise Lost* are verse paragraphs. • Robert Pinsky's *Essay on Psychiatrists* • Wallace Stevens. *Sundau Morning* • Bernadette Mayer, *Fish and Chips*	effect the metre.
8				
9	Students are able to explain the Genre (Narrative, Drama, Lyric)	• Students recognize the Narrative form • Students recognize the Dramatic form • Students recognize the Lyrical form	Genre (Narrative, Drama, Lyric) • Edwin Arlington Robinson, *The Mill* • Anonymous, *Lord Randal* • Anonymous, *Sir Patrick Spens* • John Keats, *La Belle Dame sans Merci* • Ballads • Sonnets • Elegies	Students get to discuss the characteristics of the narrative, dramatic, and lyrical poetry and how are those applied in the given examples.
10	Students are able to relate the language choice to Tone and Attitude of the poet.	• Students show the tone in poems • Students show the attitude of the author in poems.	Tone and Attitude • Robert Frost, *Nothing Gold Can Stay* • Robert Burns, *A Red, Red Rose*	Students discuss the aspects they found in the poem that show the tone and the attitude of the author toward

			● Emily Dickinson, *A Narrow Fellow in the Grass* ● D. H. Lawrence, *Snake* ● Denise Levertov, *To the Snake* ● Thomas Hardy, The Ruined Maid ● Elizabeth Bishop, *The Fish*	the subject in the poem.
11	Students are able to relate Biographical knowledge and meaning of Poetry.	• Students discover the influence of author's biography in poems.	Poetry and Biography ● Adrienne Rich, *From a Survivor* ● W. B. Yeats, *The Lake Isle of Innisfree* ● Frank O'Hara, *The Day Lady Died* ● Sylvia Plath, *Tulips* ● Sylvia Plath, *The Rival* ● Sylvia Plath, *Daddy* ● Sylvia Plath, *Mirror*	Student collects information from internet on the biographical background of an author and show the relation to the meaning fostered in the poem.
12	Students are able to show philosophical value in poetry.	● Students discover the author's philosophical view in poems.	Poetry and Philosophy ● Robert Frost, *Mending Wall* ● Gary Snyder, *The Snow on Saddle Mountain* ● Wallace Stevens, *The Snow Man* ● Matthew Arnold, *Dover Beach*	Students discuss the philosophical value behind poetry.
13	Students are able to show the relation	● Students discover the historical	Poetry and History] ● Robert Lowell, *After the*	Students collect information

	between historical background, society, and poetry.	background and social condition being described or criticized in poems.	*Surprising Conversions* ● Ralph Waldo Emerson, *Concord Hymn* ● Thomas Hardy, *Drummer Hodge* ● e. e. cummings, *my sweet old etcetera*	that relates to historical background where a poem is made to find out what is being told in the poem in a certain attitude.
14	Students are able to show the relation between poetry and psychology.	● Students discover the psychological condition that affect a poem.	Poetry and Society ● Henry Reed, *Naming of Parts* ● Yuri Suhl, *The Permanent Delegate* ● Stanley Kunitz, *The War Against the Trees*	Students collect information about psychological aspects that influence the theme communicated in the poem.
15	Students are able to show the relation among poetry, mythology, and myth.	● Students discover the aspects of mythology and myth in poems.	Poetry, Mythology, and Myth ● Edgar Allan Poe, *To Helen* ● H. D. (Hilda Doolittle), *Helen* ● Seamus Heaney, *Bog Queen* ● A. R. Ammons, *Choice*	Students discuss the influences of mythology and myth in poem to see what effect is brought by the author by including such narration.

Week I: The Poetic and the Ordinary

Learning Objective:

Ability to explain the difference between poetic language and language employed in prose.

Learning Activities:

No	Step	Learning Activities	Method	Time Allocation	Learning Sources	Assessment
1	Opening	1. Introduce the lecturer and the class orientation/rules 2. Lecturer explains the Semester Lesson Plan 3. Lecturer explains the book references and other sources of learning 4. Lecturer explains the Subject Learning Outcome 5. Lecturer explains today's learning outcome	Lecturing	30"	Syllabus Semester Lesson Plan	
2	Main activities	1. Lecturer explains Poetic and Ordinary Language 2. Lecturer explains Types of Deviation 3. Students conduct small group discussion from the sample poems 4. Lecturer controls result and findings from the group discussion	Interactive lecturing Q&A Small group discussion	100"	Lecturer's PPTs	Task 1
3	Closing	1. Lecturer conclude today's discussion on the achieved learning outcomes 2. Lecturer tells next week's topic and sources.		20"		

Poetic and Ordinary Language

Ordinary language refers to the most widespread and most frequently used form of the language, while literary language refers to the more metaphorical form of the language typically employed in written works.

Language is the greatest tool humans have developed for communicating with one another. Many different languages have developed from this method of communication over time, and even within a single language there are a wide variety of ways it can be put to use. The two major categories of English usage are "everyday" speech and "literary" speech. As a result, these two modes of expression can be found in virtually every language.

The common, daily use of a language is what is meant by the term "ordinary language." As a result, it is composed entirely of everyday expressions and words. In other words, when people talk about "ordinary language," they are referring to the language that the average person uses. Formal usage is separated from casual usage, and so on. Grammar norms, syntax, vocabulary, and expressions all diverge from literary language in this context. For example; See the sentence structure or the syntax of this literary phrase taken from Sonnet 76 by William Shakespeare

'Why with the time do I not glance aside'

This is completely unintelligible and grammatically wrong. However, it is generally agreed upon as accurate and quite exhaustive in the linguistic realm of literature. Contrarily, observe the syntax of the common language as it is used in a daily news broadcast.

> *"The joint statement signed by Mr. Trump and Mr. Kim contains polite diplomatic platitudes but is otherwise largely empty."*

Furthermore, since this language does not impose barriers to comprehension during the conversation, it is best to use it in everyday settings rather than literary contexts.

This type of figurative language includes literary elements of a language, such as various figures of speech, rhythm, etc., given that literary language is the language that is mainly used in literature. The majority of literary writings that use this language are poems, novels, oral histories, songs, and other literary works. Language in this shape is distinct from the language in general. Literary language is different from the everyday language in terms of its lexicon, phonology, and syntax. It can also pose unique interpretive challenges.

> *"Why is my verse so barren of new pride?*
> *So far from variation or quick change?*
> *Why with the time do I not glance aside*
> *To new-found methods and to compounds strange?"*
>
> Sonnet 76 by William Shakespeare

This type of language appears to be difficult for the average person to comprehend because they do not understand the literary techniques and specific syntax. As a result, literary devices like rhythm, connotation, and figures of speech become crucial components of the literary language. Additionally, this kind of language can be thought of as the most refined variation of a specific language. This type of language is also referred to as poetic language or symbolic language.

The official standard syntax is used in everyday speech. Yet the grammar of literary language can shift depending on the author's voice and the literary devices employed to heighten the figurative quality. In everyday speech, amplification techniques are rarely employed. However, figurative language such as alliteration, cadence, hyperbole, onomatopoeia, etc. are staples of all literature. The language we use varies from one situation to the next. Two such large categories of language use are academic language and everyday language. Literary language is a figurative form of language commonly used in literature, while ordinary language is the most prevalent, everyday use of language.

The primary distinction between everyday speech and literary speech is the setting in which it is used. Three aspects according to the relation between the two: In many

different ways, poetic language can break or go against the rules of the language that most people follow. The creative writer has the unique freedom to use all of his or her ways of communicating, no matter where they come from in society or history. Language used in literature comes from how it is used in everyday life. There is no clear line between "poetic" language and "everyday" language.

Fittingness of Style (Grand, Middle, Plain Styles)

Roman and Greece applied this to the oratory and then to the written language. It is the relation of literary and ordinary language. The three styles are generally distinguished as grand, middle, and plain styles. Each has its own rhetorical purpose. The grand style is to move. The middle style is to please. The plain style is to teach.

The grand style is one that takes into consideration such elements as diction, word choice, sentence structure and length, the growth of ethos and tone, concision in argument, and avoidance of repetition. In middle style, the word choice is formal, but conversational; the piece is approachable to a wide variety of readers; the syntax demonstrates an awareness of length, including the use of multiple clauses; no genuine preference to a specific method of delivering one's arguments; more straightforward than magnificent, but not quite straightforward. Plain style is

characterized by characteristics such as a conversational tone, absence of a title, word choice (which is not as flowery as middle and grand but is more colloquial), sentence length, and straightforward questions, as well as references to the author's personal experiences rather than external sources. The creative use of language is needed for, the escape from banality (the ordinary, the boring). So that, the successful poet avoids banality on two dimensions: 1. the poetic convention of the past and 2. the everyday use of the present.

In order a writer to be creative, he must (1) make the original use of the established possibilities of the language (inventiveness) and (2) go beyond those possibilities creating new communicative possibilities which are not ready in the language (originality).

Deviation of Language

Linguistic deviation happens when a writer or poet does not follow the rules of his or her language. This happens when the writer or poet goes beyond the norms and boundaries of the language's linguistic protocols. Deviation is when you break the rules that everyone else follows. Poetry as a genre is different from everyday language. However, even though poetry is different, it has its own rules and patterns that set it apart from everyday language and give it its own pattern. In literary circle, deviation is taken as poetic

license or writer's license and it should be noted that deviation could occur at various linguistic level. We can have differences in grammar, vocabulary, pronunciation, meaning, and text.

The Importance of Linguistic deviation due to its being motivated breach of the rules. it has a purpose & a function. Writers, especially poets, use deviation to reach certain artistic goals and effects. It is possible for a poet to push the boundaries of language in order to investigate and communicate new facets of experience.

1. By breaking the rules, a poet can talk about unique situations that he does not think he can talk about well enough with his normal language skills (his native normal language).
2. Poets can also go off track to get certain effects on the reader by surprising him with something unusual and making him pay attention to the off-track sequences.
3. Deviation is a linguistic trait that has a big effect on how people think and feel. (or hearers). If a part of a poem is abnormal, it stands out in a way that makes it easy to notice. "Foregrounding" is the term for this.

Types of Deviation

1. Lexical Deviation

It offers an explanation for the poet's violation of the conventional boundaries of the vocabulary resources available in his language. When he does this, he is violating the standard range of choice because he is applying the rules of lexical formation and patterning with a broader generality than is typical. For examples are neologism, affixation, compounding, functional shift, unusual collocation.

2. Grammatical Deviation

Since there are a significant number of grammatical norms in English, there are also a significant number of opportunities for foregrounding through the use of grammatical deviation. To distinguish between the many different types of grammatical deviation, it is as well to start with the line traditionally drawn between morphology (the grammar of the word) and syntax (the grammar of how words pattern within sentences).

The line that has traditionally been drawn between morphology (also known as the grammar of the words) and syntax is where one should begin when attempting to differentiate the many kinds of deviation. (The grammar of how words pattern within sentences)

When an artist or writer uses a double negative, a double comparative, or a double superlative, it is easy to see that they are not following the rules of grammar. In Old and

Middle English, the idea of negation was often said more than once in a single line, like this:

" I will never do nothing no more " (Brook, 1977)

Similarly, writers or poets deviate from grammatical rules by combining two ways of expressing comparison: the addition of suffixes and the use of the separate words (more) and (most). Thus Shakespeare, for example, could combine "unkindest" and "mostunkind". Despite the many morphological extravagances such as museyroom, intellible, and eggtentical in Joyce's Finnegan's Wake, linguistic oddities in the former category are rare enough in English poetry to be passed over here.

3. Phonological Deviation

Patterns of phonology are even more "on the surface" than patterns of surface syntactic structure, so it is not strange that phonological deviation in English poetry is not very important. Not every language is like this, though. In some American Indian tribes, like the Nootka's, Literary reading can be easily distinguished from everyday speech by a set of different sounds.

In English, the only things we need to pay attention to when it comes to pronunciation are elision, aphesis, apocope, etc. and special pronunciations for rhyming, like when the word wind is pronounced the same way as the verb wind.

Some nineteenth-century writers, like Tennyson, Browning, and D. G. Rossetti, also seem to have put the emphasis on words in strange places. It is hard to tell if he did this just for the sake of meter, because he liked old-fashioned things, or because he was following some secret rule of euphony.

4. Graphological Deviation

Any strange pronunciation will be mirrored in strange spelling. However, graphological deviation can occur without words. Poems are written line-by-line with irregular right-hand margins. The typographical line of poetry, like the typographical stanza, is a unit unique to poetic English that interacts with regular punctuation. Poetry communicates through this exchange.

Vers libre makes verse lineation a structuring method with no phonological basis. William Carlos Williams and E. E. Cummings are American poets who experiment with visual design. Cummings is noted for his other orthographic deviations: jumbling words, omitting capital letters and punctuation, unusual parentheses, etc. He uses the compositor's case as an artist's palette to convey himself through capitalization, spacing, and punctuation. His more extreme visual poetry experiments resemble coded messages that require crossword-puzzle and anagram skills to decode. The following example, by contrast, is mild and simple:

seeker of truth
follow no path
all paths lead where
truth is here

Because of its semi-rhyme, this song is short enough to demonstrate one use of graphological deviation. Lineation and syntax conflict, creating doubt. The poem ends with "truth is here," but the syntax requires that "truth is" belong to the phrase begun in the previous line, leaving "here" as an exclamatory conclusion. The poem's meaning hinges on this paradox, which would not exist if the poet had capitalized and punctuated.

5. Semantic Deviation

W. B. Yeats believed all great verse was irrational. Theodore Roethke's charming assessment of Wallace Stevens' poem as "a piece of sophisticated looniness" is almost as common as viewing a poem as inspired nonsense.11 Poetry's lexical deviation trait is this.

It is reasonable to mentally translate "semantic deviation" into "nonsense" or "absurdity" as long as we know that "sense" is used in a literal-minded way, like a mathematician or logician would. Wordsworth's "The child is father of the man" is not nonsensical by poetic standards, and its oddity gives it extraordinary force. The philosopher's purposely unimaginative standards rule out X being Y's father while X is a child and Yi is a man.

Wordsworth's apophthegm's superficial absurdity forces the reader to look beyond the dictionary meaning for a reasonable interpretation: he must understand father as something other than "progenitor." Another famous paradox, Keats' "Beauty is truth, truth beauty," equals, as plainly as in a mathematical form.

'Beauty=Truth', two essential philosophical abstractions. This definition of "truth" and "beauty" in terms of each other contradicts any dictionary trying to record customary usage. 'This tale is beautiful' does not mean 'This story is true'. Keats suggests a mystical unity of seemingly distinct ideas. Literal absurdity leads to figurative understanding in poems through transference of meaning, or metaphor.

Student's Task (1)

Read these poems and explain the deviation you find.

1. Walt Whitman, *Reconciliation*
2. Emily Dickinson, *Baffled for Just a Day or Two*
3. Ben Jonson, *On Something, That Walks Somewhere*
4. John Scott, *I Hate That Drum's Discordant Sound*

References:

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2. Leech, N. Geoffrey. 1969. *A Linguistic Guide to English Poetry*. London: Longman.

3. Miller, Ruth & Robert A. Greenberg. 1981. *Poetry: An Introduction*. London: Macmillan.
4. U. (n.d.). Linguistic deviation. http://realenglish3.blogspot.com/2015/03/linguistic-deviation.html

Week II: Who is Speaking?

Learning Objective:

Ability to identify the Speaker, Setting, Subject, and Theme in the poetry.

Learning Activities:

No	Step	Learning Activities	Method	Time Allocation	Learning Sources	Assessment
1	Opening	1. Lecturer reviews last discussion topic 2. Lecturer explains today's learning outcome 3. Lecturer explains the book references and other sources of learning	Lecturing	30"		
2	Main activities	1. Lecturer explains Speaker, Setting, Subject, and Theme in Poetry 2. Students conduct small group discussion from the sample poems 3. Lecturer controls result and findings from the group discussion	Interactive lecturing Q&A Small group discussion	100"	Lecturer's PPTs	Task 2
3	Closing	1. Lecturer conclude today's discussion on the achieved learning outcomes 2. Lecturer tells next week's topic and sources.		20"		

Speaker

One of the most important parts of a written work is how a person acts. A speaker gives a more active voice and acts as a mouthpiece for a writer or poet to get their thoughts

across to the audience. A speaker tells or plays out exactly what happens, just like an actor does. It can be found in different kinds of writing, but poetry and stories use it a lot.

Poetry, like fiction, has a speaker--someone who acts as the poem's voice. The poet is frequently the voice. At times, the speaker will adopt a persona--the speech of someone else, including animals and inanimate objects. When reading a poem, it is always essential to consider who is speaking.

Despite the use of "I" in the poem, the poet may not be the speaker. The voice, regardless of its origin-whether real or imagined, personal or impersonal-serves an important purpose in a poem, as it is the owner of that voice to whom things occur, who experiences an emotion or has a thought to share; it is this speaker through whose eyes or from whose perspective a series of events or a collection of details are presented. The voice or "persona" of a poem is the speaker. One should not assume that the poet is the speaker, because the poet may be writing from a completely different point of view than his own, or even in the voice of a different gender, race, species, or thing. To figure out who is speaking in the poem, the reader or listener must do more than just hear the voice. It is important to examine the other elements of the poem, such as the situation, structure, descriptive details, figurative language, and rhythms to help determine the speaker’s identity.

These steps are helping you determine a poem's speaker.

1. Read the poem once through without pausing to pose questions. Write down your first opinion of the poem's speaker: What kind of person do you picture in your head? Make a list of everything that occurs to mind. This is your initial reaction to the speaker.

2. Read the poetry again, taking notes in the margins and asking yourself, "What is this poem about?" Take note of the title; it frequently alluded to the circumstances or meanings of the poem. Underline words or images that the speaker repeats; repetition creates emphasis, and emphasis reveals the speaker's worries and attitude toward the poem's topic.

3. Determine the poem's "situation": What happens when the song starts? What is the topic of the speaker's speech? Describe the environment depicted in the detailed images: Are they from nature or the city, a particular location, or a broad setting?

4. Examine the speaker's choice of language: Is it formal or informal, as in daily conversation? Are there any references to a specific circumstance or an internal state of mind? Take

note of the speaker's focus: What is he or she giving attention to?

5. Determine the poem's total emotion: Is the speaker reflective, enthusiastic, nostalgic, concerned, furious, or optimistic? Examine the language for words that imply emotions, such as colors, sounds, and images. Describe the speaker's voice rhythm to help identify his or her attitude: Is the tempo soft and flowing, or choppy and abrupt?

6. Fill in the blanks with a short description of the speaker's physical appearance, age, gender, social standing, and any other details that help to bring the speaker to life. Use the context of the poem to speculate if the details in the poem are not explicit about these characteristics.

7. Examine your notes from the poem analysis and make some conclusions about the speaker. Based on your observations from the close reading of the poem, create a brief character sketch of the speaker. Do not presume that the poet is the one speaking; poets write from a variety of perspectives and personas.

Poems by the same poet expressing various emotions or perceptions can be quite different. Here are two Walt

Whitman's quotations that vary in mood and outlook but contain no indication that the "I" in each is not Whitman:

As Adam Early in the Morning
As Adam early in the morning,
Walking forth from the bower refresh'd with sleep,
Behold me where I pass, hear my voice, approach,
Touch me, touch the palm of your hand to my body as I pass,
Be not afraid of my body.

Walt Whitman (1819-1892)

Animals
I think I could turn and live with animals, they are so placid and self-
contained;
I stand and look at them long arid long.
They do not sweat and whine about their condition;
They do not lie awake in the dark and weep for their sins;
They do not make me sick discussing their duty to God;
Not one is dissatisfied-not one is demented with the mania of owning
things;
Not one kneels to another, nor to his kind that lived thousands of years
ago;
Not one is respectable or industrious over the whole earth.
Walt Whitman (1819-1892)

Discussion:

1. How would you describe Whitman's mood in each of the poems?
2. To what extent is the language he uses in each poem affected by his mood?
3. To whom is he speaking in "As Adam early in the morning"?
4. Do you see any basic consistency (for example, with regard to the poet's view of nature) that might relate the two poems to each other?

Setting

A poem's setting can vary from a specific, real-world location to an allegorical (figurative language that says something but means something else) setting. Physical settings in the real-world help to establish the tone of the poem - for example, a poem set in a beautiful nature scene may help to relax the reader and open them up to wonderful descriptions of some aspect of nature. A poem set in the aftermath of a bloody fight, on the other hand, creates a dark mood full of death and suffering.

More abstract settings can take place in the heart of a Romeo in love or a widower in mourning. The descriptions of the settings may be more abstract here, though poets may describe something like the heart using everyday words, making determining the setting even more difficult.

Setting can be symbolic or representative, even allegorical (representing abstract ideas through characters or events) - for example, a description of a small stream gradually drying up could allude to the withering and drying up of an elderly individual.

Ah, Are You Digging on My Grave?

"Ah, are you digging on my grave
  My loved one?-planting rue?"
-"No: yesterday he went to wed

One of the brightest wealth has bred.
'It cannot hurt her now,' he said,
   'That I should not be true: "

"Then who is digging on my grave?
   My nearest dearest kin?"
- "Ah, no: they sit and think, 'What use!
What good will planting flowers produce?
No tendance of her mound can loose
   Her spirit from Death's gin: "

"But some one digs upon my grave?
   My enemy?-prodding sly?"
-"Nay: when she heard you had passed the Gate
That shuts on all flesh soon or late,
She thought you no more worth her hate,
   And cares not where you lie."

"Then, who is digging on my grave?
   Say-since I have not guessed!"
-"0 it is I, my mistress dear,
Your little dog, who still lives near,
And much I hope my movements here
   Have not disturbed your rest?"

"Ah, yes! You dig upon my grave . . .
   Why flashed it not on me
That one true heart was left behind!
What feeling do we ever find
To equal among human kind
   A dog's fidelity!"

"Mistress, I dug upon your grave
   To bury a bone, in case
I should be hungry near this spot
When passing on my daily trot.
I am sorry, but I quite forgot
   It was your resting-place. "

Thomas Hardy (1840-1928)

The setting of the event is critical to our comprehension of Thomas Hardy's poem, which takes place in a cemetery, and Robert Browning's poem, which takes place in the privacy of a room. Imagine the scenes reversed, and you will start to see very different types of works. Though not all poems rely so heavily on location, determining where the events of a poem take place can often help clarify the subject, as well as the mood and action. The setting may be suggested subtly or explicitly; it may remain constant or change; it may be urban or rural, indoors, or out, dreary or comfortable, wealthy, or poor.

Nature is also present in the two poems that follow by Theodore Roethke and Robert Bly, but unlike Crane, they approach it as a vital, life-sustaining force. The more pronounced or unusual the setting, the greater its addition to the poem, as in the following poem:

In the Desert

In the desert
I saw a creature, naked, bestial,
Who, squatting upon the ground,
Held his heart in his hands,
And ate of it.
I said, "Is it good, friend?"
"It is bitter-bitter," he answered;
"But I like it
Because it is bitter,
And because it is my heart."

Stephen Crane (1871-1900)

Discussion:

1. Why is the desert setting especially appropriate to the poem as a whole?
2. What can you infer about the condition of the creature encountered?
3. What can you infer about the "I" of the poem?

Subject and Theme

In order to be culturally literate, we need to know at least the basics of writing, both poetry and text. But, unlike writing, poetry is often hard for a new reader to understand. The subject and theme are two parts that are easy to mix up. People often use these words the same way, but they mean very different things.

Poetic **theme** is the main point the author is trying to make with the poem. Theme is the lesson that readers learn about life after reading a poem. Another way to think of theme is as the "moral" of the poem. Many poets have a thematic focus on major life issues such as love, death, or independence. A text's theme is what it is really about. Usually, the theme shows what the author thinks about the subject. The theme is the main idea or thought. Try to rewrite the poem in your own words. This is especially helpful if the poem is long or hard to understand. A paraphrase is a restatement of the poem in your own words that tells an overview of what happens in each line.

The **subject** of a poem is the topic, or what the poem is literally about. Poets can write on any topic imaginable, if they make it appropriate for their audience. Common subjects for poetry include nature, growing up, growing old, children, and life events. Subjects are the topics that are being explored in a text. They serve as the foundation for the text, and are essentially what themes are built upon. For example, an author can write about Love, as a subject, and develop multiple themes about love within the text's message.

Although it is a useful tool, the use of the word "paraphrase" only serves as the poem's introduction. Any poem's paraphrase and the poem itself can be compared to see how many important components have been removed. Poems are more than just subject- and theme-driven assertions. The richness, complexity, and evocativeness of their language as well as the rhythms and sound patterns will be covered in more detail in the following chapters. These are some of the other factors that give these poems their distinctive character.

Because I Could Not Stop for Death

Because I could not stop for Death-
He kindly stopped for me-
The Carriage held but just Ourselves-
And Immortality.

We slowly drove-He knew no haste
And I had put away

My labor and my leisure too,

For His Civility-

We passed the School, where Children strove
At Recess-in the Ring-
We passed the Fields of Gazing Grain-
We passed the Setting Sun-

Or rather-He passed Us-
The Dews drew quivering and chill-
For only Gossamer, my Gown-
My Tippet-only Tulle-s-

We paused before a House that seemed
A Swelling of the Ground-
The Roof was scarcely visible-
The Cornice-in the Ground-

Since then-'tis Centuries--and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity-

Emily Dickinson (1830-1886)

In the poem above by Emily Dickinson, the carriage takes the speaker beyond the limits of space and time, into eternity, where years seem like seconds. Paying attention to the setting also shows that, even though the song is about a carriage ride, it is really about death and life after death. Then, we can tell the difference between a poem's SUBJECT, which is what happens in it, and its THEME, which is the main idea or thought behind it. A good query with a self-evident response. If you appreciate the way authors use words to achieve a particular effect, it is likely that poetry will appeal

to you. That goal might be more ephemeral, like cultivating a love of the written word and the creativity that can be made with it. In either case, most poems lack a goal without themes. Additional topics that you might encounter while reading poetry are for example, displacement, good and bad (a kind of dichotomy), natural hierarchy, manipulation, isolation, self-awareness, vanity, family, relationships, and life.

Student's Task (2)

The Gallows

There was a weasel lived in the sun
With all his family,
Till a keeper shot him with his gun
And hung him up on a tree,
Where he swings in the wind and rain,
In the sun and in the snow,
Without pleasure, without pain,
On the dead oak tree bough.

There was a crow who was no sleeper,
But a thief and a murderer
Till a very late hour; and this keeper
Made him one of the things that were ,
To hang and flap in rain and wind,
In the sun and in the snow.
There are no more sins to be sinned
On the dead oak tree bough.

There was a magpie, too,
Had a long tongue and a long tail;
He could both talk and do-
But what did that avail?
He, too, flaps in the wind and rain
Alongside weasel and crow,
Without pleasure, without pain,
On the dead oak tree bough.

And many other beasts
And birds, skin, bone, and feather,
Have been taken from their feasts
And hung up there together,
To swing and have endless leisure
In the sun and in the snow,
Without pain, without pleasure,
On the dead oak tree bough.

Edward Thomas (1878-1917)

1. To whom is the poet speaking to in the poem?
2. How do the settings in the following poems contribute to the effect and meaning?

References:

1. Abhrams, M.H. 1999. *A Glossary of Literary Terms, Seventh Edition*. Massachusetts: Heinle & Heinle.
2. Leech, N. Geoffrey. 1969. *A Linguistic Guide to English Poetry*. London: Longman.
3. Miller, Ruth & Robert A. Greenberg. 1981. *Poetry: An Introduction*. London: Macmillan.
4. Roberts, Neil. 2003. *A companion to Twentieth-Century Poetry.* London: Blackwell.

Week III: Allude!

Learning Objective:

Ability to identify the three main levels: realization, form, and semantics as the aspect of allusion in poetry.

Learning Activities:

No	Step	Learning Activities	Method	Time Allocation	Learning Sources	Assessment
1	Opening	1. Lecturer reviews last discussion topic 2. Lecturer explains today's learning outcome 3. Lecturer explains the book references and other sources of learning	Lecturing	30"		
2	Main activities	1. Lecturer explains Three main levels: realization, form, semantics in Poetry 2. Lecturer explains Denotation & Connotation 3. Lecturer explains about Allusion and its significance in poetry 4. Students conduct small group discussion from the sample poems 5. Lecturer controls result and findings from the group discussion	Interactive lecturing Q&A Small group discussion	100"	Lecturer's PPTs	Task 3
3	Closing	1. Lecturer concludes today's discussion on the achieved learning outcomes 2. Lecturer tells next week's topic and sources.		20"		

Word and Word Order

Poems can be discussed, and one method to do so is to concentrate on the literary techniques and modes of expression that poets employ and that have evolved into the concept of poetry itself. Poet's experiment with these as well as new forms and tools to produce specific effects that will allow them to articulate and organize their emotions and ideas.

You can learn to recognize these components of poetry and develop a vocabulary to describe how they are used in any poem by doing so. Though you will discover that not everything in a poem can be named or explained, enough can be done to hone your reading comprehension and give you a deeper appreciation of what it is about a poem that makes it enjoyable as well as what gives it shape and meaning.

Diction: Denotation and Connotation

Denotation and connotation are important factors to consider when composing poetry. Word choice, or the language we use to convey thoughts, ideas, and images, is a crucial element of poetry. We can choose terms that give our poetry more depth and deeper meaning by using denotation and connotation.

Here, we start with DICTION, which is the process of choosing and using words to express meaning. Most people agree that there are two methods to interpret a word's meaning: through its DENOTATION, which refers to an exact or dictionary meaning, and through its CONNOTATION, which refers to an implied meaning, or all the associations the word invokes.

Every word has a definition in a dictionary, though rarely just one, and the number of meanings increases with the size of the dictionary. Even though you should always have a decent dictionary on hand when reading most poems, you can often rely on your common sense. Understanding CONTEXT is important because words can create associations that can sometimes seem almost endless. When the word "white," for instance, appears in a sentence, some readers may associate it with the concepts of snow, winter, cold, and death; others, however, may associate it instead with the concepts of polar bears, hibernation, spring, and new green worlds; still others, upon hearing the word, may associate it with the concepts of race and possibly racism. Read the poem below and let's discuss.

Design

I found a dimpled spider, fat and white,
On a white heal-all, holding up a moth
Like a white piece of rigid satin cloth-
Assorted characters of death and blight

Mixed ready to begin the morning right,
Like the ingredients of a witches' broth-
A snow-drop spider, a flower like froth,
And dead wings carried like a paper kite.

What had that flower to do with being white,
The wayside blue and innocent heal-all?
What brought the kindred spider to that height,
Then steered the white moth thither in the night?
What but design of darkness to appall?-
If design govern in a thing so small.

Robert Frost (1874-1963)

The poem starts casually, "1 found," but then turns abruptly by associating a positive term, "dimpled" (cute, charming), with a negative creature (to most humans), the spider. Additionally, the spider is white and fat, contrary to assumptions. Dimpled, white, and fat imply a healthy baby, not a spider. The spider rests on a "heal-all" flower, which is usually blue but is white in this case, and the moth is held up by the spider in a triumphant motion, like a trophy.

Satin, a luxurious fabric used to line coffins and dress formal events, is associated with the dead moth. "Assorted characters" of "death and blight" are spider, moth, and heal-all. Line 5, "Mixed ready to begin the morning right," describes a witches' "broth" that looks like breakfast. "Snow-drop spider" (line 7) and the flower's connection with "froth" have the same negative/positive play. The moth is "dead wings," like a paper sail, in the next line. These lines may also

imply that witches initiate a connection between "satin" and "Satan." Satan is traditionally blamed for "death and blight," and the poet will later theorize that the convergence of moth, spider, and flower may have been calculated, a "design of darkness." (Satan is the Prince of Darkness).

Syntax

Dust of Snow

The way a crow
Shook down on me
The dust of snow
From a hemlock tree
Has given my heart
A change of mood
And saved some part
Of a day I had rued.

Robert Frost (1874-1963)

"Dust of Snow" is remarkable not only for its connotative effects but for its SYNTAX, that is, its ordering of words into a verbal pattern. Note the movement of the poem, how the whole of it is structured as one sentence, as if to correspond to the oneness or totality of the experience being rendered. The sentence subject opens the first stanza and then carries through, finding its related verbs in the second stanza:

The way (line 1)

Has given (line 5)

And saved (line 7)

Note that the parallel structure repeats and expands the topic, making it persuasive. On occasion, poets will defy established grammar rules to the point of inventing their own syntax for a specific poetry. For example:

Some Good Things to Be Said for the Iron Age

A ringing tire iron
dropped on the pavement

Whang of a saw
brusht on limbs

the taste
of rust.

Gary Snyder (b. 1930)

Of course, a poem's syntax can be perfectly right while also being extremely strained and convoluted. Word order inversions, qualifier interruptions of logical flow, and strange constructions may all be required to represent the complexity of the speaker's emotional state, the complexity of their perception or argument, or both.

Allusion

A poem may allusively apply to someone, something, or another literary work. Allusions in poetry are typically implied or indirect, and they are not always cited along with the work or historical incident they allude to. The verb form of the noun "allusion" is "allude," so you could state that a

writer "alludes to" or "makes an allusion to" something. In addition to referencing characters, events, or scenes of a religious, historical, scientific, or literary nature, poets frequently broaden the implications of their poems by drawing on the wealth of connotations offered by words and the numerous syntactical arrangement options. These allusions are referred to as references, and their use presupposes a certain level of familiarity between the author and the reader. Greece and Rome, the Old and New Testaments, classical myths, medieval legends, and folklore, as well as writers, painters, and scientists, are just a few examples of the seemingly endless options for poetic allusion.

Allusions are subtle, oblique references that imply something you should be aware of without outright stating it. The literary device is used to improve the text, frequently by increasing reader relatability or by illuminating a specific instance or the main topic of the text. Although they can also be used ironically, allusions are frequently used figuratively. Additionally, they are especially common among poets because they can say a lot in just one or a few words (provided the reader understands the allusion!). It is crucial to distinguish between allusions and other (similair) literary techniques. The distinctions between allusions, allegories, and foreshadowing. Allegory is a character, event, or place

that represents a real-world problem or occurrence. Allusion is an indirect reference to something that originates from outside the text (or something from earlier in the text). Foreshadowing is an indirect reference to something that will occur later in the text. Let us discuss the examples below.
(1)

> All overgrown by cunning moss,
> All interspersed with weed,
> The little cage of "Currer Bell"
> In quiet "Haworth" laid.
>
> *"All Overgrown by Cunning Moss" by Emily Dickinson*

Famous American poet Emily Dickinson alludes to Currer Bell, the pseudonym of English author Charlotte Bronte, best known for her book Jane Eyre, in this poem. Dickinson also makes reference to the English hamlet of Haworth, where Charlotte Bront passed away and was subsequently buried. (or "laid," as the poem states). The reader is given the impression by the quote marks that Dickinson did not just make up the name and the location. To make the connection, though, you would need to be acquainted with Bronte herself.
(2)

> Then leaf subsides to leaf.
> So Eden sank to grief,
> So dawn goes down to day.
> Nothing gold can stay.
>
> *"Nothing Gold Can Stay" (1923) by Robert Frost*

In order to emphasize the point that nothing—not even Paradise—can last eternally, famous American poet Robert Frost here alludes to the Biblical Garden of Eden with the phrase "so Eden sank to grief." You should be aware that Adam and Eve were eventually banished from Paradise as a result of eating the forbidden fruit, assuming you are at least somewhat acquainted with their tale.

Student's Task (3)

(1) Read, *No Platonique Love* by William Cartwright (1611-1643), and answer:

1. Explain the meanings of Platonic ("Platonique") love and of "alchemist"
2. Which ideas in the poem exemplify Platonic love?
3. What are the connotations of "silly thing" and "thin love"? of "the itch"? What connotations usually associated with eating suggest the speaker's attitude in the third stanza?

(2) Read *A Noiseless Patient Spider* by Walt Whitman (1819-1892), and answer:

1. What is unusual about the sentence structure of the first three lines? How is the effect resolved in the next two lines?
2. Identify the parallel structures throughout the poem.
3. What distinctions are being made in the repetitions that occur?

(3) Read this!

> Roman Virgil, thou that singest
> Ilion's lofty temples robed in fire,
> Ilion falling, Rome arising,
> wars, and filial faith, and Dido's pyre.
>
> *Alfred, Lord Tennyson (1809-1892)*

1. Who was Virgil?
2. Explain the three allusions in lines 2-4 and how Virgil is connected with them.

References:

1. Abhrams, M.H. 1999. *A Glossary of Literary Terms, Seventh Edition*. Massachusetts: Heinle & Heinle.
2. Leech, N. Geoffrey. 1969. *A Linguistic Guide to English Poetry*. London: Longman.
3. Lenard, John. 2005. *The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism.* New York: Oxford University Press.
4. Miller, Ruth & Robert A. Greenberg. 1981. *Poetry: An Introduction*. London: Macmillan.

Week IV: Words to Picture

Learning Objective :

Ability to identify the types of figurative language employed in poetry.

Learnig Activities :

No	Step	Learning Activities	Method	Time Allocation	Learning Sources	Assessment
1	Opening	1. Lecturer reviews last discussion topic 2. Lecturer explains today's learning outcome 3. Lecturer explains the book references and other sources of learning	Lecturing	30"		
2	Main activities	1. Lecturer explains types and example of Imagery 2. Lecturer explains Synecdoche and Metonymy 3. Lecturer explains about Symbolism and Allegory 4. Students conduct small group discussion from the sample poems 5. Lecturer controls result and findings from the group discussion	Interactive lecturing Q&A Small group discussion	100"	Lecturer's PPTs	Task 4
3	Closing	1. Lecturer concludes today's discussion on the achieved learning outcomes 2. Lecturer tells next week's topic and sources.		20"		

Figurative Language

Figurative language is used in literature, particularly in poetry where authors engage readers' senses. Writers frequently employ figurative language to convey ideas that go beyond the precise meaning of words or phrases. Figurative language is occasionally employed in poetry to convey a comparison in an engaging way. When authors want to give readers, a thorough understanding of the topic of the work, they must use this type of language. Figurative language is important because it enables authors to connect with their audience. Figurative language is used in literature to improve the reading experience for readers and to help them experience the same circumstances as the authors have described in their works.

Figurative language's main purpose is to make the writer's point as clear as feasible. That could be done by explaining a complex idea in simple words that a reader or listener can understand, or it could be done by using vivid, visceral imagery. Some figurative language styles are used for purposes aside from developing images. To give words rhythm and musicality, authors, for instance, combine rhyme with alliteration, consonance, and assonance.

When you hear phrases like "He's all thumbs," "I am at the end of my rope," and "She doesn't know enough to

come in out of the rain," you know that the speaker is not talking about thumbs, rope, or rain. It means something else: he is not graceful, I am desperate, and she is not interesting. The person is using figurative language, which is a way to say one thing by referring to something else. The success of this kind of use can vary greatly, of course.

It can seem boring and uninteresting if the phrase has been used too often, or it can seem silly if it is just for show or does not fit the situation. But most of the time, the result is a lively way of speaking that gets right to the heart of an object or idea while also giving a strong sense of the speaker's feelings and attitudes. Figurative language is almost impossible to avoid for an artist, who tends to see and think in metaphors.

Old English writers, for example, used a figure of speech called the kenning, which is a combination word or phrase that refers to something without directly naming it. For example:

“ring-giver” for king

“whale-road” for the sea,

“hate-bite” for a wound

“sea street” for ocean

Let us discuss this example,

Winter Ocean

Many-maned scud-thumper, tub
of male whales, maker of worn wood, shrub-
ruster, sky-mocker, rave!
portly pusher of waves, wind-slave.

John Updike (b. 1932)

1. How many kennings can you find in "Winter Ocean"?
2. Which seem especially comic? Which might pass as serious efforts in a less playful context?
3. Add two or three kennings of your own devising to Updike's list.

Imagery

In poetry and writing, this is called imagery, which is the use of figurative words to make the reader feel something. When an author uses descriptive language well, they play to the reader's senses, giving them sights, sounds, tastes, smells, feelings from the inside and outside, and even feelings from the inside. The details of how things feel in images make works come to life. The word “imagery” is associated with mental pictures.

In poems, imagery is a way of describing things that is meant to evoke strong emotional responses from the reader. Despite the word's connotation, "imagery" refers to the complete spectrum of sensory experiences, not just visual representations, or mental images. This includes internal feelings and physical sensations. With the help of vivid imagery, the reader can experience what the poet or subject is talking about on many different levels, including sight,

sound, scent, and taste. Poetry, whether it be Shakespearean sonnets or the scathing social commentary of African diaspora writers like Langston Hughes, is enhanced and made more beautiful using imagery. There are 7 types of imagery. All is detailed here.

(1) Visual Imagery

Visual imagery is a type of poetic imagery in which the poet describes what the speaker or narrator of the poem observes. Colors, saturation, contrast, form, scale, and complexity may all play a role. Poets frequently employ metaphor, hyperbole, and personification to paint vivid pictures in their readers' minds. Example,

> I wandered lonely as a cloud
> That floats on high o'er vales and hills,
> When all at once I saw a crowd,
> A host of golden daffodils;
> Beside the lake, beneath the trees,
> Fluttering and dancing in the breeze.
>
> *William Wordsworth's 1804, "I Wandered Lonely as a Cloud"*

Inspired by a stroll he took with his sister; Wordsworth writes a lyrical ode in which he uses a simile to liken his lonely meandering to the aimless flight of a cloud. The daffodils, which he gives human characteristics, dance as if they were a merry band of people.

(2) Auditory imagery

This type of poetic imagery focuses on the auditory senses of the observer. Sounds can be anything from soft music to loud explosions to complete stillness. When reading a poem aloud, you can re-create the sound the author was trying to describe by using sound devices like onomatopoeia, which are words that imitate sounds. This imagery evokes our sense of hearing. Example,

> Where are the songs of Spring? Ay, where are they?
> Think not of them, thou hast thy music too,
> While barred clouds bloom the soft-dying day,
> And touch the stubble-plains with rosy hue;
> Then in a wailful choir the small gnats mourn
> Among the river sallows, borne aloft
> Or sinking as the light wind lives or dies;
> And full-grown lambs loud bleat from hilly bourn;
> Hedge-crickets sing; and now with treble soft
> The red-breast whistles from a garden-croft;
> And gathering swallows twitter in the skies.
>
> *John Keats' short 1820 poem "To Autumn"*

Keats gives the season of autumn the personification of a singer with a melody to share, and then composes an original score out of the natural sounds of the area. Time and the coming of winter are signaled by the sounds of a chorus of gnats, the bleating of lambs, the chirping of crickets, the whistling of red-breasted nuthatches, and the twittering of swallows.

(3) Gustatory imagery

The poet uses the reader's sense of taste to evoke an emotional response to the poetry by describing a flavor experienced by the poem's protagonist. Flavoring can be sweet, acidic, salty, savory, or spicy. This works best when the poet describes a flavor that the viewer recognizes from personal experience.

> O how can it be that the ground itself does not sicken?
> How can you be alive you growths of spring?
> How can you furnish health you blood of herbs, roots, orchards, grain?
> Are they not continually putting distemper'd corpses within you?
> Is not every continent work'd over and over with sour dead?
>
> Where have you disposed of their carcasses?
> Those drunkards and gluttons of so many generations?
> Where have you drawn off all the foul liquid and meat?
> I do not see any of it upon you to-day, or perhaps I am deceiv'd,
> I will run a furrow with my plough, I will press my spade through the sod and turn it up underneath,
> I am sure I shall expose some of the foul meat.
>
> *Walt Whitman's 1856 poem "This Compost"*

Whitman is thinking about the life cycle and how the Earth can produce "herbs, roots, orchards, and grain" that are good to eat while also turning the many human bodies that are buried everywhere into a compost. Even though most people have not eaten human flesh, the phrases "sour dead"

and "foul liquid and meat" suggest the unpleasant sensation of rotting meat.

(4) Tactile imagery

In this type of literary imagery, the poet describes something the speaker of the poem feels on their body. This makes the reader feel what the speaker feels. It could include how weather, textures, and other physical feelings feel.

> When glided in Porphyria; straight
> She shut the cold out and the storm,
> And kneeled and made the cheerless grate
> Blaze up, and all the cottage warm
>
> *Robert Browning's 1836 poem "Porphyria's Lover"*

Browning uses sensual imagery to describe the warmth of the cottage by referring to the chill of a storm, the feeling when a door is closed to it, and the blaze of the fire arising from a furnace grate.

(5) Olfactory imagery

In this type of poetic imagery, the poet evokes the reader's sense of scent by describing an object or experience that the speaker of the poem takes in through his or her nose. It is possible for there to be pleasant fragrances or unpleasant smells present.

> They silently inhale
> the clover-scented gale,

And the vapors that arise
From the well-watered and smoking soil

"Rain in Summer," H.W. Longfellow

The use of imagery in this passage by Longfellow, specifically the phrases "clover-scented gale" and "well-watered and smoking soil," provides the reader with a vivid mental image of the smells experienced by the speaker after it has rained.

(6) Kinesthetic imagery

The poet makes use of the reader's perception of motion when using this type of poetic imagery. It can refer to the speaker or narrator of the poem as well as the surroundings, and it can include the feeling of speeding along in a car, a slow saunter, or a sharp jolt when stopping. It is made up of components that define how things or people move. It's a form of poetic device that aids in precise event description.

A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.

W.B. Yeats' 1923 poem "Leda and the Swan"

The opening lines of this retelling of the Greek mythology story of the deity Zeus raping the young girl Leda convey violence through the motion of the bird's "beating"

wings, while Leda's "staggering" gives the reader a sense of her confusion over the events.

(7) Organic imagery

Through this type of poetic imagery, the author expresses internal feelings like dread, love, and despair as well as internal sensations like exhaustion, hunger, and thirst. This is by far the most difficult to use because it involves evoking a certain feeling in the reader's body. Words that evoke emotions such as happiness, sadness, dread, nostalgia, and even loss are all examples of highly effective organic imagery.

> So was I once myself a swinger of birches.
> And so I dream of going back to be.
> It's when I'm weary of considerations,
> And life is too much like a pathless wood
>
> Robert Frost's 1916 poem "Birches"

In this moving passage, Frost describes feelings of exhaustion and aimlessness as well as a yearning to go back to the purposeful play of youth. Frost had seen bent birch trees and fantasized that a boy's playful swinging had bent them.

Synecdoche

A synecdoche is a literary device in which a single word replaces a lengthier phrase to convey the same idea.

Although this is much less common, it can also apply to the opposite, where a "whole" is used to replace a "part." This literary device has been employed in a broad range of writing genres and styles. It may be used in idioms, colloquialisms, and different slang expressions. This indicates that it can be used both in less formal writing and casual speech. Synecdoche is used frequently in expressions like "all hands-on deck," where "hands" refers to the passengers on a ship.

When only a portion of something is used and not the whole, this is known as a synecdoche. This can be used to characterize an object by its materials, a container and what it holds, or the things in a category (for example, "I'm having a glass" rather than "I'm having a drink"). The Greek words "synekdoch" (meaning "to sense") and "ekdechesthai" (meaning "to understand") are the source of the word. Two types of synecdoche are,

(1) Microcosms when smaller parts of bigger wholes are referred to as. Using the term "wheels" to describe one's car is one illustration, and

(2) Macrocosm when smaller portion or parts are reflected in a larger whole. Use the phrase "the government's plans," for instance, even though a smaller group of individuals came up with the plans. Common phrase of synecdoche are “You have my heart” (I love you), “Faces in the crowd” (being a

stranger), “Lend me your ears” (listen to me), and “Keep your eyes up here” (pay attention).

> The Eyes around—had wrung them dry—
> And Breaths were gathering firm
> For that last Onset—when the King
> Be witnessed—in the Room—
> *"I heard a Fly buzz—when I died" by Emily Dickinson*

In this case, "eyes" represent individuals. The use of synecdoche by Dickinson stresses how the audience is paying attention to the speaker, but it also has a more technical meaning. Each stanza of "I heard a Fly buzz—when I died" has four lines. Each stanza's first and third lines are eight syllables in length, while the second and fourth lines are six syllables. (a metrical pattern known as common meter). Dickinson uses synecdoche to keep the poem's rhythm while conveying, in just a few lines, that those around the speaker are watching her and have been sobbing.

A versatile writing technique, synecdoche is used by authors for a variety of purposes. Synecdoche frequently elevate language, giving it a more intriguing or poetic tone. Synecdoche can assist the author in giving a character or narrator a powerful presence. Shakespeare uses the synecdoche "Take thy face hence" in the Macbeth example rather than having Macbeth simply say "You can go now," as the former is much more indicative of Macbeth's violent, haughty character at this juncture in the play. Synecdoche is

frequently found in slang, idioms, and colloquialisms, so authors frequently use it in conversation to make characters sound more authentic.

Synecdoche is a helpful literary technique for maintaining rhythm and rhyme within poetic verse, as demonstrated by the works of poets like Dickinson and Coleridge. Synecdoche can also be used by authors to improve the sound of their work. For instance, "Pampered Paws" would be a much better moniker for a dog spa than "Pampered Dogs," as it is both alliterative and synecdochic.

Most importantly, synecdoche enables authors to convey a lot of meaning in just one or two words. By using "eyes" to symbolize people in "I heard a fly buzz—when I died," Emily Dickson highlights the activities that their eyes are engaged in: weeping and watching. We can assume that these people feel helpless because all they can do while the speaker is dying is cry and observe. In a sense, it seems as though the people themselves are nothing more than eyes. By utilizing synecdoche, Dickinson can keep the poems minimal, disjointed style without having to explicitly state these facts. Synecdoche is a device to add multiple meanings to a single word or phrase in any situation. Using synecdoche, authors can add complexity, subtlety, and depth to their writing.

Metonymy

The term "metonymy" is derived from the Greek word "metōnymía," which means "change of name." A type of figurative language called metonymy refers to an item or concept by the name of something that is closely related to it rather than by its own name. For instance, in the phrase "Wall Street prefers lower taxes," the New York City Street that served as the New York Stock Exchange's original location is used to represent (or serve as a "metaphor" for) the complete American financial sector.

Metonymy and synecdoche share similarities and are frequently mistaken. Despite similarities, these two figures of speech are not the same. One thing or concept does stand in for another in both metonymy and synecdoche, but the details of these relationships are different:

In synecdoche, there is either a part-to-whole or a whole-to-part connection. For example: Nice Wheels! means Nice Car! In metonymy, new name to refer to another concept or name but is not part of its whole and not a whole of its parts. For example: Kremlin to refer to Russia, The White House to The United States.

For instance, the idiom "The pen is mightier than the sword" includes two metonyms: one where the word "pen" represents writing and the other where the word "sword"

represents physical strength. Each object is linked to the idea it conjures; a pen is not a part of writing, and a sword is not a part of physical strength. In fact, some people believe synecdoche to be a subset of metonymy because being a component of something implies being intimately associated with it. Others contend that the terms are entirely different, and that synecdoche can never also be metonymy. They hold that metonymy can only occur when it suggests a relationship between two things that are not mutually exclusive. You should simply be aware that there is a debate over which of these two interpretations of metonymy and synecdoche is right. Metonymy definition entails using the name of one thing being replaced by the name of something that is closely associated with it.

Metonymy is typically used to develop literary symbolism, which means it provides deeper meanings to ideas and objects that would otherwise be taken for granted. Texts reveal secret or deeper meanings, capturing readers' interest. Metonymy is another tool that promotes conciseness. Additional significant information about metonymy is that metonymy has been used since the time of the early Greeks. Poetry, prose, and daily speech all use metaphors. In literature, metaphor frequently replaces an abstract idea with a concrete picture. You can use "heart" to refer to "love" or "grave" to refer to "death."

However, when considered in a more general sense, metonymy is an illustration of the associative thinking that enables literature to depict and articulate the complex and non-literal experience of life. What does metonymy offer to the author?

First, metonymy enables writers to artistically express themselves. Writers are allowed to use more imaginative language by substituting a different word or phrase, provided the connection still makes sense. Second, writers can increase the impact of individual words or sentences by using metaphors. Even the most commonplace term can gain complexity and meaning by serving as a stand-in for another word. Third, metonymy aids in making writing more succinct. Sometimes, short sentences have more impact and profundity. Metonymy is a technique used by journalists and speechwriters to simplify and shorten complex ideas so that audiences can more easily comprehend them.

Symbolism

Symbolism is a literary technique in which something other than the literal meaning of a word, person, place, mark, or abstract concept is represented. Symbols can be found in all aspects of daily living, so symbolism is not just a literary concept. For instance, political yard signs frequently use the colors red, white, and blue because they are usually

associated with patriotism (at least in America). Because orange and brown are autumnal hues, they are frequently used in Thanksgiving displays. Other instances of symbolism include emojis, logos, and road signs; these visual representations of concepts, brands, or emotions.

The use of symbols in a literary writing is referred to as symbolism, which is a literary device. Symbols are things that stand for or imply something else; they symbolize ideas or concepts that go beyond their literal meaning. A word, object, action, character, or idea that embodies and evokes a variety of additional meaning and importance is known as a symbol in literature. Over the centuries, symbols' meanings may shift. The rose was frequently used as a representation of sensual love in Greek and Roman culture, but by the Middle Ages, it had taken on a new meaning and was mainly used to represent spiritual love. The associations changed once more during the Renaissance, and "rose" came to represent youth and physical beauty with an added feeling of susceptibility to aging and decay.

Symbol functions at different levels. First is to the emotion. Readers' emotional reactions are frequently evoked by symbols, which helps them become invested in the story and characters. The literary work's reader is left with a lasting memory thanks to the emotional impact of symbolism. Second is to create imagery. In order to help

readers, comprehend complex literary themes, symbols can help generate imagery and provide visual components. This helps writers because they will not feel like they need to use language excessively to convey their message. Third is as a thematic connection. For readers, symbols can establish connections between topics both within and across literary works. This makes it possible to comprehend writing as an art form better. Fourth is to enhance a character. Symbols can symbolize various character traits both literally and figuratively. This has an impact on readers because they can recognize character characteristics and comprehend their actions thanks to the literary work's use of symbolism. The fifth is to invite a deeper look on meaning. Symbolism also enables authors to give readers a deeper understanding of their writing. This produces a layered effect of understanding so that various readers can find their own unique significance in a literary work and that varying levels of significance can be found by different readers with different exposures to the literary work.

Both symbolism and motif are potent writing devices that can be used interchangeably or as synonyms. These devices, though, have distinct functions in literature. By using symbols, symbolism serves as a device to symbolize ideas that go beyond the literal meaning of words or objects. In writing, symbols can appear once or many times. A motif is a

reoccurring element that is crucial to the plot, reappears repeatedly throughout a literary work, emphasizes or calls attention to the overarching theme, and can take the shape of an image, phrase, situation, or concept.

The rose is also a sign of love and transience in Edmund Spenser's stanza from *The Faerie Queene*. As Spenser expands on the symbol, it also comes to represent time, a proud woman, and her impatient lover.

> So passeth, in the passing of a day,
> Of mortal life the leaf, the bud, the flower;
> No more doth flourish after first decay,
> That erst" was sought to deck both bed and bower,
> Of many a lady, and many a paramour:
> Gather therefore the rose, whilst yet is prime ,
> For soon comes age that will her pride deflower:
> Gather the rose of love, whilst yet is time,
> Whilst loving thou mayst loved be with equal crime.

The poet starts by describing the rose as a flower that is prone to natural deterioration; if we interpret this to be a metaphor for everything that is mortal, we understand the crucial corollary that it cannot regenerate itself or come back again. This also applies to a woman and her lover. Love cannot last forever, and if a proud woman waits, her virtue will be violated by advancing age. ("her pride deflower"). So, "Gather the rose of love, while there is still time," she should say. However, when used in unfamiliar contexts, common symbols can be made to take on new meanings, so for the

reader to react appropriately to the poet's revised perspective, they must be aware of these implications.

Allegory

A story written in verse or prose that uses a character or an event to talk about a larger subject is known as an allegory. It enables the author to convey a clear, important point. The reader is typically reminded of a moral duty or a particular religious teaching in this message. Allegories can have obvious messages at times, but more often than not, they are hidden, and the reader must delve deeply into the poem to attempt to find them. The message could be hidden in a character's double meaning or in the narrator's depiction. It can also be seen in things like symbols and behaviors; even background occurrences can have a big impact.

Characters, incidents, and even items can serve as symbols in an allegory. If the reader is giving close attention, they can be understood to have a deeper meaning. Allegory is frequently used to convey what the author would view as a "truth." This "truth" or lesson is probably spiritual, moral, or religious in character. There are instances when the lesson has to do with history or modern/historical politics.

Allegories are meant to teach readers something. It may allow them to reconsider their views. Extended

metapors can be allegories. The latter is a lengthy, complex contrast or analogy. Allegories are connected by a unique metaphor. Allegories, like many of these literary devices, occur in everyday life without notice. Most tales, especially those for children, are allegorical. Always learn something.

> And I had done a hellish thing,
> And it would work 'em woe:
> For all averred, I had killed the bird
> That made the breeze to blow.
> Ah wretch! said they, the bird to slay,
> That made the breeze to blow!
> Nor dim nor red, like God's own head,
> The glorious Sun uprist:
> Then all averred, I had killed the bird
> That brought the fog and mist.
> 'Twas right, said they, such birds to slay,
> That bring the fog and mist.
>
> *Samuel Taylor Coleridge's 'Rime of the Ancient Mariner'*

These lines discuss sin using allegory. to be precise, as seen through the prism of Christianity. The speaker in "Rime of the Ancient Mariner" was debating whether it was right to kill one of God's creations and prioritize another person's life over their own. The poem's final verse contains one of its most blatant examples of this double meaning.

> The good Dame Mercy with Dame Charyte
> My body buryed full ryght humbly
> In a fayre temple of olde antyquyte,
> Where was for me a dyryge devoutely
> And with many a masse full ryght solempnely;
> And over my grave, to be in memory,
> Remembraunce made this lytell epytaphy:

The Pastime of Pleasure by Stephen Hawes

This incredible song was created in 1506. The very first line of this stanza from "The Pastime of Pleasure" demonstrates how Stephen Hawes personified the concepts of mercy and charity by depicting them as Dames who pay their obeisance at the speaker's grave and offer prayers for him. This demonstrates the poet's desire to convince his audience that a person could be saved by these two acts. In other words, by using the allegorical plot of Dame compassion and Dame Charyte, he has emphasized the religious concepts of compassion and charity.

Student's Task (4)

I Was a Stricken Deer, That Left the Herd*
I was a stricken deer, that left the herd
Long since; with many an arrow deep infixt
My panting side was charged, when I withdrew
To seek a tranquil death in distant shades.
There was I found by one who had himself
Been hurt by th' archers. In his side he bore,
And in his hands and feet, the cruel scars.
With gentle force soliciting the darts,
He drew them forth , and heal'd and bade me live.
Since then, with few associates, in remote
And silent woods I wander, far from those my
Former partners of the peopled scene;
With few associates, and not wishing more.

William Cowper (1731-1800)

1. Show the imagery types found in the poem!
2. Determine the symbols in the poem and show how they functions to create meaning!

References:

1. Abhrams, M.H. 1999. *A Glossary of Literary Terms, Seventh Edition*. Massachusetts: Heinle & Heinle.
2. Leech, N. Geoffrey. 1969. *A Linguistic Guide to English Poetry*. London: Longman.
3. Lenard, John. 2005. *The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism.* New York: Oxford University Press.
4. Miller, Ruth & Robert A. Greenberg. 1981. *Poetry: An Introduction*. London: Macmillan.

Week V: Comparing with Language

Learning objective:

Ability to relate the use of simile and metaphor to the meaning of poems.

Learning Activities:

No	Step	Learning Activities	Method	Time Allocation	Learning Sources	Assessment
1	Opening	1. Lecturer reviews last discussion topic 2. Lecturer explains today's learning outcome 3. Lecturer explains the book references and other sources of learning	Lecturing	30"		
2	Main activities	1. Lecturer explains the characteristics of simile 2. Lecturer explains the characteristics of metaphor and its types (compound and mixed) 3. Students conduct small group discussion from the sample poems 4. Lecturer controls result and findings from the group discussion	Interactive lecturing Q&A Small group discussion	100"	Lecturer's PPTs	Task 5
3	Closing	1. Lecturer concludes today's discussion the achieved learning outcomes 2. Lecturer tells next week's topic and sources.		20"		

Simile

A simile is a figure of speech in which two basically unrelated things or ideas are directly contrasted by using the words "like" or "as." With the aid of like or as, which are language constructions that create equivalency, a simile is used as a literary device to assert similarity. A proper simile makes an explicit comparison between two objects that are sufficiently dissimilar from one another to make it seem unlikely that they could be compared. A simile is used, for instance, in the sentence "this poem is like a punch in the gut." The word "like" is used to expressly equate the poem to a "punch in the gut." This is a strong simile because, figuratively speaking, a sonnet and a punch have nothing in common. The simile's comparison and association of these two, however, establishes, figuratively, that the speaker's reaction to the poem is similar to and has the power of a punch in the gut.

Similes are an effective instrument for enhancing the creativity, descriptiveness, and entertainment of language. Similes are used to make descriptions stronger and more effective than if only adjectives or literal descriptions were used because the mind thinks in images and associations; they can arouse associated feelings, forge new mental connections, and highlight characteristics. Similes are a

crucial part of all forms of creative expression, including poetry and daily speech.

Considering that both simile and metaphor are literary techniques intended to convey meaning through comparisons, some people might find it challenging to distinguish between the two. Similes are essentially a subset of metaphor, and they can be identified by one of the two words "like" or "as." Instead of using either of these terms, metaphors make direct comparisons, whereas similes use either *like* or *as*.

A further moving illustration can be found in Robert Frost's poem "Design." The poet employs similes to describe the apparently coordinated coming together of "death and blight" in this brief poem that portrays creation at the hands of a malevolent creator.

> I found a dimpled spider, fat and white,
> On a white heal-all, holding up a moth
> **Like** a white piece of rigid satin cloth–
> Assorted characters of death and blight
>
> Mixed ready to begin the morning right,
> **Like** the ingredients of a witches' broth–
> A snow-drop spider, a flower **like** a froth,
> And dead wings carried **like** a paper kite.
>
> *'Design' by Robert Frost*

Metaphor

A metaphor is a figure of speech that compares two things that are not the same. Metaphor is a way for writers to make comparisons without using the words "like" or "as." Metaphor is a way to compare two things and say that they are the same, not just related. This is useful in writing because it lets you use concrete pictures or ideas to talk about abstract ideas.

Metaphors are used by writers to add color and emphasize what they want to say. For example, if you say that someone has "a sea of knowledge," you are using a metaphor to describe how smart or educated they are. "Knowledge" and "the sea" do not have anything to do with each other directly, but they do have something in common: they are both huge and hard to measure. By putting them together, you can show how many different things someone knows.

Metaphor adds strong details to your writing, just like other types of comparison. By using metaphors to add sense details, you can make your words more interesting and real and help readers picture and even feel a scene or character. A good metaphor also helps the reader use his or her imagination because it helps him or her see something common in a new way or helps explain something that would be hard to understand otherwise.

Because symbols are so common, they may have many different effects. This is one reason why it is helpful to look at them! You can look at each one on its own and figure out how it works in that situation. And, as we will see in the next parts, many authors use metaphors as a kind of reflex. For example, when someone says they have a "broken heart," they are not always using a metaphor on purpose. They are sometimes just looking for a familiar figure of speech. Below are some other clear and expressive metaphors:

> But at my back I always hear
> Time's winged chariot hurrying near;
>
> *Andrew Marvell (1621-1678)*
>
> When the young man was flaming out his thoughts
> Upon a palace-wall for Rome to see,
>
> *Robert Browning (1812-1889)*
>
> Come, fill the Cup, and in the fire of Spring
> Your Winter-garment of Repentence fling:
>
> *Edward Fitzgerald (1809-1883)*

There are two benefits in being aware to the use of metaphor in poetry. First is to create imagery. Metaphors let writers build pictures for their readers that they could not do with just words. In other words, when a metaphor works well, the writer does not have to explain or describe things too much. Instead, a picture is made for the reader by

connecting two different things in a way that is not obvious. This makes the meaning and understanding of the writing stronger. Using a metaphor as a literary tool led to this powerful picture. Second is to raise thought and emotion. When a writer uses a metaphor, it often makes the reader think about the "logic" or truth behind the comparison. With a good metaphor, these thoughts may make the reader feel something when they realize that the comparison is true. This works especially well in poems to show truths in a way that is both lyrical and clear.

Personification

A figure of speech called "personification" is when an abstract thought, an inanimate object, or a part of nature is talked about as if it were a person. "Time comes in and steals my days" is like saying that time is a thief. That is, to think of it as a person. James Stephens gives the wind a personality and describes it in ways that sound like an angry man:

> The wind stood up, and gave a shout;
> He whistled on his fingers, and
> Kicked the withered leaves about,
> And thumped the branches with his hand,
> And said he'd kill, and kill, and kill;
> And so he will! And so he will!
>
> James Stephens (1882-1950)

Why do writers use Personification? Wordsworth, for example, wanted the reader of "I Wandered Lonely as a

Cloud" to have a better understanding of the scene. He was right to think that "dancing" would give the reader a better picture. But that is not all. Using this word instead of "shivering" or "quaking" helps set the tone and mood of the text. The poem is funny and sad at the same time, so dancing fits right in. It lets the poet make it easier for the reader to picture a scene. While also making them use their imaginations in different ways. This should be a pleasant thing to do. Personification is sometimes used to make a piece of writing funny. Personification usually expresses characters' feelings, and gives more life to a scene.

There is a stronger form of personification that is called as anthromorphism. It is the giving of human characterization of to objects or animals. Anthropomorphism is a type of personification in which animals or things are talked about as if they were real people who could talk, walk straight, and think seriously. This is better than just giving an object a personality, which can be done with just a few words like "the angry sun." Compare this,

Personification:
The owl laughed with a "hoot-hoot!"

Anthropomorphism:
The wise owl said to the confused frog, "I know why you are suffering and I can help you find your way."

Student's Task (5)

Such were her prayers, and such the tearful entreaties her agonized
Sister conveyed to Aeneas again and again . But unmoved by
Tearful entreaties he was, adamant against all pleadings:
Fate blocked them, heaven stopped his ears lest he turn complaisant.
As when some stalwart oak-tree, some veteran of the Alps,
Is assailed by a wintry wind whose veering gusts tear at it,
Trying to root it up; wildly whistle the branches,
The leaves come flocking down from aloft as the bole is battered;
But the tree stands firm on its crag, for high as its head is carried
Into the sky, so deep do its roots go down towards Hades:
Even thus was the hero belaboured for long with every kind of
Pleading, and his great heart thrilled through and through with the
pain of it;
Resolute, though, was his mind; unavailingly rolled her tears.

Virgil (70-19 B.C,)
(Trans. from the Latin fly C. D. Lewis)

1. Write three kennings--for a sports car, a boat, a professor you know.
2. Write a simile for the ring of a telephone; for the way someone you know drives a car.
3. Write a metaphor conveying an idea you have about sunset, or Washington, D.C., or dreams, or outer space.

References:

1. Abhrams, M.H. 1999. *A Glossary of Literary Terms, Seventh Edition*. Massachusetts: Heinle & Heinle.
2. Leech, N. Geoffrey. 1969. *A Linguistic Guide to English Poetry*. London: Longman.

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4. Miller, Ruth & Robert A. Greenberg. 1981. *Poetry: An Introduction*. London: Macmillan.

Week VI: Read it Aloud!

Learning Objective:

Ability to explain rhyme classification and schemes.

Learning Activities:

No	Step	Learning Activities	Method	Time Allocation	Learning Sources	Assessment
1	Opening	1. Lecturer reviews last discussion topic 2. Lecturer explains today's learning outcome 3. Lecturer explains the book references and other sources of learning	Lecturing	30"		
2	Main activities	1. Lecturer explains the rhyme 2. Lecturer explains and gives examples of forms of poem 3. Students conduct small group discussion from the sample poems 4. Lecturer controls result and findings from the group discussion	Interactive lecturing Q&A Small group discussion	100"	Lecturer's PPTs	Task 6
3	Closing	1. Lecturer concludes today's discussion on the achieved learning outcomes 2. Lecturer tells next week's topic and sources.		20"		

Rhyme

Most of the poems we were exposed to as children were rhymed; in fact, we call some of them nursery rhymes, so it is only natural that when we think of poetry, RHYME comes to mind first. In the most general sense, rhyme is the repetition of sounds from word to word or line to line. A rhyme is the repetition of comparable sounds in at least two words. Formal verse requires rhyme, which is prevalent in many forms of poetry, notably at line ends. Perfect rhyme is the most common and well-known type of rhyming, in which the stressed syllables and all subsequent syllables share identical tones.

In fact, perfect rhymes are so prevalent that they are frequently referred to simply as rhymes when the term "rhyme" is used. The repetition of similar sounds occurs in a variety of other types of rhymes, such as imperfect rhyme and slant rhyme, though they are not quite as exact as perfect rhyme. Rhyme is used in poems and songwriting because, in addition to being enjoyable to hear, the repetition of sounds (especially when it is consistent) gives English a sense of rhythm and order. Contrary to popular belief, a form of rhyme is not required for words to have an exact similarity in sound. Many words with related sounds—including some with only one character in common—fit into one of the

categories of rhyme that we list below. Poems that incorporate rhymes at the conclusion of each line frequently do so in accordance with a rhyme scheme, which is a recurring pattern.

Rhymes can be distinguished into perfect rhymes and imperfect rhymes. Words with perfect rhymes have stressed syllables that are identical to one another, as well as all sounds that come after the stressed vowel. Due to the similar sounding end stressed syllables in both words, "compare" and "despair," they rhyme perfectly. Due to the similar sounds in their first stressed syllable and subsequent syllable, the terms "plunder" and "thunder" are also perfect rhymes. Meanwhile, terms that rhyme the stressed syllable of one word with the unstressed syllable of another word are considered imperfect rhymes. Examples include the terms "uptown" and "frown" or "painting" and "ring."

Order of Sounds

Rhymes can be classified by looking at this following order of sounds.

(1) **Assonance** is a type of rhyme that involves the repetition of the same or similar vowel sounds, such as in the words "roof" and "tooth," or "wow" and "sound." While assonance is also sometimes characterized as its own figure of speech, it

can also be described as a type of rhyme involving the repetition of the same or similar vowel sounds.

(2) **Consonance** is frequently referred to as a figure of speech. However, it is also possible to define it as a form of rhyme that involves the repetition of the same or similar consonant sounds, such as in the words "cut" and "mate" or "half" and "file."

(3) **Alliteration** refers to as a figure of speech; however, it can also be viewed as a form of rhythm. It is a more specialized type of consonance or assonance that involves the repetition of the same sounds (consonant or vowel) either at the beginning of words or in the stressed syllable of words, such as in the sentence "Peter Piper picked a pint of pickled peppers."

(4) **Pararhyme** of perfect consonance occurs when all the consonants in two or more words are the same, such as in the terms "leaves" and "loves."

(5) **Forced rhyme**, like "truth" and "endu'th," involves terms with a close but imperfect sound match in the final syllables. (a contraction of "endureth"). Forced rhyme often uses assonance and consonance, so it combines with slant rhyme, but it can be used to describe any near-rhyme in a word's final syllables.

(6) **Semirhyme** occurs when two words sound the same but one has an extra vowel, like "time" and "climbing."

(7) **Eye Rhymes** look alike because of their wording, but they do not sound alike. "Rough" and "cough" are eye rhymes, as are "Christ" and "wrist."
(8) **Identical rhymes** include words that sound the same but look distinct, like "two" and "too" or "ball" and "bawl."
(9) **Monorhyme** poems use one sound throughout. A monorhyming poem rhymes AAAA, etc.

Rhyme Arrangement

Other way to look on rhyme is to see the arrangement of rhymes within lines as criteria for classification.
(1) **End rhyme** is a rhyme that happens in the last word or words of a line of verse. By far, this is the most popular way to rhyme in poetry. "Roses are red, violets are blue, sugar is sweet, and so are you" is one example.
(2) **Internal rhymes** are words that rhyme with each other but are not at the end of lines. "I drove myself to the lake and dove into the water" is an example.
(3) **Broken rhymes** are when one word is split across lines (usually with a hyphen) to make it match with another word. This does not happen very often, but it does happen sometimes.
(4) **Cross rhyme** is when a word at the end of a line rhymes with a word in the middle of another line.

Most of the time, these groups are used in addition to the ones we have already talked about, not as an alternative to them. So, "internal pararhyme" or "identical end rhyme" might be used to describe a certain rhyme. As addition, rhyme can be classified by what is being emphasized. They can also be put into groups based on where the stressed sounds are in the words that rhyme:

(1) **Single**: a perfect or near rhyme where the stress is on the last word, like "stop" and "mop" or "compare" and "despair."

(2) **Double rhyme** is when the stress is on the second-to-last word such as "plunder" and "thunder."

(3) **Dactylic rhymes** have the stress on the third-to-last syllable, like in the words "indicate" and "vindicate."

In "formal verse," which is the name for poems with rhymes that follows a strict meter, end rhymes tend to repeat in a way that is called a "rhyme scheme." **Rhyme schemes** are explained with letters of the alphabet, so that each line of verse that uses a certain type of rhyme in the poem is given a letter, starting with "A." For example, ABAB is the rhyme scheme for a four-line poem in which the first line rhymes with the third line and the second line rhymes with the fourth line. For example:

(1) ABAB

Out of the night that covers me,
Black as the pit from pole to pole,

I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul.

Invictus by William Ernest Henley (1849-1903) (Family Friend Poem, n.d.)

(2) AABB

New life, a little baby, a little star,
The world awaits you near and far
With guidance and loving care
That will keep you safe and happy there.

There's family to meet,
Pets and friends to greet.
A long path with us you'll share,
We'll always be happy to meet you there.

Life experiences will soon unfold,
Stories now waiting to be told.
Adventures, discoveries, obstacles and dreams
All join to form your self-esteem.

Of yourself, have no fears.
Enjoy each day over the years.
Be proud of who you are, no fuss,
A unique little person loved by all of us

Grandchild by Penny Brown

(3) AABBCCDD

Upon a nice mid-spring day,
Let's take a look at Nature's way.
Breathe the scent of nice fresh air,
Feel the breeze within your hair.
The grass will poke between your toes,
Smell the flowers with your nose.
Clouds form shapes within the skies,
And light will glisten from your eyes

Nature's Way (By Heidi Campbell)

Some poems depend on rhyme. For those who use it, it is important to keep a certain shape and make the lines feel like they belong together. It can also help make the piece sound greater.

Student's Task (6)

Determine the use of rhyme in these poems.

(1) *Still I Rise* by Maya Angelou

Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops,
Weakened by my soulful cries?
Does my haughtiness offend you?
Don't you take it awful hard
'Cause I laugh like I've got gold mines
Diggin' in my own backyard.
You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.
Does my sexiness upset you?
Does it come as a surprise
That I dance like I've got diamonds

At the meeting of my thighs?

(2) *Dream* by Langston Hughes

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

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Week VII: Counting the Poems

Learning Objective:

Ability to explain the meter of poem and its effect to the poem.

Learning Activities :

No	Step	Learning Activities	Method	Time Allocation	Learning Sources	Assessment
1	Opening	1. Lecturer reviews last discussion topic 2. Lecturer explains today's learning outcome 3. Lecturer explains the book Bibliography and other sources of learning	Lecturing	30"		
2	Main activities	1. Lecturer explains the stress of word to decide the types of foot in poetry 2. Lecturer demonstrates how to detect meter of poems 3. Students conduct discussion from the give poems 4. Lecturer controls result and findings from the group discussion	Interactive lecturing Q&A Small group discussion	100"	Lecturer's PPTs	Task 7
3	Closing	1. Lecturer concludes today's discussion on the achieved learning outcome 2. Lecturer tells next week's topic and sources.		20"		

Rhythm

You now have the words to talk about rhyme and an idea of how alliteration, consonance, and assonance add to the meaning and enjoyment of a poem. RHYTHM is a series of stresses and pauses that happen repeatedly. Every word that is pronounced has a rhythm made up of stressed and unstressed syllables. The word rhythm is derived from rhythmos (Greek) which means, "measured motion." You will see patterns emerge when you construct sentences using words. The ticking of a clock, the trickling of a faucet, the wheels of a train, rain on the roof, a sledge hammer, and the ocean surf all have rhythms. We clearly respond to rhythm, but why is unclear. The reason may be physiological, such as our heartbeat or breathing, or psychological, such as our need for external order. Some pattern is necessary to enjoy music, dancing, painting, and poetry. Although many poems have no rhyme and little consonance, assonance, or alliteration, rhythm is omnipresent in poetry, as it is in reality.

Poetry naturally has a rhythmic influence. The effect and flow of the poem are determined by the meter of each sentence and the choice of feet used to construct it. Poetry relies on rhythm in some form or another; prose may be said to have rhythm, but in a much looser sense. Rhythmic

patterns enhance the reader's emotional response and provide a sense of stability. Poetic rhythm can be analyzed and partially accounted for in each poem. In music, we look for the beat—a regular sequence of stressed and unstressed sounds. Stressed and unstressed syllables provide the beat in most English poetry. METER is the basic pattern.

Meter

We utilize meter signs to indicate line reading. SCANSION is the name of the marking procedure for the meter. Mark the emphasized, or strong, syllables in a line of poetry before scanning it. Signs include:

´	is used to indicate a strong or stressed syllable.
˘	is used for a weak or unstressed syllable.
|	is called a *bar*, and is used to mark metrical divisions in a line. Each unit thus marked is called a FOOT, consisting (usually) of one stressed and one or two unstressed syllables.
‖	indicates a CAESURA—a pause—in the line of verse.

Step of scansion:

(1) Mark the accented or strong syllables

Against an elm a sheep was tied,

The butcher's knife in blood was dyed;

(2) Mark over the unaccented or weak syllables

Ăgainst ăn elm ă sheep wăs tied,
The butcher's knife in blood wăs dyed;

(3) Mark off the feet with vertical bars, and where a pause (caesura) occurs within the line, use the double bar to designate

Ăgainst | ăn elm ‖ ă sheep | wăs tied,
The butch|er's knife | in blood | wăs dyed;

Take note of how you immediately transition to the next line after finishing the first two. The continuity that results from using RUN-ON lines is known as ENJAMBMENT. As in this passage by John Lyly, the lines stop abruptly at the end, earning them the designation "END-STOPPED."

> My Daphne's hair is twisted gold,
> Bright stars apiece her eyes do hold; .
> My Daphne's brow enthrones the graces,
> My Daphne's beauty stains all faces.

When scanning, you break up each line into "foots," which are groups of two or three syllables, with the stressed syllable at the beginning of the group. In English poetry, the four most typical feet are:

1. iamb → unstressed stressed
2. trochee → stressed unstressed

3. spondee → stressed stressed

4. anapest → unstressed unstressed stressed

5. dactyl → stressed unstressed unstressed

6. amphibrach → unstressed stressed unstressed

7. pyrrhic → unstressed unstressed

name	*sign*	*example*
IAMB	˘ ´	˘ín·vént
TROCHEE	´ ˘	mó·tiŏn
ANAPEST	˘ ˘ ´	iňtĕr·rúpt
DACTYL	´ ˘ ˘	tén·dĕr·lў̆

These three are less frequent in English.

AMPHIBRACH	˘ ´ ˘	Ăl·áskă
SPONDEE	´ ´	heár·tbréak
PYRRHIC	˘ ˘	sŏ-sŏ

Here are examples of the four principal meters used in English poetry:

IAMBIC:

Hăd wé | bŭt woŕld | ĕnoúgh, | aňd tíme,

TROCHAIC:

Láy yoŭr | sléepiňg | heád, mў | loṽe,*

ANAPESTIC:

Fŏr thĕ moón | ňevĕr beáms, | wĭthŏut bŕing|iňg mĕ dréams

DACTYLIC:

Juśt fŏr ă | haṅdfŭl ŏf | śilvĕr hĕ | léft ŭs,

Because of their emphasis shift from unstressed to stressed syllable, iambic and anapestic meters are known as rising meters, whereas trochaic and dactylic meters are known as falling meters. The bouncing meters, anapestic and dactylic, have been utilized more for comedy than serious poetry in the twentieth century.

Despite having only one type of stressed syllable each, spondee and pyrrhic are classified as feet. They are never the only meter in a poem since that would be like listening to someone hammer nails into a board relentlessly. However, when used sparingly, they can provide interest and variation to a meter.

To express the length of a line in feet, we use the following phrases:

MONOMETER: 1 foot in a line

Helen
Led 'em!

DIMETER: 2 feet in a line

The sea of faith

TRIMETER: 3 feet in a line

Down to a sunless sea

TETRAMETER: 4 feet in a line

My heart is like a singing bird

PENTAMETER: 5 feet in a line

Are falling like a ton of bricks and bones

HEXAMETER: 6 feet in a line

Eye of the earth, and what it watches is not our wars.

While iambs, trochees, anapests, and dactyls are common, they are hardly ever used exclusively in poems. For one, we would likely become bored with the singsong repetition of such poems very fast. There is, however, a more fundamental observation to be made about meter. A poem's metrical pattern, like four beats or three beats to a measure in a piece of music, may give us pleasure (so long as it is not allowed to become merely monotonous), but if the poem is

successful, the metrical pattern and any variations from it are ultimately inseparable from the meaning of the poem. Since this is not a book on how to write poetry, the primary reason we are learning the basics of meter is so that we can determine which of the many possible interpretations of a poem is the most faithful to the poet's original intent. More examples are:

(1) iambic pentameter (5 iambs, 10 syllables)

> That **time** | of **year** | thou **mayst** | in **me** | be**hold**

(2) trochaic tetrameter (4 trochees, 8 syllables)

> **Tell** me | **not** in | **mou**rnful | **num**bers

(3) anapestic trimeter (3 anapests, 9 syllables)

> And the **sound** | of a **voice** | that is **still**

(4) dactylic hexameter (6 dactyls, 17 syllables; a trochee replaces the last dactyl)

> **This** is the | **for**est pri | **me**val, the | **mur**muring | **pine** and the | **hem**locks

Stanza

Lines and their effects inside lines have been our primary focus thus far in this chapter. We will move on to poems' greater units now. The STANZA, a recurring structural unit in poetry, is the one you know best. The term "stanza" is used to designate the primary unit of a poem. It is

the equivalent of a paragraph in prose or a verse in song, consisting of lines that all deal with the same idea or subject. In poetry, each stanza conveys a different idea and develops a different theme. The structure of a stanza can be influenced by the line's meter and rhyming scheme. Usually, there is uniformity between stanzas in terms of line length, meter, and rhyme scheme. Certain stanza types are typically connected with specific line lengths, meters, and rhyme systems. It can also be an unstructured, free-verse poem.

Types of Stanzas

(1) A **monostich** is a stanza in which the poet only uses one line. Monostitches can express numerous emotions in a few words. A monostitch can function as a complete poem on its own or as a pause in a longer poem. This captivating lyric has been interpreted in many ways. Monostitches in poetry are powerful because of their simplicity and imagery.

> She's mean and full of minge-water.
>
> *A Person* by Gavin Ewart

(2) A **couplet** is a rhyming stanza pattern consisting of two lines. One popular form is the couplet. Check out the clip below to get schooled on couplets. Poems use couplets because of their rhythm and ability to focus the reader. Poems with the most consistent meters employ this form.

> So, till the judgement that yourself arise,

You live in this, and dwell in lovers' eyes.

Heroic Couplet by William Shakespeare

By day the bat is cousin to the mouse.
He likes the attic of an aging hou se.

His fingers make a hat about his head .
His pulse beat is so slow we think him dead.

He loops in crazy figure s half the night
Among the trees that face the corn er light.

But when he brushes up against a screen,
We are afraid of what our eyes have seen:

For something is amiss or out of place
When mice with wings can wear a human face.

The Bat by Theodore Roethke (1908-1963)

(3) A **tercet** is a three-lined verse. Tercets have either three rhyming lines or two rhyming lines. (also called an ABA pattern). Tercets are slower, letting the reader to focus on the subject. They can be used as stanzas or in a broader poem. Line lengths may vary. The first line could have two or three words, the second five or six, and the third seven or eight.

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

Ode to the West Wind by Percy Shelley

Time will say nothing but I told you so,
Time only knows the price we have to pay;
If I could tell you I would let you know .

If we should weep when clowns put on their show,
If we should stumble when musicians play,

Time will say nothing but I told you so.

There are no fortunes to be told, although,
Because I love you more than I can say,
If I could tell you I would let you know.

The winds must come from somewhere when they blow,
There must be reasons why the leaves decay;
Time will say nothing but I told you so.

Perhaps the roses really want to grow,
The vision seriously intends to stay;
If I could tell you I would let you know.

Suppose the lions all get up and go,
And all the brooks and soldiers run away;
Will Time say nothing but I told you so?
If I could tell you I would let you know.

If I Could Tell You W. H. Auden (1907-1973)

Poetry often makes use of tercets, and there are several varieties. You may identify these by the rhyme scheme and common context in which they are employed. There are broader rhyme systems containing some of these instances.

(a) **Triplet**: three AAA-rhyming lines in a tercet. This makes it easy to highlight a poem's section. Consistent rhymers may use many triplets with varied rhymes.

The shiny, blue lake
He saw a penny he could take
But then he found it was a snake

Lake by Eliedani, 2019

As great men travel to their grave
Vile treacherous trump an evil knave
Himself at best, a fool yet bragging brave~

Blood hate and violence his claim to fame
Faithful foolish fond voters by oath shall shame
All America soon shall curse the trump name~

A country in despair by Joseph Moon, 2018

(b) **Haiku**: a popular tercet. It is a popular Japanese literary form with organized syllables per line. Nature and seasons inspire haikus. Haikus appeared in 17th-century Japanese literature. It was a response to lengthier, more complex poetry. The lengthier Japanese term "haikai" is a comical renga. This linked-verse poem's second element is the hokku. After becoming popular on its own in the late 19th century, it was called the haiku.

Nature and seasons were the subject of haikus. This is a seasonal "kigo." Emotions were barely touched. Bashō's haikus were popular throughout Japan.

A world of dew,
And within every dewdrop
A world of struggle.

A World of Dew by Kobayashi Issa

I write, erase, rewrite
Erase again, and then
A poppy blooms.

(c) **Terza Rima**: a popular tercet rhyme scheme. It is composed of numerous tercets with ABA BCB DED rhymes. The Divine Comedy, or Commedia, by Dante Alighieri introduced terza rima. The Divine Comedy's interlaced rhymes have been used in numerous poems in multiple languages. English translations of Alighieri's work are readily available. Italian "terza rima" means "third rhyme". Alighieri's *The Divine Comedy* popularized terza rima. Interlocking rhyme scheme ABA BCB DED. Terza rima poems have only this pattern. Poets can employ any metrical pattern or number of lines. Iambic pentameter dominates English examples.

Poets utilize this style for many comparable reasons to other ancient poetic genres. The chain or interlocking rhyme is constant, and many poets liked it with iambic pentameter. Poets could also link stanzas to create a smooth flow between topics or images. Poets used this rhyme scheme to reference the pattern's history. Shelley's terza rima "Ode to the West Wind" recalls Alighieri's *The Divine Comedy*.

Shall we go dance the hay, the hay?
Never pipe could ever play
Better shepherd’s roundelay.

Shall we go sing the song, the song?
Never Love did ever wrong,
Fair maids, hold hands all along.

Shall we go learn to woo, to woo?
Never thought ever came to,
Better deed could better do.

Shall we go learn to kiss, to kiss?
Never heart could ever miss
Comfort, where true meaning is.

Thus at base they run, they run.
When the sport was scarce begun.
But I waked–and all was done.

Country Song by Nicholas Breton (1545-1626)

(d) **Villanelle**: this tercet has five three-line sets and one five-line set. It repeats the first and third lines of the first stanza in the next five.

Bells in the town alight with spring
converse, with a concordance of new airs
make clear the fresh and ancient sound they sing.

People emerge from winter to hear them ring,
children glitter with mischief and the blind man hears
bells in the town alight with spring.

Even he on his eyes feels the caressing
finger of Persephone, and her voice escaped from tears
make clear the fresh and ancient sound they sing.

Bird feels the enchantment of his wing
and in ten fine notes dispels twenty cares.
Bells in the town alight with spring

warble the praise of Time, for he can bring
this season: chimes the merry heaven bears
make clear the fresh and ancient sound they sing.

All evil men intent on evil thing
falter, for in their cold unready ears
bells in the town alight with spring
make clear the fresh and ancient sound they sing.

Villanelle Of Spring Bells by Keith Douglas (1920-1944)

(4) **quatrain** consists of four lines, usually with rhymes in the second and fourth lines.

Was it for this I uttered prayers,
And sobbed and cursed and kicked the stairs,
That now, domestic as a plate,
I should retire at half-past eight?

Grown-up Edna St. Vincent Millay (1892-1950)

(5) Five lines make up a **quintain**, often known as a cinquain.

Go, lovely rose,
Tell her that wastes her time and me
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.

Tell her that's young
And shuns to have her graces spied
That hadst thou sprung
In deserts where no men abide,
Thou must have uncommended died.

Small is the worth
Of beauty from the light retired;
Bid her come Go, Lovely Rose forth,
Suffer herself to be desired,
And not blush so to be admired.

Then die, that she
The common fate of all things rare

May read in thee:
How small a part of time they share
That are so wondrous sweet and fair!

Go, Lovely Rose Edmund Waller (1606-1687)

The silly short poem known as a **limerick** is a typical quintain form. The LIMERICK is a special kind of five-line stanza. It is a single unit with a set meter and rhyme scheme and a funny turn of thought in the last line:

There's a ponderous pundit MacHugh
Who wears goggles of ebony hue.
As he mostly sees double
To wear them why trouble?
I can't see the Joe Miller. Can you?

Ulysses by James Joyce

(6) A sestet, which can also be called a sestina, is a stanza with six lines. The sestet is often found in the second half of an Italian sonnet, which has two stanzas: an octave and a sestet. We will talk about the octave later.

Your hands have no more worth than tree stumps at harvest.
Don't sit on my porch while I make myself useful.
Braid secrets in scalps on summer days for my sisters.
Secure every strand of gossip with tight rubber bands of value.
What possessed you to ever grow your nails so long?
How can you have history without braids?

A black girl is happiest when rooted to the scalp are braids.
She dances with them whipping down her back like corn in winds of harvest.
Braiding forces our reunions to be like the shifts your mothers work, long.
I find that being surrounded by only your own is more useful.
Gives our mixed blood more value.
Solidifies your place with your race, with your sisters.

Your block is a layered cake of your sisters.
Force your lips quiet and sweet and they'll speak when they need to practice braids.
Your hair length is the only part of you that holds value.
The tallest crop is worshipped at harvest.
So many little hands in your head. You are finally useful.
Your hair is yours, your hair is theirs, your hair is, for a black girl, long.

Tender-headed ass won't last 'round here long.
Cut your nails and use your fists to protect yourself against your sisters.
Somehow mold those hands useful.
You hair won't get pulled in fights if they are in braids.
Beat out the weak parts of the crops during harvest.
When they are limp and without soul they have value.

If you won't braid or defend yourself what is your value?
Sitting on the porch until dark sweeps in needing to be invited, you'll be needing long.
When the crop is already used what is its worth after harvest?
You'll learn that you can't ever trust those quick to call themselves your sisters.
They yearn for the gold that is your braids.
You hold on your shoulders a coveted item that is useful.

Your presence will someday become useful.
One day the rest of your body will stagger under the weight of its value.
Until then, sit in silence in the front with your scalp on fire from the braids.
I promise you won't need anyone too long.
One day you will love yourself on your own, without the validation of sisters.
No longer a stump wailing for affection at harvest.

A sestina for a black girl who does not know how to braid hair by Raych Jackson

Verses of Poems

(1) Syllabic verse

English has less syllabic verse than French, Finnish, Italian, Spanish, and other European languages. English poems are "stress-timed." The meter depends on stressed or unstressed syllables. Accentual or accentual-syllabic verse is more known to English readers.

In syllabic verse, line length depends on word syllables. Syllable stress is ignored. Unless the poem specifies differently, readers can count the total number of syllables and use that to determine the pattern. For example, is the poem below.

In my craft or sullen art
Exercised in the still night
When only the moon rages
And the lovers lie abed
With all their griefs in their arms,
I labour by singing light
Not for ambition or bread
Or the strut and trade of charms
On the ivory stages
But for the common wages
Of their most secret heart.
Not for the proud man apart
From the raging moon I write
On these spindrift pages
Nor for the towering dead
With their nightingales and psalms
But for the lovers, their arms
Round the griefs of the ages,

Who pay no praise or wages
Nor heed my craft or art.

In My Craft or Sullen Art by Dylan Thomas

This piece has seven-syllable lines. Thomas built the poem around this, ignoring stress placement. It is intriguing how this arrangement departs from most English-language poetry' stress-timed pattern.

(2) Quantitative Verse

Classical poetry uses quantitative verse, which counts syllables rather than stresses. English poets utilize accented and unstressed syllables. Iambic pentameter and trochaic tetrameter show these. Classical Greek and Italian poetry used metrical systems with long and short syllables. The time to say each word in a line. Some interesting English-language writers use quantitative meter. It's syllable-timed. Greek, Italian, Latin, Hungarian, etc. use it. Classical Greek and Latin poetry often used dactylic hexameter.

Unhappy verse, the witness of my unhappy state,
Make thy self flutt'ring wings of thy fast flying
Thought, and fly forth unto my love, wheresoever she be:
Whether lying restless in heavy bed, or else
Sitting so cheerless at the cheerful board, or else
Playing alone careless on her heavenly virginals.
If in bed, tell her, that my eyes can take no rest:
If at board, tell her, that my mouth can eat no meat:
If at her virginals, tell her, I can hear no mirth.
Asked why? say: waking love suffereth no sleep:
Say that raging love doth appal the weak stomach:
Say, that lamenting love marreth the musical.
Tell her, that her pleasures were wont to lull me asleep:
Tell her, that her beauty was wont to feed mine eyes:

Tell her, that her sweet tongue was wont to make me
mirth.
Now do I nightly waste, wanting my kindly rest:
Now do I daily starve, wanting my lively food:
Now do I always die, wanting thy timely mirth.
And if I waste, who will bewail my heavy chance?
And if I starve, who will record my cursed end?
And if I die, who will say: "This was Immerito"?

Iambicum Trimetrum by Edmund Spenser

(3) Free Verse

Free verse is poetry without meter or rhyme. Free verse poems can have lines from one word to many. Formal verse is poetry with a meter and rhyme scheme. Free verse poets can create unrhymed lines of any length and utilize enjambment in unusual ways, putting line breaks in the middle of phrases and even words (like "wheelbarrow" and "rainwater"). Free poem is credited to Walt Whitman. He popularized unrhymed, unmetered poetry, but others wrote it before him. Most modern poets use free verse. Although free verse poems rarely use meter or rhyme, they can. Free-verse poets often use meter and rhyme. "Free verse" means a poem uses little or no meter or rhyme.

In TS Elliot's "The Love Song of J. Alfred Prufrock," many lines end in rhyme, but the poem has no meter and no rhyme system. Walt Whitman occasionally used meter in his unrhymed poetry, but his poems are still free verse. Free verse has no length or stanza requirements, unlike certain formal poem. Free verse poets may utilize regular-length

stanzas throughout their poems, but they usually vary in length. Except for one, free verse poetry has no formal forms. Free verse prose poems are paragraphs without line breaks.

Poets abandoned formal verse in the 20th century. Meter and rhyme, which were formal aspects to promote memory and comprehension, became unnecessary as literacy levels increased. Free verse was particularly appealing to poets since it didn't have meter or rhyme, thus the poet could choose the poem's form and create their own boundaries. Like formal and blank verse, free verse is now the standard, thus most poets write in it. Free poetry has all the characteristics of a poem, but without the restrictions of formal and blank verse (including diction, syntax, lineation, stanza, rhythm, and the many different types of rhyme). They are just unregulated.

T.S. Eliot's "The Love Song of J. Alfred Prufrock"
E.E. Cummings's "[i carry your heart with me(i carry it in]"
William Carlos Williams's "This Is Just To Say"

(4) Blank Verse

Blank verse poetry uses iambic pentameter with no rhyme scheme. Henry Howard's English translation of Aeneid made blank verse equal to versi sciolti, despite being influenced by Latin blank poetry. Famous blank verse poets followed him. Since the 16th century, blank verse has greatly influenced English poetry. Scholars estimate that three-

fourths of English poetry is in blank verse. Modern poets like Robert Frost explore with it. Blank verse usually uses iambic pentameter, but other meters are available. Only unrhymed metered poetry is blank verse. Formal poem does rhyme. For examples:

1 The Idea of Order at the Key West by Wallace Stevens
2 Aurora Leigh by Elizabeth Barrett Browning
3 The Second Coming by William Butler Yeats
4 Fra Lippo Lippi by Robert Browning
5 Mending Wall by Robert Frost
6 Sunday Morning by Wallace Stevens
7 Frost at Midnight by Samuel Taylor Coleridge
8 'To be or not to be' speech from Hamlet by William Shakespeare
9 Paradise Lost by John Milton
10 Ulysses by Alfred Lord Tennyson

(5) Light Verse

This is the poetry that uses nonsense and wordplay to amuse and entertain. In all Western languages, light poetry is characterized by technical skill, wit, refinement, and elegance. Poems are brief. They target kids. The poems are straightforward to read. The theme is mostly absurd. Puns, stunning rhyme, and alliteration dominate the poem. Poets may use their own language. Without context, the terms are meaningless. Light poem can be fun or wise and insightful.

Let us have wine and woman, mirth and laughter,
Sermons and soda water the day after.
—*George Gordon, Lord Byron*

Forgive, O Lord, my little jokes on Thee,
and I'll forgive Thy great big one on me.
—*Robert Frost*

The turtle lives 'twixt plated decks
Which practically conceal its sex.
I think it clever of the turtle
In such a fix to be so fertile.
—*Ogden Nash*

Is there any reward?
I'm beginning to doubt it.
I am broken and bored,
Is there any reward
Reassure me, Good Lord,
And inform me about it.
Is there any reward?
I'm beginning to doubt it.
—Hilaire Belloc

Student's Task (7)

(1) Proceed scansion to the poem below.

She walks in beauty, like the night

Of cloudless climes and starry skies;

And all that's best of dark and bright

Meet in her aspect and her eyes:

(2) Determine the poem's basic meter and rhyme scheme

I went to the Garden of Love,

And saw what I never had seen:

A Chapel was built in the midst,

Where I used to play on the green.

And the gates of this Chapel were shut,

And "Thou shalt not" writ over the door;

So I turn'd to the Garden of Love,

That so many sweet flowers bore,

And I saw it was filled with graves,

And tomb-stones where flowers should be:

And Priests in black gowns were walking their rounds,

And binding with briars my joys & desires.

The Garden of Love William Blake (1757-1827)

(3) Write yourself an abab-rhymed four-line poem in any meter. Try another poem on the same theme with abba rhymes. Check your poetry for alliteration, consonance, and assonance.

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Week IX: Poetry Genres

Learning Objective :

Ability to explain the Poetry Genre; Narrative, Drama, Lyric.

Material :

1. Genre (Narrative, Drama, Lyric)
2. Ballads, Sonnets, Elegies

Poems example:

1. Edwin Arlington Robinson, *The Mill*
2. Anonymous, *Lord Randal*
3. Anonymous, *Sir Patrick Spens*
4. John Keats, *La Belle Dame sans Merci*

Learning Activities :

No	Step	Learning Activities	Method	Time Allocation	Learning Sources	Assessment
1	Opening	1. Lecturer reviews last discussion topic 2. Lecturer explains today's learning outcome 3. Lecturer explains the book references and other sources of learning	Lecturing	30"		

2	Main activities	1. Lecturer explains each characteristic of Narrtive, Drama, and Lyric Poem. 2. Lecturer gives example of Ballads, Sonnets, Ellegies 3. Students conduct discussion from the give poems 4. Lecturer controls result and findings from the group discussion	Interactive lecturing Q&A Small group discussion	100"	Lecturer's PPTs	Task 9
3	Closing	1. Lecturer concludes today's discussion on the achieved learning outcomes 2. Lecturer tells next week's topic and sources.		20"		

Genre as Terms

Genre is a style of writing that follows literary conventions passed down from poet to poet. We relate a poem to others of its sort regardless of author, time, or

nationality when we claim it belongs to a genre. Poets are readers and frequently purposefully use inherited norms, thus placing a poem in a genre may help us understand its meaning. Thus, these conventions help us grasp the poem. As a term has implications, a genre has many associations the poet can use. Genre also makes us more aware of each poet's distinct accomplishments.

Genre has multiple meanings. We can broadly state that there are three genres of poetic discourse: narrative, dramatic, and lyric, each of which comprises specific sorts of poems that are also genres. We classify plays like *Hamlet* and *Oedipus Rex*, as well as soliloquies, monologues, and dialogues, as dramatic poetry because they depict characters other than the poet in conflict. Hymns, meditations, songs, elegies, odes, and most sonnets are classified as lyric poetry because they communicate an emotion, thinking, or reflection on experience.

Poems do not always fit into genres, even though readers and poets value them. Story poems can be dramatic or lyric, and dramatic poems frequently feature a story element. Poems are usually narrative, dramatic, or lyric. Although we can only discuss a few of the more familiar genres—ballads, soliloquies, dramatic monologues, dialogues, elegies, sonnets, and odes—these will suffice to

show how certain characteristics define each type and allow us to say that a poem is a sonnet, ode, or ballad.

Narrative Poetry

Narrative poetry tells a tale in verse. The plot, characters, setting, theme, and dialogue are all in this extended form of poetry. Like stories, narrative poems have a conflict, a climax, and a resolution. Narrative poems are also poetic. Sound and rhythm are common in narrative poems. They may rhyme, employ normal meter, or experiment with sound through repetition, assonance, and alliteration. Narrative poems differ from prose in their oral inflections. Narrative poems use figurative language, sensory imagery, and carefully chosen diction like other poetry styles. Narrative poetry is written in verse and uses poetic devices that prose does not.

The oldest kind of literature is narrative poetry. It originated in pre-literate societies that told stories and history orally. *Beowulf* and The *Odyssey* are narrative poems that were likely performed or sung before being written down. For centuries, narrative poetry was a popular way to convey knowledge in an easy-to-remember format. Rhyme and repeated refrains were used in medieval ballads and lays to preserve history, local news, and stories. The *Canterbury Tales* and *Dante's Inferno* are examples of Renaissance

poetry. In fact, respected poets used the narrative form far into the 18th century, until the Romantic movement encouraged a shift to lyric poetry.

Narrative poetry is rare today, but *Paul Revere's Ride*, *The Cremation of Sam McGee*, and *Casey at the Bat* are notable examples. The genre appears in numerous art forms. In recent decades, novels in verse like Out of the Dust and Love that Dog have been popular with children. Narrative poetry tells stories of love, loss, and joy in catchy rhyming words in many songs. Good narrative poems' rich storylines and rhythmic sound patterns leave a lasting impression.

(1) Epic

Epic poetry's characters and form must be vast enough to match. Epic heroes' unearthly traits are enhanced through ornate verse. Most Western epics utilize dactylic hexameter. This is a heroic hexameter. Virgil's Aeneid, Ovid's Metamorphosis, and Homer's Iliad, about Troy's siege, and Odyssey follow this metrical pattern. These extended narrative poems have six-foot lines if the poet follows the pattern. One long and two short beats—one strained and two unstressed—make up these feet. Poets utilize spondees, two stressed syllables followed by one unstressed, instead of dactyls. Enjambment and caesura are prevalent. Epic poems are long. Indian *Mahabharata* was the longest. It has 200,000

poem lines and long prose. Dante's *Divine Comedy* has 14,233 lines and the *Odyssey* 12,110. The poet's trip through Inferno, Purgatorio, and Paradiso is divided into three portions. Lord Byron's *Don Juan* is another example.

Supernatural forces help or hinder epic poetry heroes. Dues ex machina is a god or supernatural force enters a story. This method is used to advance the story or change a predictable plot. In the *Iliad*, the Greeks (Achaeans) and *Trojans* are helped by different Greek Pantheon gods. Consider Athena, the goddess of wisdom, and the Achaeans. She fights for them partially because she loves Menelaus, the Greek army commander, husband to Helen, and brother to Agamemnon, and partly because she hates Paris and Helen, who initiated the war. This epic poem depicts gods as humans. They struggle with them and control the weather and events. Edmund Spenser's Faerie Queene and Beowulf feature the supernatural.

Epic poetry is important because ancient people recounted stories and exchanged literary treasures. Its format is unmatched. These stories typically incorporated a culture's values and religion. Long poem writing, memorization, and ancient values can be learned. These poems explore significant stories in unexpected ways. Find the discussion one of these poems to explore further about epic poetry.

Epic of Gilgamesh (Anonymous)
The Iliad by Homer
Paradise Lost by John Milton
The Divine Comedy by Dante Alighieri
The Aeneid by Virgil
The Cantos by Ezra Pound
The Metamorphoses by Ovid

(2) Ballads

Folk and popular ballads were originally performed by unknown poets. Ballads have been passed down orally since the thirteenth century, changing through time as stories do. They first appeared in print in substantial numbers in the eighteenth century. F. J. Child, a Harvard professor, collected all British ballads into five massive volumes from 1882 to 1898. Because immigrants to the New World adapted their songs, many of these are American and Canadian folk tunes. Frontiersmen, miners, railroaders, outlaws, and soldiers replaced mead with booze and swords with firearms.

Ballads have evolved in form, meaning, and content. As narrative verse, ballads tell stories. The ballad's plot includes supernatural, folkloric, political, and family events. Battles, intimate quarrels, great contests, and romantic encounters are told, but their causes and intentions are less essential than the story. The story is frequently told from a neutral, impersonal perspective with little details. Common topic found in ballads includes, tragic romance,

reimagination of legends, religion, life, and death, recounting historical events, the supernatural, happy love stories, honor of warriors/soldiers, despair of poverty, personal stories, archetypal stories. Most ballads have brief stanzas. "Ballad measure" quatrains with alternating iambic tetrameter and trimeter lines are common. The second and fourth lines of each verse rhyme, sometimes the first and third. Some ballads have two lines instead of four, rhymed couplets of seven-stress lines.

Ballads can take any poetic form. Many ballad poems vary from the form. Ballads can be poetic or musical, but not all are songs. Balladry does not require a story, but most do. Thus, the ballad is a narrative poem or song with many variations. Most good ballads have four-line stanzas. It is a ballad stanza or measure. Persian quatrains inspired it. However, its history and unclear origin link it to English ballads. Its rhyming scheme is normally ABCB with four and three accented lines, first and third and second and fourth, respectively. They are iambic tetrameter and trimeter. Some ballads rhyme ABAB.

Ballads' importance in modern writing is a difficult topic. In countries where songs are traditionally incorporated in weddings and other festivities, tribal customs become essential in modern writing. Postmodern trends have pushed ballads to the side. Despite this cultural

transition, some regions and vocalists choose ballads for entertainment and emotional expression. Both ballads and epic poems were designed to be sung or narrated with music, although they are very different. An epic is long, sometimes 12 books, while a ballad is short. An epic has multiple themes, while a ballad has one. Epics use blank verse, while ballads rhyme. Epics have thousands of lines, while ballads have few. Both are different poetic forms. An epic has a large theme and is written in iambic pentameter, unlike a ballad, which is simple. Find the discussion one of these poems to explore further about ballads.

La Belle Dame sans Merci by John Keats
The Rime of the Ancient Mariner by Samuel Taylor Coleridge
Annabel Lee by Edgar Allan Poe
A Red, Red Rose by Robert Burns
The Ballad of the Red Earl by Rudyard Kipling
The Solitary Reaper by William Wordsworth
The Ballad of Father Gilligan by William Butler Yeats

Dramatic

Dramatic poetry, like narrative, emphasizes character over story. All dramatic poems have a persona, a character created by the poet and placed in a struggle or action (even if it is just an internal debate). Characters in a dramatic poetry talk in their own voices, not the poet's. The poetry may reveal the poet's feelings toward the speaker, which may range from sympathy to revulsion. Dramatic poetry, sometimes

called verse drama, delivers a story and connects readers to an audience through emotions or conduct. It is a physical narrative that can be spoken or sung. Its meter and rhyme distinguish poetry from prose. It has changed since ancient Greece, yet opera librettos still use it. The four main accepted forms include soliloquy, dramatic monologue, character sketch and dialogue.

(1) Dramatic monologue

Poets built audiences into soliloquies to create dramatic monologues. Both have a single speaker, a scene, an event, or incident, and frequently conflict, but the dramatic monologue adds an interaction between the speaker and one or more listeners. The listener's reaction, or lack thereof, may cause the speaker to speak too much or shift the argument's tone. Find the discussion one of these poems to explore further about dramatic monologue.

The River Merchant's Wife: A Letter by Ezra Pound
Love Song of J. Alfred Prufrock by T.S. Eliot
The Pauper Witch of Grafton by Robert Frost
The Angel with the Broken Wing by Dana Gioia
Monologue of a Commercial Fisherman by Alan Dugan

(2) Soliloquy

The soliloquy involves one person speaking alone. In a drama, this is frequently done to advance the plot or disclose the hidden self, helping the audience understand the

conflict. Self-revelation is seen in Hamlet's soliloquy beginning "To be or not to be" (p. 130) and Othello's last act. Othello contemplates his sleeping wife, Desdemona, whom he has come to kill for infidelity. As Desdemona awakens, Othello must switch from direct to veiled speech.

A soliloquy can be delivered from someone to oneself. This is the most prevalent literary phrase. A character thinks aloud to an empty room. It is the character's ideas, like a first-person narrator in fiction. Most soliloquies are like this. It can be also said to an object. Soliloquies are sometimes addressed to objects or pets. Perhaps to a corpse. It is a soliloquy if the character is talking to something that cannot hear or answer. Similar to aside, a soliloquy can be addressed to the audience. It is when a character breaks the fourth wall and directly speak to the audience but it lasts longer. Find the discussion one of these poems to explore further about soliloquy.

So I Said I Am Ezra by A. R. Ammons
Elsa Wertman by Edgar Lee Masters
Hamilton Greene by Edgar Lee Masters

Lyric

Narrative poetry tells a story, while dramatic poetry shows character in a dramatic setting. Lyric poetry is the broadest and hardest to define. Lyrics, which come from "lyre," a musical instrument, are short, musical, emotional,

and directly involved by the singer or poet, who seems to be speaking in his or her own person rather than through the developed persona of dramatic poetry. Lyrics can cover almost any subject or mood, public or private. This examination of the sonnet, elegy, and ode suggests some of the various lyric expressions.

(1) Sonnet

A sonnet is a 14-line poetry in iambic pentameter that expresses a topic or idea using a rhyme system. Giacomo da Lentini, a thirteenth-century Italian poet, invented the sonnet. Petrarch refined and popularized this lyrical literary method. It uses an eight-line stanza (octave) rhyming ABBAABBA, and a six-line stanza (sestet) rhyming CDCDCD or CDECDE. Sir Thomas Wyatt and Henry Howard, earl of Surrey, brought it to England in the 16th century. The sonnet, a "little song," expresses a single concept with a "turn" in its last lines. Shakespeare adapted sonnets condensing the 14 lines into one stanza of three quatrains and a concluding couplet, with a rhyme scheme of ABABCDCDEFEFGG. Sonnets have been used worldwide in many languages. The sonnet remains popular despite free verse's popularity. Sonnets let poets explore religious, personal, and political issues. They let even beginner poets try love poetry. It also appears to talk about topics like loss, death, nature, pain,

fulfilment, lust, and suffering. Find the discussion one of these poems to explore further about sonnet.

The Eyes That Drew from Me Such Fervent Praise by Francesco Petrarch
On First Looking into Chapman's Homer by John Keats
Since There's No Help, Come Let Us Kiss and Part by Michael Drayton
Not Marble, nor the Gilded Monuments by William Shakespeare

(2) Elegy

Elegies are poems about death or loss. An elegiacal poem can address redemption and solace as well as grieving, sorrow, and wailing. Poetic elegy can communicate such feelings. It expresses deep emotional feeling using literary standards. The ancient Greek PASTORAL ELEGY is the most renowned of these norms. In the traditional elegy, shepherds live in a rural world ruled by gods and goddesses that mourns a death. Death, immortality, and consolation are contemplated. Elegies are powerful because death's emotions are universal. The language is formal and ritualistic. Modern elegies lack pastoral features, but their formal tone and design remain. The "elegiac stanza" first appeared in the 18th century, though it is not limited to elegies. It is a quatrain in iambic pentameter with the rhyme scheme ABAB. Find the discussion one of these poems to explore further about elegy.

Lycidas by John Milton's

In Memory of W. B. Yeats by D. Jan
In Memoriam by Alfred, Lord Tennyson's
When Lilacs Last in the Dooryard Bloom'd by Walt Whitman's
Elegy for Jane by Theodore Roethke

(3) Ode

Odes are poems in the sonnet or elegy style. The literary device known as the ode is lyrical in style but short in duration. You've probably read odes before, in which poets laud specific persons, places in nature, and abstract concepts. Greek term aeidein, which means to chant or sing, is the source of the word ode. It typically uses complex stanza patterns and is quite sad and severe in its tone and subject matter. However, it frequently has a formal tone. Although the consistent metrical feet of an ode are a distinguishing characteristic, poets typically do not rigorously adhere to this norm even when using extremely elevated themes.

Odes are lyric poems, like sonnets and elegies, but they are less personal and address issues like liberty, justice, immortality, the essence of art, and truth. The ode, like the elegy, was first composed in ancient Greece and was based on the choral chant used in Greek play. The diction is formal, the rhythms are stately, and the concepts are developed in an organized manner. Find the discussion one of these poems to explore further about ode.

Ode on Solitude by Alexander Pope

Ode to the West Wind by Percy Bysshe Shelley
Horatian Ode upon Cromwell's Return from Ireland by Andrew Marvell
Ode: Intimations of Immortality from Reflections of Early Childhood by William Wordsworth

Student's Task (9)

Choose one poem for each genre from the examples given on the passages above. Explain how the genre fits the theme and how literary devices are used in each!

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1. Abhrams, M.H. 1999. *A Glossary of Literary Terms, Seventh Edition*. Massachusetts: Heinle & Heinle.
2. Bradford, Richard. 1993. *A Linguistic History of English Poetry*. London: Routledge.
3. Miller, Ruth & Robert A. Greenberg. 1981. *Poetry: An Introduction*. London: Macmillan.

Exercise:

1. Paraphrase the story/idea implied in the given poem.
2. Decide what genre the poem belongs.

Week X: The Words Show It All

Learning Objective:

Ability to relate the language choice to Tone and Attitude of the poet.

Learning Activities:

No	Step	Learning Activities	Method	Time Allocation	Learning Sources	Assessment
1	Opening	1. Lecturer reviews last discussion topic 2. Lecturer explains today's learning outcome 3. Lecturer explains the book references and other sources of learning	Lecturing	30"		
2	Main activities	1. Lecturer explains the concept of Tone and Attitude in Poetry 2. Lecturer demonstrate how to determine tone and attitude by the words chosen in the poem 3. Students conduct discussion from the give poems 4. Lecturer controls result and findings from the group discussion	Interactive lecturing Q&A Small group discussion	100"	Lecturer's PPTs	Task 10
3	Closing	1. Lecture r concludes today's discussion on the achieved learning outcomes 2. Lecturer tells next week's topic and sources.		20"		

Tone and Attitude

The notion of a poem's speaker is close to the way we reveal **tone** of a poem. The tone is a literary device that expresses the author's viewpoint on the topic under discussion. Additionally, it might convey how they feel about the target audience. That reader may be an individual or a group of individuals. A mother's letter to her adored son will sound different from one written by a scorned lover to someone who has betrayed them. The narrator's **attitude**, the reader's interpretation of the topic, and which details seem crucial are all influenced by the tone. The tone must be considered by readers, particularly when evaluating literary works.

Though we have not defined "tone" and "attitude," their definitions were undoubtedly clear from the context of our discussions. But tone and attitude are crucial to interpreting poetry. Tone is the voice's inflections, which reveal the speaker's attitude. We can tell if a speaker's tone is joyous, unpleasant, gloomy, calming, bitter, solemn, angry, or meditative by listening to their intonation. "Good try" or "I don't believe it!" might convey mocking, reverence, or contempt. "Get off my back," "Nice guy!" and "a sheer delight" might signify different things depending on context and tone. "Nice guy!" to a hated politician may imply contempt,

disillusionment, or resentment. "Get off my back" to a sprightly eight-year-old who made a pert comment can convey concealed fondness, while "a sheer delight" after a taste of murky coffee is unlikely to be misinterpreted as praise.

The development of tone in a literary piece is crucial. Here are a few strategies authors use to achieve the tone they want:

(1) Word choice, for instance, using inside humor, slang, formal language, or colloquial diction.

(2) Figurative language use like similes, hyperbole, etc. These can aid the viewer in comprehending the speaker's feelings.

(3) Sentence structure: The reader's perception of the narrator or writer, followed by their perception of the topic, can be influenced by the length of the sentences, their use of the passive or active voice, and the arrangement of other words.

(4) Punctuation includes the use of enjambments, periods, and exclamation marks.

Tones are commonly described in adjective like antagonistic, grateful, critical, defensive, depressing, oblique, strict, gullible, sceptical, ironic, or sentimental. Words, details, imagery, rhythms, sound effects, speaker, and situation all affect a poem's tone.

Student's Task (10)

Read these poems and answer the questions that follow.

(1) *Bats* by Randall Jarrell

A bat is born
Naked and blind and pale.
His mother makes a pocket of her tail
And catches him. He clings to her long fur
By his thumbs and toes and teeth.
And then the mother dances through the night
Doubling and looping, soaring, somersaulting Her baby
hangs on underneath.
All night, in happiness, she hunts and flies.
Her high sharp cries
Like shining needlepoints of sound
Go out into the night and, echoing back,
Tell her what they have touched.
She hears how far it is, how big it is,
Which way it's going:
She lives by hearing.
The mother eats the moths and gnats she catches
In full flight; in full flight
The mother drinks the water of the pond
She skims across . Her baby hangs on tight.
Her baby drinks the milk she makes him
In moonlight or starlight, in mid-air.
Their single shadow, printed on the moon
Or fluttering across the stars,
Whirls on all night; at daybreak
The tired mother flaps home to her rafter .
The others all are there.
They hang themselves up by their toes,
They wrap themselves in their brown wings.
Bunched upside-down, they sleep in air.
Their sharp ears, their sharp teeth, their quick sharp faces
Are dull and slow and mild.
All the bright day, as the mother sleeps,
She folds her wings about her sleeping child.

(2) *The Bat* by Theodore Roethke

By day the bat is cousin to the mouse.
He likes the attic of an aging house.
His fingers make a hat about his head.
His pulse beat is so slow we think him dead.
He loops in crazy figure s half the night
Among the trees that face the corn er light.
But when he brushes up against a screen,
We are afraid of what our eyes have seen:
For something is amiss or out of place
When mice with wings can wear a human face.

1. Show the details that are unique to bats for each poem.
2. Describe the mood of the poem. Show how the details build up to create that mood.
3. Compare the two poems focusing on mood and use of details

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4. Abhrams, M.H. 1999. *A Glossary of Literary Terms, Seventh Edition*. Massachusetts: Heinle & Heinle.
5. Bradford, Richard. 1993. *A Linguistic History of English Poetry*. London: Routledge.
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Exercise:

1. What words convey the tone of poem?
2. How is the attitude of the poet toward the subject he speaks about?

Week XI: Person Behind Poems

Learning Objective:

Ability to relate Biographical knowledge and meaning of Poetry.

Learning Activities:

No	Step	Learning Activities	Method	Time Allocation	Learning Sources	Assessment
1	Opening	1. Lecturer reviews last discussion topic 2. Lecturer explains today's learning outcome 3. Lecturer explains the book references and other sources of learning	Lecturing	30"		
2	Main activities	1. Lecturer explains the significances of biography in poetry 2. Lecturer demonstrates by examples how knowledge on poet's biography increases the understanding of the poem 3. Students conduct discussion from the give poems 4. Lecturer controls result and findings from the group discussion	Interactive lecturing Q&A Small group discussion	100"	Lecturer's PPTs	Task 11
3	Closing	1. Lecturer concludes today's discussion as learning outcomes achieved 2. Lecturer tells next week's topic and sources.		20"		

Poetry and Biography

When we read a poem by John Milton, Emily Dickinson, or William Wordsworth, we know there is a poet whose life experiences influenced the subject matter, imagery, attitude, and other features of the piece. We cannot know how the poet's experiences shape a poem, but biographical information can assist us understand it. In the same way that biographical information can deepen and enrich our response to poetry, poetry when used with discretion can sometimes shed light on biography.

This biographical information contributes to your reaction to the poems and further illuminates the Hardys' relationship as depicted in the poems. The connection between life and poetry is notably evident in the works of contemporary poets who consider their individual experiences and emotions to be the most suitable subject matter. Frequently, the poem becomes an extension of personal history and invites the use of biographical information. Obviously, there are poets who reject all vestiges of the personal and for whom a biographical perspective is less fruitful. Ultimately, the challenge is to use what we know with discretion.

Student's Task (11)

Read the following poem first, then the biographical sketch of Sylvia Plath

that follows it. Reread the poem and see if you better understand the poet's attitude and tone, as well as the literal events that are taking place. Then:

1. Write a paragraph explaining the poet's situation described in the poem.
2. Trace the transformations of colour in the poem and the sequence of water imagery. How do they relate to the situation and the poet's mood?
3. Describe the people in the poem and Plath's response to them.
4. The hospital stay may have been for a birth, a surgical procedure, or psychiatric care. What is your guess and what is the basis for your answer?
5. What is the overwhelming wish that pervades the poem?

Tulips

The tulips are too excitable, it is winter here.
Look how white everything is, how quiet, how snowed-in.
I am learning peacefulness, lying by myself quietly
As the light lies on these white walls, this bed, these hands.
I am nobody; I have nothing to do with explosions .

I have given my name and my day-clothes up to the nurses
And my history to the anaesthetist and my body to surgeons.

They have propped my head between the pillow and the sheet-cuff
Like an eye between two white lids that will not shut.
Stupid pupil, it has to take everything in.

The nurses pass and pass, they are no trouble
They pass the way gulls pass inland in their white caps,
Doing things with their hands, one just the same as another,
So it is impossible to tell how many there are.

My body is a pebble to them, they tend it as water

Tends to the pebbles it must run over, smoothing them gently .
They bring me numbness in their bright needles, they bring me sleep.
Now I have lost myself I am sick of baggage-
My patent leather overnight case like a black pillbox,
My husband and child smiling out of the family photo;

Their smiles catch onto my skin, little smiling hooks.

I have let things slip, a thirty-year-old cargo boat
Stubbornly hanging on to my name and address.
They have swabbed me clear of my loving associations.
Scared and bare on the green plastic-pillowed trolley
I watched my tea-set, my bureaus of linen, my books
Sink out of sight, and the water went over my head.
I am a nun now, I have never been so pure.

I didn't want any flowers, I only wanted

To lie with my hands turned up and be utterly empty.
How free it is, you have no idea how free-
The peacefulness is so big it dazes you,
And it asks nothing, a name tag, a few trinkets.
It is what the dead close on, finally; I imagine them
Shutting their mouths on it, like a Communion tablet.

The tulips are too red in the first place, they hurt me.
Even through the gift paper I could hear them breathe
Lightly, through their white swaddlings, like an awful baby.
Their redness talks to my wound, it corresponds.
They are subtle: they seem to float, though they weigh me down,
Upsetting me with their sudden tongues and their color,
A dozen red lead sinkers round my neck.

Nobody watched me before, now I am watched.
The tulips turn to me, and the window behind me
Where once a day the light slowly widens and slowly thins,
And I see myself, flat, ridiculous, a cut-paper shadow
Between the eye of the sun and the eyes of the tulips,
And I have no face, I have wanted to efface myself.
The vivid tulips eat my oxygen.

Before they carne the air was calm enough,
Corning and going, breath by breath, without any fuss.
Then the tulips filled it up like a loud noise.
Now the air snags and eddies round them the way a river
Snags and eddies round a sunken rust-red engine.
They concentrate my attention, that was happy
Playing and resting without committing itself.

The walls, also, seem to be warming themselves.
The tulips should be behind bars like dangerous animals;
They are opening like the mouth of some great African cat,
And I am aware of my heart: it opens and closes
Its bowl of red blooms out of sheer love of me.
The water I taste is warm and salt, like the sea,
And comes from a country far away as health.

Sylvia Plath (1932-1963)

Born in 1932, Sylvia Plath perished by her own hand in 1963. Her father, who immigrated as a child from Germany

to the United States, passed away when she was eight years old. She attended Smith College on scholarship; suffered a nervous breakdown and attempted suicide in her third year, but recovered; and returned to graduate with honors. Several of her stories and poems had been published by that point. A Fulbright award that allowed her to study at Cambridge University in England led to her marriage to the English poet Ted Hughes, whom she referred to as her masculine counterpart. For financial gain, they came to

She briefly taught at Smith University in the United States, but Hughes was uneasy in America, so they returned to Devon, England. Her daughter was born in 1960, she had a miscarriage and an appendectomy in 1961, and her son was born in 1962. Six months later, the marriage fell apart, and Hughes moved to London and agreed to a divorce. Plath attempted to settle in a London apartment with her two infants. After two months, she passed away. Her first collection of poems, Colossus, was published in 1960, and her final collection, Ariel, was published in 1966.

References

1. Abhrams, M.H. 1999. *A Glossary of Literary Terms, Seventh Edition*. Massachusetts: Heinle & Heinle.
2. Miller, Ruth & Robert A. Greenberg. 1981. *Poetry: An Introduction*. London: Macmillan.
3. Roberts, Neil. 2003. *A companion to Twentieth-Century Poetry.* London: Blackwell.

4. Fabb & Halle. 2008. *Meter in Poetry*. Cambridge: Cambridge University Press.

Exercise: Task 11

1. Describe how the poet reveals the meaning related to the poet's life experience!
2. What figurative languages does the poet employ in the poem?

Week XII: Fruit of Thoughts

Learning Objective:

Ability to show philosophical value in poetry.

Learning activities :

No	Step	Learning Activities	Method	Time Allocation	Learning Sources	Assessment
1	Opening	1. Lecturer reviews last discussion topic 2. Lecturer explains today's learning outcome 3. Lecturer explains the book references and other sources of learning	Lecturing	30"		
2	Main activities	1. Lecturer explains the concept of philosophy (definitions, approaches, critical thinking) 2. Lecturer demonstrates by examples how to reveal the philosophical value in the poem 3. Students conduct discussion from the give poems 4. Lecturer controls	Interactive lecturing Q&A Small group discussion	100"	Lecturer's PPTs	Task 12

		result and findings from the group discussion				
3	Closing	1. Lecturer concludes today's discussion as learning outcomes achieved 2. Lecturer tells next week's topic and sources		20"		

Poetry and Philosophy

Poets have long addressed large philosophical issues such as the nature of good and evil, the qualities of being, the individual's relationship to the cosmos, the possibilities and limits of knowledge, and the meaning of time, either directly or indirectly. While providing an explanation for some of the recurring motifs in his poems, A. E. Housman's *They Say My Verse Is Sad: No Wonder* also addresses the topic of man's place in the grand scheme of things. The poet, is saying "all ill-treated fellows," is indignant about cosmic injustice (line 5). "But man's" (line 4) anguish spans generations and reflects what always was and always will be. His poems reassure the unborn that their suffering will be like his. Death will end his "trouble" and start the unborn's.

In *from An Essay on Man*, Alexander Pope sees humans as paradoxes: Born to die, they think but to err; caught in a

"middle state," unclear whether they are god or beast, they "[hang] between" their hopes and their more humble reality. Thought pulls them one way, passions another; thought masters of all, they are prey to all. Pope called humanity "The glory, jest, and riddle of the world" because their inconsistencies are "all confused" (literally, all fused together) and generate a confusion of awareness. Pope's metaphors suggest God above, beast below, and people in the midst. Humans are "half to rise, and half to fall" because their minds are linked to God and their bodies to beasts. These lines are metaphors and world order explanations. Pope wants us to accept a hierarchy of God, human, and beast and a self-conception that sees our potential grandeur hampered by our animal nature.

On the last night of the nineteenth century, Thomas Hardy finds promise for the next century in a gaunt, ragged songbird. *The Darkling Thrush* details the transaction—how he became aware—in depth but says little about the hope. Hardy's poem interprets a ragged thrush. However, Auden turns to famous painters. His *Musee des Beaux Arts* is based in Brussels' real museum. The speaker contemplates Old Masters. As he does so, certain awareness come to him, then everything seems to combine in his reaction to *The Fall of Icarus* by sixteenth-century Flemish painter Pieter Brueghel.

According to Greek mythology, Icarus and his father Daedalus were imprisoned in a labyrinth and escaped with wings made of feathers and wax by Daedalus, a clever artisan. Icarus soared too near to the sun and crashed into the water. The boy's legs are all Brueghel shows. It is not just this image that is inspired the poet. Lines 12-13 refer to Brueghel's The *Massacre of the Innocents*, another museum picture, and lines 5-7 seem to refer to a specific nativity piece. Other allusions may be hidden in the first stanza.

Student Task (12)

1. Read Robert Frost's Mending Wall. It combines aspects of social commentary and philosophical expression. What is the underlying social message? In what way does the poetry provide a philosophical formulation?
2. Read Gary Snyde's *The Snow on Saddle Mountain* and Wallace Stevens's *The Snow Man*. Many modern poets hold the view that there is no higher power guiding human activity or that, if there is, it cannot be discovered. What representation of this idea of reality does each of the poems that follow make?

References:

1. Abhrams, M.H. 1999. *A Glossary of Literary Terms, Seventh Edition*. Massachusetts: Heinle & Heinle.
2. Lenard, John. 2005. *The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism.* New York: Oxford University Press.
3. Miller, Ruth & Robert A. Greenberg. 1981. *Poetry: An Introduction*. London: Macmillan.
4. Roberts, Neil. 2003. *A companion to Twentieth-Century Poetry.* London: Blackwell.

Exercise: Task 12

1. What philosophical value can be revealed from the given poems?
2. What is being compared (by the use of figurative language) to show such value?

Week XIII: Forces from the Outside

Learning Objective:

Ability to show the relation between historical background and poetry.

Learning Activities :

No	Step	Learning Activities	Method	Time Allocation	Learning Sources	Assessment
1	Opening	1. Lecturer reviews last discussion topic 2. Lecturer explains today's learning outcome 3. Lecturer explains the book references and other sources of learning	Lecturing	30"		
2	Main activities	1. Lecturer explains the concept of historical approach to poetry 2. Lecturer demonstrates by examples how to reveal the historical influence on the poems 3. Students conduct discussion from the given poems	Interactive lecturing Q&A Small group discussion	100"	Lecturer's PPTs	Task 13

		4. Lecturer controls result and findings from the group discussion				
3	Closing	1. Lecturer concludes today's discussion as learning outcomes achieved 2. Lecturer tells next week's topic and sources		20"		

Poetry and History

As the biographical perspective views a poem in terms of its author, the historical perspective views it in terms of its social, political, and cultural context. In fact, few poems are likely to lack evidence of the era in which they were written, though the evidence-language, subject matter, and allusions-may be prominent in each work. It is therefore insufficient to state under what identity or identities a poem is written.

Lyric poets working about history have immediate obstacles. First, recorded history is a narrative genre, and the history of a complex event (the American Revolution, the Civil War in England that led to Charles J's death, the Easter Rising) is narratively complicated and constantly politically controversial. The English view the American Revolution

from the losing side, unlike American history texts. Both sides of each historical or ethical debate have propaganda. The poet must see past propaganda's simplifications (always unfair to any disputed event) and convey history's crises without minimizing their ambiguity and anguish.

How does the poet weave history into the small lyric? Several key methods:

1. Focusing on an issue rather than episodes;
2. Finding an iconic scene or scenes;
3. Finding a symbolic or mythological parallel for a historical episode;
4. Seeing the human inner as corresponding to the historical outside
5. Finding an epigrammatic synthesis;
6. Taking a prophetic or philosophical stance,

Impromptu on Charles II

God bless our good and gracious King,
Whose promise none relies on;
Who never said a foolish thing,
Nor ever did a wise one.

John Wilmot, Earl of Rochester (1647-1680)

Not always scrupulous king who ruled during a difficult period (1660-1685) and whose political talents enabled him to withstand several power challenges. Rochester's quatrain conveys particulars of the qualities of Charles are given a decidedly negative spin. In the manner of a loyal courtier, he begins with a toast to the monarch, but by the second line, the toast transforms into a devastating critique.

O Captain! My Captain!

O Captain! my Captain! our fearful trip is done,
The ship has weather'd every rack, the prize we sought is won,
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring;
But a heart! heart! heart!
a the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up-for you the flag is flung-for you the bugle trills,
For you bouquets and ribbon 'd wreaths-for you the shores a-crowding,
For you they call, the swaying 'mass, their eager faces turning;
Here Captain! dear father!
This arm beneath your head!
It is some dream that on the deck,
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm , he has no pulse nor will,
The ship is anchor'd safe and sound, its voyage closed and done,
From fearful trip the victor ship comes in with object won;
Exult 0 shores, and ring 0 bells!
But I with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

Walt Whitman (1819-1892)

However, the historical context is so integral to the texture of certain compositions that it cannot be separated from their meaning. The 1865 poem "0 Captain! My Captain!" by Walt Whitman, written a few months after the end of the American Civil War, is an example of a poem that can only be

properly comprehended when its historical context is known. The imagery makes it apparent that Whitman's speaker is a sailor, and the poem could be interpreted as an anonymous seaman's lament for his "fallen" captain. But to interpret it in this manner would be to diminish its significance.

This becomes evident once we realize that the year is 1865, that "our fearful journey is over" alludes to the conclusion of the long Civil War, and that the captain represents Abraham Lincoln, who was assassinated on Good Friday of that year. These historical realities impose certain constraints on the interpretation of the poem and its allusions. The vessel in question becomes, metaphorically speaking, the Ship of State, which Lincoln, as captain, has ultimately steered to port. Peace and national unity, the "prize" (line 2), have been won; the nation is jubilant; however, Lincoln lies "cold and dead." The speaking sailor, who appears to be Whitman himself, has endured the worst with his commander, only to find himself in despair and unable to pull himself away from the dead body.

Student' Task (13)a

Discuss the significance of the historical context for three poems in particular:

1. Robert Browning's "My Last Duchess" (Ruth Miller, p. 173),
2. William Butler Yeats's "The Second Coming" (Ruth Miller, p. 96),
3. William Jay Smith's "American Primitive" (Ruth Miller, p. 37).

Poetry and Society

Most poems contain traces of the era in which they were written, although the poem's primary purpose need not be to illuminate the historical period. At the same time, there is a corpus of poetry that utilizes historical context to highlight the shortcomings or injustices of the poet's society.

London

I wander through each chartered street,
Near where the chartered Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.
In every cry of every man,
In every infant's cry of fear,
In every voice, in every ban,
The mind-forged manacles I hear.
How the chimney-sweeper's cry
Every black'ning church appalls;
And the hapless soldier's sigh
Runs in blood down palace walls.
But most through midnight streets I hear
How the youthful harlot's curse
Blasts the new born infant's tear,
And blights with plagues the marriage hearse.

William Blake (1757-1827)

William Blake's "London" depicts a more directly involved poet traversing the "chartered" streets of late eighteenth-century London rather than observing the scene from a distance. Blake presents a highly selective list of observations, in contrast to Whitman's enumeration, which tends to be inclusive. The way he organizes his materials proposes that he has an intelligible vision of the society accountable for the domination and misery he witnesses.

In contrast, this is one of Rich's compositions in which the speaker's identity is not specified in great detail. However, the speaker proposes a new collective identity to a group of individuals addressed as "Prospective Immigrants" Presumably, the speaker is a former immigrant who speaks

from the other side of the door through which the new group may or may not choose to pass:

Prospective Immigrants Please Note

Either you will
go through this door
or you will not go through.

If you go through
there is always the risk
of remembering your name.

Things look at you doubly
and you must look back
and let them happen.

If you do not go through
it is possible
to live worthily

to maintain your altitudes
to hold your position
to die bravely

but much will blind you,
much will evade you.
at what cost who knows:

The door itself
makes no promises.
It is only a door.

Adrienne Rich

What does the poem reveal about immigrant identity? That it is unpleasant to remember your previous name here; that there is a double consciousness here and an acquiescence in the event; that you will see more clearly and confront much; what can we draw about those who choose

not to step through the door? that they can keep their former names; that staying where they are is not ignoble (they can live worthily, maintain their attitudes, hold on to their place, even die valiantly), but they will be partially blind, unconscious, and fined.

This poem is based on immigrants' experiences on Ellis Island, when the Inspectors of Immigration gave them new names. Immigrants to America learnt to live with the hyphenated American consciousness of strange new sights and occurrences. The poem draws from the experience of Europeans who chose not to move and lost out on a New World.

This poetry is about spiritual immigration, not physical. "Prospective immigrants" need simply open a nameless door. They cannot return. The poem invites new vision and rejects blindness; thus, the speaker must be pleased with his/her decision to join the immigrant community. An ancient literary form, this poetry promises a better spiritual life. How does Rich warn prospective immigrants about becoming immigrants? She does so by splitting her poetry into two options—to go through the door or not.

Thus, do consider these: what does it look up? or down? or hear? Moral words? Which shame? Its view of history? the present? What communities does it serve? Against whom? How unique is it?" Identity formation's great

contribution to poetry, especially in the twentieth century, both challenges and renews our inherited notion of the lyric speaker, reminding us that if we stand in the poem's shoes, we do so in our own unique way.

Student' Task (13)b

I Am a Black Woman

I am a black woman
the music of my song
some sweet arpeggio of tears
is written in a minor key
and I
can be heard humming in the night
Can be heard
humming
in the night
I saw my mate leap screaming to the sea
and I1with these hands/cupped the lifebreath
from my issue in the canebrake
I lost Nat's swinging body in a rain of tears
and heard my son scream all the way from Anzio
for Peace he never knew. . . . I
learned Da Nang and Pork Chop Hill
in anguish
Now my nostrils know the gas
and these trigger tire/d fingers
seek the softness in my warrior's beard

I
am a black woman
tall as a cypress
strong
beyond all definition still
defying place
and time
and circumstance
assailed
impervious

indestructible

Look
on me and be
renewed

Mari Evans

1. What is the vision of black history presented in lines lo-20?
2. The cypress tree is traditionally a symbol of mourning; explain its appropriateness to the speaker's sense of self in lines 21-30.
3. What does the poet mean by lines 32-34? What course of action is implied?

References:

1. Abhrams, M.H. 1999. *A Glossary of Literary Terms, Seventh Edition*. Massachusetts: Heinle & Heinle.
2. Bradford, Richard. 1993. *A Linguistic History of English Poetry*. London: Routledge.
3. Miller, Ruth & Robert A. Greenberg. 1981. *Poetry: An Introduction*. London: Macmillan.
4. Roberts, Neil. 2003. *A companion to Twentieth-Century Poetry.* London: Blackwell.

Week XIV: Forces from the Inside

Learning activities:

Ability to show the relation between poetry and society.

Learning Activities:

No	Step	Learning Activities	Method	Time Allocation	Learning Sources	Assessment
1	Opening	1. Lecturer reviews last discussion topic 2. Lecturer explains today's learning outcome 3. Lecturer explains the book references and other sources of learning	Lecturing	30"		
2	Main activities	1. Lecturer explains the background idea showing how society and poetry influence each other 2. Lecturer demonstrates by examples how poetry talks about society 3. Students conduct discussion	Interactive lecturing Q&A Small group discussion	100"	Lecturer's PPTs	Task 14

		from the given poems 4. Lecturer controls result and findings from the group discussion				
3	Closing	1. Lecturer concludes today's discussion as learning outcomes achieved 2. Lecturer tells next week's topic and sources		20"		

Poetry and Psychology

Poetry's psychological effects have long been studied. The first-century Greek writer Longinus stressed poetry's ability to arouse and satisfy the audience's emotions, and Aristotle (fourth century B.C.) explained tragic drama's overwhelming impact as the purging of pity and fear. Both assumed what many future poetry and psychology critics do: that poetry evokes depths of self that readers may not fully understand or control. Poetry is not the only art form to evoke such response, but it seems particularly powerful.

Sigmund Freud's psychoanalysis has shaped poets and critics' psychological understanding in our century. These ideas examine the unconscious to explain human behaviour. Accordingly, we speak of inner drives that are not

rational, not generated by any apparent external cause; of an inner self that seems to live apart from, and often in conflict with, the public self and that remains unappeased by the job, family, and material goods and services of our public lives. The idea that the father's sins are visited upon the children is now interpreted differently: it is the father's (and mother's) presence that has shaped the child's psychic life and, ultimately, the adult's.

Freud divided the human psyche into three parts—id, ego, and superego—each representing a particular element and function. He equated the id with passions, especially sexual desires, and the Pleasure Principle, which drives them to fulfilment. The superego, which embodies morality, conscience, and society's survival principles, continuously challenges the id. As an agent of the Ethical Principle, the superego represses or inhibits the id at every moment and forces it into the unconscious. Finally, the ego must mediate between the id and the superego to survive. The ego uses the superego to combat the id's wilder impulses and the superego's constant repression. The ego, the most conscious and rational of the three, must deal with Freud's third postulate, the Reality Principle—the harsh facts of the world beyond the self. "The ego stands for reason and circumspection... the id stands for the untamed passions," Freud said in his *New Introductory Lectures on*

Psychoanalysis. "The superego is representative of all moral restrictions."

Modern psychologists say unconscious processes matter more than conscious ones. These subliminal impulses inspire poets and artists to create. Psychology calls poetry's abyss, wildness, or wild the unconscious. Poetry is a unique source of energy, imagery, metaphor, paradox, inversion, contradiction, and beauty for psychology. Poetry, thus, honours the unconscious.

"The Gift," by Ann Darr, is about mother-daughter struggle, not class consciousness or wars:

The Gift

Daughter, this small stiletto which I found
sticking in my ribs, I have wiped clean
~nd given back to you. You will need it.

I had hoped there was some other way.
Some way for you to take your self from me
without the violence.

I deluded myself, of course, until now
I am hardly prepared for these scenes
we play . I have forgotten,
if I ever knew, how to repair
my face.

Can't I engage
some Fury to play my part with me, so that
in the climax when you leave my house
"forever" I can defy you, as I must if
I would pass the prompt-book, nay the old stiletto
which belonged to my mother's mother's mother's ...

Ann Darr (b. 1920)

At the poem's start, the mother is upset. We do not know what the daughter said or did, only that it made her feel stabbed. By the end of the poem, the mother realizes that such rage is a part of life, even though she wanted a calm separation. She must return the knife, which "belonged to [her] mother's mother's mother's..."

The poem opens and concludes with the stiletto, but the third line introduces a play with "scenes" and "parts" for the two ladies. The "climax" will be the daughter's final departure (lines 14-15) with the knife and a "promptbook" (line 16), a theatrical cue-book, to assist her understand her future role as mother. The poem implies that the roles are predestined.

The Father

When I am walking with the children, and a girl
still hard in the buttocks bends to them with a laugh,
my heart bangs where it hangs in my empty carcass.
But you knew that. It has already passed
the stage of neighbor's gossip and attained

the clarity of an historical fact.
A myth comes down your street: here on my right
toddles my twinkling daughter, who loves me, while
on my left marches my son, who does not.

It is all true, but it does not matter;
in twenty years my son and I will have reached
a silent understanding, whereas (poor fool,
already growing hollow) some pimply bastard
will have made off with my blessings and my daughter.

Donald Finkel (b. 1929)

Donald Finkel's following poem, on fatherhood, has a similar fatedness. The poem's wit tempers fury. The poem is made up of three parts that each show a different side of the speaker's inner life. In the first part (lines 1–6), he is a young father who is sexually attracted to a passing girl. In the second part (lines 7–9), he is primarily a young father who is loved by his daughter and disliked by his son. In the third part (lines 10–14), he has made peace with his grown son but must give up the daughter he loves. Even though this last step won't happen for another twenty years, the father can see it coming, knows it has to happen, hates the thought of it, and has already come to terms with it. He has no control over things like "historical fact" (line 6) or the "myth" of fatherhood, which "comes down the street" (line 7) to greet and surround him.

In both poems, we get the sense that the characters are pushed by hidden, unstoppable forces that still follow a pattern. Finkel's speaker may be ironic and almost flippant in ways that Darr's is not, but for all his wit and foresight, in the end he is just as submissive as Darr's.

Bears

Wonderful bears that walked my room all night,
Where have you gone, your sleek and fairy fur,
Your eyes' veiled and imperious light?
Brown bears as rich as mocha or as musk,
White opalescent bears whose fur stood out
Electric in the deepening dusk,

And great black bears that seemed more blue than black,
More violet than blue against the dark
Where are you now? Upon what track
Mutter your muffled paws that used to tread
So softly, surely, up the creakless stair
While I lay listening in bed?
When did I lose you? Whose have you become?
Why do I wait and wait and never hear
Your thick nocturnal pacing in my room?
My bears, who keeps you now, in pride and fear?

Adrienne Rich (b. 1929)

Adrienne Rich's adult speaker longs to reclaim a childhood fantasy about night, bed, and sleep. Bears dominate the fantasy, although they seem to have additional meanings, perhaps related to Goldilocks and the Three Bears (mother, daddy, and baby bears). The "great black bears" (line 7) may represent the father, the "white opalescent" (line 5), the mother, and the "brown" (line 4), the child the speaker once was. The three sorts dwell peacefully in the room, coming at night to the child "lay listening in bed." (line 12). But the youngster has evolved and abandoned the fantasy; when is beyond her control (line 13). In a poem characterized by a three-line stanzaic rhythm, the elderly, lonely speaker waits and longs.

The poem tells us much, but not about the child's relationship with her parents or why she feels so much loss as an adult. Was the child's midnight imagination a method to make up for what reality lacked? Is the speaker's existence harsh, forcing her to fantasize of happier times? What does

the poem's final word, "fear," mean in a poetry that has seemingly omitted that emotion? Whom do you fear? Though tempting, such ideas take us well beyond the poem, which is strongest in evoking what has been lost rather than explaining it.

Student Task (14)

Search and read at least two journal articles that analyze the aspect of psychology in poems from different titles. Compare the findings and collect the poetry elements which are the evidences.

References:

1. Bradford, Richard. 1993. *A Linguistic History of English Poetry*. London: Routledge.
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Week XV: Mythic in Poems

Learning objective:

Ability to show the relation among poetry, mythology, and myth.

Learning Activities:

No	Step	Learning Activities	Method	Time Allocation	Learning Sources	Assessment
1	Opening	1. Lecturer reviews last discussion topic 2. Lecturer explains today's learning outcome 3. Lecturer explains the book references and other sources of learning	Lecturing	30"		
2	Main activities	1. Lecturer explains the concept of myth and mythology and also the mythology which are famous taken in English Poetry 2. Lecturer demonstrates by examples how poetry use mythology to make meaning 3. Students conduct discussion from the given poems 4. Lecturer controls result and findings from the group discussion	Interactive lecturing Q&A Small group discussion	100"	Lecturer's PPTs	Task 16

3	Closing	1. Lecturer concludes today's discussion as learning outcomes achieved 2. Lecturer tells next week's topic and sources		20"		

Poetry, Mythology, and Myth

In classical and other mythologies, gods, goddesses, and other immortals interact with one other and mortals, guiding or interfering with events, fighting, plotting, falling in love, and arguing. This order of stories typically had a religious tone and seemed to explain or remark on the Creation, ritual and law, and natural processes. Thus, the Greeks used Demeter, goddess of grain and fertility, and her daughter Persephone, taken by Hades to the underworld, to reflect on seasonal changes. Other legends, like Prometheus, who defied Zeus and gave humans fire and light, touched on other aspects of reality.

Cereal comes from Ceres, the Roman name for Demeter; mercury from Mercury, the Roman god of fleetness; martial from Mars, the Roman god of war; and venereal from Venus. Vulcanize, psychic, erotic, olympian, and titanic all have a tale or character. Later poets have been captivated by earlier legends and often employ them, sometimes in complete retellings and sometimes in allusions, to illuminate their mood or concept.

In the early nineteenth century, Wordsworth's *The World Is Too Much with Us; Late and Soon* laments the loss of imagination and the ability to respond to nature—a world far different from that alluded to in the opening line, where busy materialism wastes people's best energies and blinds them to sea and wind. If he had been a Greek in the same place and able to believe in a "creed" no longer valid, he would have been inspired by Proteus, a sea god, and Triton, the storm god. Meanwhile, Alfred, Lord Tennyson's *Lines* employs legendary allusions to reflect on his personal loss of imagination, not society's. Horner's epic The Iliad recounts the Trojan Wars between Greece and Troy ("Ilion").

Classical mythology references like those in Wordsworth and Tennyson's poetry enhance many poems. See Edgar Allan Poe's "To Helen" and H. Dr.'s "Helen" in Exercise I at the end of this chapter, Walter Savage Landor's "Dirce" (p. 59), John Keats's "Ode on a Grecian Urn" (p. 201), and William Butler Yeats's "Long-Legged Fly." (p. 60). Later poets have focused on reinterpretation, not allusion. Robert Graves, a poet, novelist, and classical mythologist, brings a cold and precise wit to the fable of Pygmalion, a sculptor who fell in love with his marble statue of a young woman. In the classical myth, the statue comes to life and the artist marries it after praying to Aphrodite for a wife like it.

Archetypes in Poetry

Certain imagery appears to recur in myth, just as certain plots and characters do. The sun rising symbolizes birth, resurrection, and knowledge, while the sun setting symbolizes death, decline, and ignorance. Green symbolizes growth, hope, and natural processes; red, blood, violence, passion, chaos; and white, innocence, coldness, and death. Poets may invert such usages, but critics say they are indirectly admitting the prevalent kind. (Recall Robert Frost's "Design," p. 47, and Wallace Stevens' "Disillusionment of Ten O'Clock," p. 94.)

The term "archetype" comes from Swiss psychologist Carl Gustav Jung (1875-1961), who defined an archetype as a "primordial image" deeply embedded in the "collective unconscious" of humanity. Originally a Freudian, [ung subsequently depersonalized Freud's theory of the unconscious by replacing individual memory with a "racial memory" shared by all humans. The archetypes there transcend time and location, match "world molds," and can be expressed in dreams, religion, folklore, and literature. The shape or cultural coloration of archetypes may change, but the pattern remains. Jung believed that the artist has a powerful "primordial vision" that may draw from the unconscious and bring its images to the conscious realm in

the form of writing. Myth critique has survived without Jung's archetypes and frequently without acknowledging a shared racial memory. Without such categories, the critic may detect enough recurring patterns to call it an archetype or myth, however vaguely.

The following Judith Wright poem shows two archetypes interacting. The speaker is a beneficent Earth Mother, not just a lady. At the same time, her understanding of what awaits the unborn child suggests an iconic pattern whose phases—birth, growth, maturity, death—we instantly recognize for their universality.

Woman's Song
O move in me, my darling,
for now the sun must rise;
the sun that will draw open
the lids upon your eyes .

O wake in me, my darling.
The knife of day "is bright
to cut the thread that binds you
within the flesh of night.

Today I lose and find you
whom yet my blood would keep—
would weave and sing around you
the spells and songs of sleep .

None but I shall know you
as none but I have known;
yet there 's a death and a maiden
who wait for you alone;

so move in me, my darling,
whose debt I cannot pay .
Pain and the dark must claim you,

and passion and the day.

Judith Wright (b. 1915)

James Dickey's poem's references to a garden and a snake should evoke the Garden of Eden and its calamities.

The Poisoned Man

When the rattlesnake bit, I lay
In a dream of the country, and dreamed
Day after day of the river,

Where I sat with a jackknife and quickly
Opened my sole to the water.
Blood shed for the sake of one's life

Takes on the hid shape of the channel,
Disappearing under logs and through boulders.
The freezing river poured on

And, as it took hold of my blood,
Leapt up round the rocks and boiled over.
I felt that my heart's blood could flow

Unendingly out of the mountain,
Splitting bedrock apart upon redness,
And the current of life at my instep

Give deathlessly as a spring
Some leaves fell from trees and whirled under.
I saw my struck bloodstream assume,

Inside the cold path of the river,
The inmost routes of a serpent
Through grass, through branches and leaves.

When I rose, the live oaks were ashen
And the wild grass was dead without flame.
Through the blasted cornfield I hobbled,

My foot tied up in my shirt,
And met myold wife in the garden,

Where she reached for a withering apple.

I lay in the country and dreamed
Of the substance and course of the river
While the different colors of fever

Like quilt patches flickered upon me.
At last I arose, with the poison
Gone out of the seam of the scar,

And brought my wife eastward and weeping
Through the copper fields springing alive
With the promise of harvest for no one.

James Dickey (b. 1923)

As observed, myth critique highlights underlying patterns and thematic continuities. Myth critics claim that their approach leads to universal truths and insights because these patterns and continuities persist across time and national boundaries. However, too much focus on patterns and continuities can mask distinctions and overlook the texture and particularity of individual poetry.

Student Task (15)

1. Compare Edgar Allan Poe's *To Helen*, Hilda Doolittle's *Helen*, and William Butler Yeats's Long-Legged *Fly's* middle stanza depictions of Helen of Troy. What distinguishes the three versions? How reconcilable?
2. Compare Heaney's use of the Earth Mother archetype in the poem *Bog Queen* with Judith Wright's in *Woman's Song*.

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