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Diktat Mata Kuliah

Poetry Analysis

Sylvie Meiliana
UNIVERSITAS NASIONAL

FAKULTAS BAHASA DAN SASTRA
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RENCANA PEMBELAJARAN SATU SEMESTER

MATA KULIAH   : Poetry Analysis
SEMESTER   : 4
SKS   : 2
KODE   : 03022448
JURUSAN   : Sastra Inggris
KOMPETENSI   : Memahami dan mampu mengalisis puisi dengan menerapkan
konsep-konsep dan teori-teori sastra secarar tepat dan benar.

MINGGU KE	KEMAMPUAN AKHIR YANG DIHARAPKAN	BAHAN KAJIAN (MATERI AJAR)	BENTUK PEMBE LAJARAN	KRITERIA PENILAIAN (INDIKATOR)	BOBOT NILAI
1	Memahami genre di dalam puisi	Poetry Genres	Ceramah, tanya jawab, dan diskusi kelompok (Model SCL)		
2	Memahami bentuk-bentuk puisi	Types of Poem	Ceramah, tanya jawab, dan presentasi		
3	Memahami unsur-unsur penting di dalam puisi	The Important Elements of Poetry	Ceramah, tanya jawab, diskusi kelompok (Model SCL)		
4	Memahami paraphrase puisi	Paraphrasing A Poem: Theory & Practice	QUIZ 1	Mampu mengungkapkan dan mengaplikasikan	10%
5	Mempu mempraktekkan parafrase sebuah puisi	Paraphrasing A Poem: Theory & Practice	Ceramah, tanya jawab, simulasi, presentasi		
6	Memahami Langkah-langkah dalam menganalisis puisi	How To Analyze A Poem in 6 Steps	Dikusi kelompok dan latihan		
7	Memahami Bahasa figurative yang digunakan dalam puisi	Figurative Language	Ceramah, tanya jawab, simulasi		
8	Memahami stuktur dalam puisi	The Structure of Poetry (1)	Diskusi kelompok	UTS	30%
9	Memahami dan mampu mengaplikasikannya	The Structure of Poetry (2)	QUIZ 2	Kebenaran dan ketepatan analisis	10%
10	Memahami unsur-unsur bunyi dalam puisi	Sound Patterns	Ceramah, tanya jawab, presentasi		
11	Mampu mengaplikasikan dalam analisis puisi	Sound Patterns	Ceramah, tanya jawab, diskusi kelompok (Model SCL)		
12	Memahami tone and mood di dalam puisi	Tone and Mood in Poetry	QUIZ 3	kebenaran, dan kejelasan dalam presentasi	10%

13	Mampu mengaplikasikan dalam analisis puisi	Tone and Mood in Poetry	Ceramah, tanya jawab, simulasi dan presentasi		
14	Memahami bentuk-bentuk tema di dalam puisi	Different Types of Themes in Poetry	Ceramah, tanya jawab, diskusi kelompok (Model SCL)		
15	Mampu mengaplikasikannya dalam analisis puisi	Different Types of Themes in Poetry	UJIAN AKHIR	kebenaran, dan kejelasan makalah	40%

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RENCANA TUGAS

MATA KULIAH   : Poetry Analysis

SEMESTER   : 4

SKS   : 2

MINGGU KE   : 4.9,12   TUGAS KE   : 1,2,3

Tujuan Tugas

Mahasiswa memahami dan mampu mengalisis puisi dengan menerapkan konsep-konsep dan teori-teori sastra secara tepat dan benar.

Uraian Tugas

Objek Garapan	:	Kemampuan menganalisis puisi dengan benar.
Tugas dan Batasan	:	Membaca, diskusi, dan analisis, dan membuat makalah.
Acuan yang digunakan	:	Mengerjakan tugas dan menyerahkan tugas.
Deskripsi luaran tugas	:	Memahami bentuk-bentuk puisi dan mampu mengaplikasikannya
yang dihasilkan/dikerjakan		dalam analisis puisi

Kriteria Penilaian

a. Kelengkapan, kejelasan dan kebenaran analisis   10%

b. Kelengkapan, kejelasan dan kebenaran analisis   10%

c. Kelengkapan, kejelasan dan kebenaran analisis   10%

Acknowledgements

Poetry Analysis : How to Analyze a Poem is based on the work of numerous professors, writers, critics, editors, and reviewers who are able to bring topics to students in the most engaging way.

We would like to thank all those who have contributed their time and energy to review and provide feedback on the manuscript. Their input has been critical in maintaining the pedagogical integrity and accuracy of the text.

To the Student, this book is written for you and is based on the teaching and research experience of numerous researchers, writers, and critics. In today's global socially networked world, the topic is relevant than ever before. We hope that through this book, you will learn the role of literary work, especially related to sociology of literature and feminism. In this book, you will find applications of concepts that are relevant, current, and balanced.

To the instructor, this text is intended for a one-semester introductory course. Since current events influence our social perspectives and the field in general, so that students and instructors around the country can relate and engage in fruitful discussions.

Finally, I thank my beloved spouse, Dr. Bena Yusuf Pelawi, M.Hum and my beloved sons, Rizky Yusviento Pelawi, S.E., M.BA, Jeffrey Bastanta Pelawi, S,T, M.B.A, and Juan Pratama Pelawi, S.T, M.Eng for their love and support during the writing and revision of this module.

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CHAPTER I

INTRODUCTION

A poem is a collection of spoken or written words that expresses ideas or emotions in a powerfully vivid and imaginative style. A poem is comprised of a particular rhythmic and metrical pattern. In fact, it is a literary technique that is different from prose or ordinary speech, as it is either in metrical pattern or in free verse. Writers or poets express their emotions through this medium more easily, as they face difficulty when expressing through some other medium. It serves the purpose of a light to take the readers towards the right path. Also, sometimes it teaches them a moral lesson through sugar-coated language.

How to Analyze Poem

1. How to Analyze Poetry

2. How to Approach Poetry

   - Poetry may always seem very difficult.

   - Most students may dislike or fear poetry

   - However, it's the easiest because there are never right and wrong answers.

   - It is up to your interpretations as long as you can justify them

3. Analyze the Title

   - Analyze the title first.

   - What do you predict this poem will be about?

   - Write down your predictions.

4. Read the poem

   Read the poem more than once

5. Paraphrase the poem

   - Paraphrasing is putting something in your own words.

   - After reading the poem, rewrite it in your own words.

   - Make sure you try to figure out what the difficult words mean.

6. Look for Figurative Language

   - Analyze the figures of speech (Similes, Metaphors, Alliteration, Symbolism, Hyperboles, and Imagery)

   - simile implied metaphor direct metaphor personification HYPERBOLE meter onomatopoeia RHYME alliteration ASSONANCE apostrophe diction

7. Tone

   - Tone is the attitude of the speaker toward the subject of the poem (Happy , Sad/ Depressed, Intimate , Aggressive)

   - that the tone may change throughout the poem

8. Theme

   - Theme: The message of the poem

   - What does the author want us to learn

   - What is the poet trying to say about life?

CHAPTER II

POETRY GENRES

Poetry throughout history has always been divided in some form. Today, there are hundreds of forms developed around the world with each culture and region specializing in its own version of the craft. However, we are still able to put poetry into non-specific genres due to their overall themes. Poetry enthusiasts today divide the craft into three main topics: lyric, narrative, and dramatic.

Today, poetry and literature scholars believe that poetry does indeed contain three main genres. However, the three are known as **lyric, narrative, and dramatic**, not comedy, tragedy, and epic. Each of these genres can then be saturated with sub-genres and then sub-sub-genres depending on the rhyme scheme, rhythm, meters, style, and even emotion.

1) Lyric Poetry

Lyric poetry are poems focused on thought and emotion. The poems may be songs--and songs may be any other genre. The main sub-divisions include elegy, ode, and sonnet. Lyric poetry does not tell a story. Major lyric poems include "Go, Lovely Rose" by Sappho and Shakespeare's Sonnets.

A lyric poem is a comparatively short, non-narrative poem in which a single speaker presents a state of mind or an emotional state. Lyric poetry retains some of the elements of song which is said to be its origin: For Greek writers the lyric was a song accompanied by the lyre.

Subcategories of the lyric are, for example elegy, ode, sonnet and dramatic monologue and most occasional poetry.

In modern usage, **elegy** is a formal lament for the death of a particular person (for example Tennyson's *In Memoriam A.H.H.*). More broadly defined, the term elegy is also used for solemn meditations, often on questions of death, such as Gray's *Elegy Written in a Country Churchyard*.

An **ode** is a long lyric poem with a serious subject written in an elevated style. Famous examples are Wordsworth's *Hymn to Duty* or Keats' *Ode to a Grecian Urn*.

The sonnet was originally a love poem which dealt with the lover's sufferings and hopes. It originated in Italy and became popular in England in the Renaissance, when Thomas Wyatt and the Earl of Surrey translated and imitated the sonnets written by Petrarch (Petrarchan sonnet). From the seventeenth century onwards the sonnet was also used for other topics than love, for instance for religious experience (by Donne and Milton), reflections on art (by Keats or Shelley) or even the war experience (by Brooke or Owen). The sonnet uses a single stanza of (usually) fourteen lines and an intricate rhyme pattern (see stanza forms). Many poets wrote a series of sonnets linked by the same theme, so-called sonnet cycles (for instance Petrarch, Spenser, Shakespeare, Drayton, Barret-Browning, Meredith) which depict the various stages of a love relationship.

Lyric poetry is especially song-like and emotional. Sonnets and odes are examples of poems that are lyrical in nature. Lyric poems do not necessarily tell a story but focus on more personal emotions, attitudes, and the author's state of mind.

Authors of note in this category include:

- William Shakespeare
- Christine de Pizan
- Teresa of Ávila

- Antonio Machado

- T. S. Eliot

- John Keats

- Elizabeth Barrett Browning

Let's take a look at sample poems from Keats and Browning. See if you can pick up on the lyricism, or song-like quality, and emotion. These aren't merely about superficial snippets in time. Rather, they illustrate strong emotion.

Ode on a Grecian Urn

Here's an example of lyric poetry by English Romantic poet John Keats. This excerpt is taken from "Ode on a Grecian Urn." Notice it doesn't tell a story, per se. Rather, it focuses on his interior thoughts.

O Attic shape! Fair attitude! with brede

Of marble men and maidens overwrought,

With forest branches and the trodden weed;

Thou, silent form, dost tease us out of thought

As doth eternity: Cold Pastoral!

When old age shall this generation waste,

Thou shalt remain, in midst of other woe

Than ours, a friend to man, to whom thou say'st,

"Beauty is truth, truth beauty,-that is all

Ye know on earth, and all ye need to know."

How Do I Love Thee

Elizabeth Barrett Browning's famous poem "How Do I Love Thee" is another example of a lyric poem. The themes of Love, hate, fear, and death comprise many poems and stories. They're the most moving emotions humans can experience. So, while Keats addressed dying above, Browning approaches the equally large topic of love.

How do I love thee? Let me count the ways.

I love thee to the depth and breadth and height

My soul can reach, when feeling out of sight

For the ends of Being and ideal Grace

I love thee to the level of everyday's

Most quiet need, by sun and candle-light.

I love thee freely, as men strive for Right;

I love thee purely, as they turn from Praise.

I love thee with the passion put to use

In my old griefs, and with my childhood's faith

I love thee with a love I seem to love

With my lost saints, - I love thee with the breath,

Smiles, tears, of all my life! - and, if God choose,

I shall but love thee better after death.

2) Narrative Poetry

Narrative poetry is a poem which tells a story. Most commonly, the stories involve heroic events or are of cultural or national (or some degrees even local) importance. Subdivisions of narrative poetry include ballads and epics. "The Divine Comedy" by Dante, "Raven" by Edgar Allan Poe, and "Odyssey" by Homer are just a few of the major narrative pieces.

Narrative poetry gives a verbal representation, in verse, of a sequence of connected events, it propels characters through a plot. It is always told by a narrator. Narrative poems might tell of a love story (like Tennyson's *Maud*), the story of a father and son (like Wordsworth's *Michael*) or the deeds of a hero or heroine (like Walter Scott's *Lay of the Last Minstrel*).

A narrative poem tells the story of an event in the form of a poem. There is a strong sense of narration, characters, and plot. It may be dramatic, with objectives and diverse characters. Narrative poetry may be short or long, and the story it relates to may be simple or complex.

A narrative poem tells a story. Typically, these can be read aloud and will maintain the audience's attention due to their rhythmic movement.

In fact, many narrative poems of the past were initially written as ballads. That is, they were intended to be paired to music. In the end, though, they maintained their lyricism in the form of poetry. Narrative poems are usually of human interest and include epics, or long stories. Authors of note in this category include:

- Edgar Allen Poe
- Roald Dahl
- Edna St. Vincent Millay
- Alfred Lord Tennyson
- William Wordsworth

- Jeffrey Chaucer

- Edwin Arlington Robinson

Although narrative poems have an element of lyricism to them, the point is they're relaying a story, as opposed to harping on an emotion. Let's enjoy one of Poe's most famous poems, as well as a sampling from Edna St. Vincent Millay.

The Raven

Following is the last stanza of Edgar Allan Poe's poem, "The Raven." Note the flow to his prose. It is kind of sing-songy. And, you can surmise he's speaking of death. But, this is classified as a narrative poem because it tells a story. A series of events unfold as we envision the raven for ourselves.

Once upon a midnight dreary, while I pondered, weak and weary,

Over many a quaint and curious volume of forgotten lore-

While I nodded, nearly napping, suddenly there came a tapping,

As of someone gently rapping, rapping at my chamber door.

"'Tis some visitor," I muttered, "tapping at my chamber door-

Only this and nothing more."

The Ballad of the Harp Weaver

Edna St. Vincent Millay's "The Ballad of the Harp Weaver" is another example of a narrative poem. Again, you'll notice an element of emotion - sadness - but, in the end, this poem is telling a very specific story. Here are the first three stanzas.

"Son," said my mother,

When I was knee-high,

"you've need of clothes to cover you,

and not a rag have I.

There's nothing in the house

To make a boy breeches,

Nor shears to cut a cloth with,

Nor thread to take stitches.

There's nothing in the house

But a loaf-end of rye,

And a harp with a woman's head

Nobody will buy,"

And she began to cry.

3) Dramatic Poetry

In a **dramatic monologue** a speaker, who is explicitly someone other than the author, makes a speech to a silent auditor in a specific situation and at a critical moment. Without intending to do so, the speaker reveals aspects of his temperament and character. In Browning's *My Last Duchess* for instance, the Duke shows the picture of his last wife to the emissary from his prospective new wife and reveals his excessive pride in his position and his jealous temperament.

Dramatic poetry is written in verse that is meant to be spoken. It generally tells a story, but can also simply portray a situation. The majority of dramatic poetry is written in blank verse. The

authors Christopher Marlowe, Ben Jonson, and William Shakespeare have all written important dramatic works.

Occasional poetry is written for a specific occasion: a wedding (then it is called an **epithalamion**, for instance Spenser's *Epithalamion*), the return of a king from exile (for instance Dryden's *Annus Mirabilis*) or a death (for example Milton's *Lycidas*), etc.

Dramatic poetry encompasses a highly emotional story that's written in verse and meant to be recited. It usually tells a story or refers to a specific situation. This would include closet drama, dramatic monologues, and rhyme verse.

Authors of note in this category include:

- William Shakespeare

- Christopher Marlowe

- Ben Jonson

- Pedro Calderon de la Barca

- Robert Browning

- Sylvia Plath

- James Joyce

You might wonder about the difference between narrative and dramatic poetry. First, narrative poetry often has a narrator, or a single person relaying the take. A second difference lies in the opening of each form of poetry. Narrative poetry tends to set the scene and describe what's happening, whereas dramatic poetry tends to lead with a main character entering the scene and speaking. Let's take a look at a couple of samples from Robert Browning and Pedro Calderon de la Barca.

My Last Duchess

Here is an excerpt from the opening of Robert Browning's "My Last Duchess." Notice how

he sets the scene, allowing us to envision the painting on the wall. Then, he goes on to tell a story.

That's my last Duchess painted on the wall,

Looking as if she were alive. I call

That piece a wonder, now; Fra Pandolf's hands

Worked busily a day, and there she stands.

Will't please you sit and look at her? I said

"Fra Pandolf" by design, for never read

Strangers like you that pictured countenance,

The depth and passion of its earnest glance,

But to myself they turned (since none puts by

The curtain I have drawn for you, but I)

And seemed as they would ask me, if they durst,

How such a glance came there; so, not the first

Are you to turn and ask thus. Sir, 'twas not

Her husband's presence only, called that spot

Of joy into the Duchess' cheek; perhaps

Fra Pandolf chanced to say, "Her mantle laps

Over my lady's wrist too much," or "Paint

Must never hope to reproduce the faint

Half-flush that dies along her throat."

The Dream Called Life

Following is an excerpt from a dramatic poem titled "The Dream Called Life" by Pedro Calderon de la Barca. The scene is immediately set with one word - dream. After that, we enter into a swirl of emotion as the writer tells us a story.

DREAM it was in which I found myself.

And you that hail me now, then hailed me king,

In a brave palace that was all my own,

Within, and all without it, mine; until,

Drunk with excess of majesty and pride,

Methought I towered so big and swelled so wide

That of myself I burst the glittering bubble

Which my ambition had about me blown

And all again was darkness. Such a dream

As this, in which I may be walking now,

Dispensing solemn justice to you shadows,

Who make believe to listen; but anon

Kings, princes, captains, warriors, plume and steel,

Ay, even with all your airy theater,

May flit into the air you seem to rend

Sub-categories of narrative poetry:

Epics usually operate on a large scale, both in length and topic, such as the founding of a nation (Virgil's *Aeneid*) or the beginning of world history (Milton's *Paradise Lost*), they tend to use an elevated style of language and supernatural beings take part in the action.

The **mock-epic** makes use of epic conventions, like the elevated style and the assumption that the topic is of great importance, to deal with completely insignificant occurrences. A famous example is Pope's *The Rape of the Lock*, which tells the story of a young beauty whose suitor secretly cuts off a lock of her hair.

A ballad is a song, originally transmitted orally, which tells a story. It is an important form of folk poetry which was adapted for literary uses from the sixteenth century onwards. The ballad stanza is usually a four-line stanza, alternating tetrameter and trimeter.

Descriptive and Didactic Poetry

Both lyric and narrative poetry can contain lengthy and detailed descriptions (descriptive poetry) or scenes in direct speech (dramatic poetry).

The purpose of a **didactic poem** is primarily to teach something. This can take the form of very specific instructions, such as how to catch a fish, as in James Thomson's *The Seasons* (*Spring* 379-442) or how to write good poetry as in Alexander Pope's *Essay on Criticism*. But it can also be meant as instructive in a general way. Until the twentieth century all literature was expected to have a didactic purpose in a general sense, that is, to impart moral, theoretical or even practical knowledge; Horace famously demanded that poetry should combine **prodesse** (learning) and **delectare** (pleasure). The twentieth century was more reluctant to proclaim literature openly as a teaching tool

CHAPTER III

TYPES OF POEM

Poetry is a type of literature that conveys a thought, describes a scene or tells a story in a concentrated, lyrical arrangement of words. Poems can be structured, with **rhyming lines** and **meter**, the rhythm and emphasis of a line based on syllabic beats. Poems can also be **freeform**, which follows no formal structure.

A poem is a collection of spoken or written words that expresses ideas or emotions in a powerfully vivid and imaginative style. A poem is comprised of a particular rhythmic and metrical pattern. In fact, it is a literary technique that is different from prose or ordinary speech, as it is either in metrical pattern or in free verse. Writers or poets express their emotions through this medium more easily, as they face difficulty when expressing through some other medium. It serves the purpose of a light to take the readers towards the right path. Also, sometimes it teaches them a moral lesson through sugar-coated language.

Function of Poem

The main function of a poem is to convey an idea or emotion in beautiful language. It paints a picture of what the poet feels about a thing, person, idea, concept, or even an object. Poets grab the attention of the audience through the use of vivid imagery, emotional shades, figurative language, and other rhetorical devices. However, the supreme function of a poem is to transform imagery and words into verse form, to touch the hearts and minds of the readers. They can easily arouse the sentiments of their readers through versification. In addition, poets evoke imaginative awareness about things by using a specific diction, sound, and rhythm.

Types of Poems

Acrostic

     An acrostic poem is a poem where the one letter in each line spells out a word or phrase vertically that acts as the theme or message of the poem. The word used for the acrostic can be the name of the person you are writing the acrostic about, a message such as Happy Birthday or a theme such as Acceptance, Love or Hope. Sometimes a word or phrase can also be found down the middle or end of the poem, but the most common is at the beginning. A lot of people use these poems to describe people or holidays, and lines can be made up of single words or phrases. Acrostic poems do not follow a specific rhyme scheme, so they are easier to write.

Ballad

     Are you familiar with the term "ballad"? You probably are, because people sometimes refer to songs - particularly romantic ones - as ballads. In fact, ballad poems are frequently sung - or at least they are intended to be sung - and are often about love.

     Usually, these ballads tell a story, often of a mystical nature. Just as a song does, ballads tend to have a refrain that repeats at various intervals throughout.

     Guido Cavalcanti's "Ballad" and Sir Walter Raleigh's "As You Came from the Holy Land" both demonstrate the musical quality of the ballad. As an excerpt from Raleigh's poem demonstrates:

As you came from the holy land

Of Walsinghame,

Met you not with my true love

By the way as you came ?

How shall I know your true love,

That have met many one,

As I went to the holy land,

That have come, that have gone?

Elegy

Because poems can express a wide variety of emotions, there are sad forms of poetry as well as happy ones. One of these sad forms is known as an elegy.

Elegies express a lament, often over the death of a loved one. This makes elegies especially popular for funerals. Some elegies are written not only to be read out loud; they can be put to music and sung.

Alfred Tennyson's "In Memoriam" is an elegy to a close friend, Arthur Henry Hallam, and was written over 20 years:

Strong Son of God, immortal Love,

Whom we, that have not seen thy face,

By faith, and faith alone, embrace,

Believing where we cannot prove;

Thine are these orbs of light and shade;

Thou madest Life in man and brute;

Thou madest Death; and lo, thy foot

Is on the skull which thou hast made.

Epic Poem

One of the longest types of poems is known as the epic poem, which has been around for thousands of years.

Technically a type of narrative poem, which tells a story, epic poems usually tell the story of a mythical warrior and the great things that he accomplished in of his journeys, such as *The Odyssey* and *The Iliad*.

Epic poetry began as folk stories that were passed down from generation to generation, which were then later written into long form.

One of the oldest epic poems is actually one of the oldest pieces of written literature in the world. This ancient Mesopotamian poem is called the *Epic of Gilgamesh* and dates back to 1800 BC. The start of this epic (with the translator's (?) notes) reads:

He who has seen everything, I will make known (?) to the lands.

I will teach (?) about him who experienced all things,

... alike,

Anu granted him the totality of knowledge of all.

He saw the Secret, discovered the Hidden,

he brought information of (the time) before the Flood.

He went on a distant journey, pushing himself to exhaustion,

but then was brought to peace.

He carved on a stone stela all of his toils,

and built the wall of Uruk-Haven,

the wall of the sacred Eanna Temple, the holy sanctuary.

Free Verse Poem

A Free Verse Poem does not follow any rules. Their creation is completely in the hands of the author. Rhyming, syllable count, punctuation, number of lines, number of stanzas, and line formation can be done however the author wants in order to convey the idea. There is no right or wrong way to create a Free Verse poem.

While it is easy to think that poems have to rhyme, free verse is a type of poetry that does not require any rhyme scheme or meter. Poems written in free verse, however, do tend to employ other types of creative language such as alliteration, words that begin with the same sound, or assonance, the repetition of vowel sounds.

Some people find free verse to be a less restrictive type of poetry to write since it doesn't have to employ the form or the rhyming schemes of other types of poetry.

The free verse form of poetry became popular in the 1800s and continues to be popular among poets even to this day. TS Eliot was one of the masters of the form, as best seen in his poems "The Waste Land" and "The Love Song of J. Alfred Prufrock," which begins:

Let us go then, you and I,

When the evening is spread out against the sky

Like a patient etherized upon a table;

Let us go, through certain half-deserted streets,

The muttering retreats

Of restless nights in one-night cheap hotels

And sawdust restaurants with oyster-shells:

Streets that follow like a tedious argument

Of insidious intent

To lead you to an overwhelming question.

Oh, do not ask, "What is it?"

Let us go and make our visit.

Haiku

This ancient form of poem writing is renowned for its small size as well as the precise punctuation and syllables needed on its three lines. It is of ancient Asian origin.

Haiku contains 17 syllables in 3 lines, each a phrase. The first line typically has 5 syllables, second line has 7 and the 3rd and last line repeats another 5. In addition there is a seasonal reference included. Haiku poems are typically about nature and usually about a specific season. Writing a haiku requires effort but the poem is well worth it. It is easy to feel a sense of perfection when viewing a perfectly formed Haiku.

Many people have heard about haiku. In fact, most of us are instructed at one point or another - usually in middle school or high school - to write one of our very own. Even if you did that, do you remember what this type of poem actually is?

Haiku is a Japanese form of poetry which is composed of three non-rhyming lines. The first and third lines have five syllables each and the second line has seven syllables. They often express feelings and thoughts about nature; however, you could write a poem about any subject that you would like to in this form. Perhaps the most famous haiku is Basho's "Old Pond:"

Furuike ya

kawazu tobikomu

mizu no oto

Translated, this poem reads:

The old pond--

a frog jumps in,

sound of water.

Imagery

We decided to place a focus on imagery poems because of the immense power that they possess. Many, many poems can be classified as imagery poems; however, some are better at the task than others.

Individuals who often write imagery-based poems are known as Imagists. William Carlos Williams' short poem "The Red Wheelbarrow" is a famous example of a short imagist poem:

so much depends

upon

a red wheel

barrow

glazed with rain

water

beside the white

chickens.

These types of poems work to draw a picture in the mind of the reader, in order to give an extremely powerful image of what the writer is talking about. They work to intensify the senses of the reader.

Limerick

Limerick is a five-line witty poem with a distinctive rhythm. The first, second and fifth lines, the longer lines, rhyme. The third and fourth shorter lines rhyme. (A-A-B-B-A).

A limerick is a short and fun five-line poem with a distinctive rhythm. The first, second and fifth lines are longer than the third and fourth lines. The rhyming pattern is AABBA. The longer A lines rhyme with each other and the shorter B lines rhyme with each other.

- Line 1: 7-10 syllables **A**

- Line 2: 7-10 syllables **A**

- Line 3: 5-7 syllables **B**

- Line 4: 5-7 syllables **B**

- Line 5: 7-10 syllables **A**

A limerick is a poem that is often silly or whimsical, written in five lines with an AABBA rhyme scheme. Often, limericks tell a short, humorous story.

These types of poems have been popular for hundreds of years, particularly in the English language. When limericks first became popular, they often expressed ideas that were crude and off-color but today, limericks express all sorts of ideas.

The form of the limerick was made popular by a British poet named Edward Lear in the 1800s, whose limericks often started off: "There once was..." or "There was...".

Some of his limericks include "There was an Old Man with a Nose" and "There was a Young Lady of Dorking," which goes like this:

There was a Young Lady of Dorking,

Who bought a large bonnet for walking;

But its colour and size,

So bedazzled her eyes,

That she very soon went back to Dorking.

Pastoral

One of the poetic favorites is pastoral poetry because it elicits such wonderful senses of peace and harmony. Examples of this form include Keats' "Ode on a Grecian Urn," which is also a type of ode. A stanza of this poem reads:

Thou still unravish'd bride of quietness,

Thou foster-child of Silence and slow Time,

Sylvan historian, who canst thus express

A flowery tale more sweetly than our rhyme:

What leaf-fringed legend haunts about thy shape

Of deities or mortals, or of both,

In Tempe or the dales of Arcady?

What men or gods are these? What maidens loth?

What mad pursuit? What struggle to escape?

What pipes and timbrels? What wild ecstasy?

Like the haiku, nature is often at the center of these types of poems as well. In general, pastoral poetry will focus on describing a rural place, but the terms will be peaceful and endearing. You will feel at ease after reading these types of poems.

Many pastoral poems are written about shepherds. They are written as a series of rhyming couplets.

Sonnet

Sonnet is short rhyming poem with 14 lines. The original sonnet form was invented in the 13/14th century by Dante and an Italian philosopher named Francisco Petrarch. The form remained largely unknown until it was found and developed by writers such as Shakespeare. Sonnets use iambic meter in each line and use line-ending rhymes.

A sonnet is a poem that has 14 lines and follows a specific rhyme scheme. It comes from the Italian word that means "little song." There are various types of sonnets, and each one is formatted a little differently, following various rhyme schemes. The three main types are the Italian (or Petrarchan) sonnet, the English (or Shakespearean) sonnet, and the Spenserian sonnet. They are named after the poets who made them famous. These forms have been around since the sixteenth century.

One of the most famous types of poetry, the sonnet, has been popular with writers from Dante to Shakespeare.

A sonnet contains 14 lines, typically with two rhyming stanzas known as a rhyming couplet at the end.

There are several types of sonnets, including:

- Italian (also known as Petrarchan)
- Spenserian
- English or Shakespearean sonnet

William Shakespeare, famous for writing more than 150 sonnets (including his popular "Sonnet 138") is credited with creating for a form of the sonnet that enjoyed widespread popularity throughout England for hundreds of years. "Sonnet 138" reads:

When my love swears that she is made of truth

I do believe her, though I know she lies,

That she might think me some untutor'd youth,

Unlearned in the world's false subtleties.

Thus vainly thinking that she thinks me young,

Although she knows my days are past the best,

Simply I credit her false speaking tongue:

On both sides thus is simple truth suppress'd.

But wherefore says she not she is unjust?

And wherefore say not I that I am old?

O, love's best habit is in seeming trust,

And age in love loves not to have years told:

Therefore I lie with her and she with me,

And in our faults by lies we flatter'd be.

When you think about poetic forms, the sonnet might be the first one to come to mind. It's an old, old form that originated in Italy in the 13th century. There are two common forms, both of which have lots of rules, should you want to follow the rules: the Petrarchan (or Italian) and the Shakespearean (or Elizabethan). Sonnets traditionally have 14 lines and are often about love—lost love, married love, forgotten love, the longing for love, etc, etc. Petrarchan sonnets typically have an ABBA ABBA CDE CDE rhyme scheme, and Shakespearean sonnets are usually ABAB CDCD EFEF GG. They are written in iambic pentameter.

Villanelle

The villanelle, like the sonnet, is an old form with lots of rules. The good thing about writing a villanelle is that there's a lot of repetition, so once you have some of the lines chosen, you get to use them again and again. But making meaning out of that much repetition is challenging.

Here are the details: villanelles are 19 lines, organized into five stanzas of three lines each, and one closing stanza of four lines. The rhyme scheme is ABA ABA ABA ABA ABA ABAA. Notice there are only two rhyming sounds here! *In addition*, line 1 gets repeated in lines 6, 12, and 18. Line 3 gets repeated in lines 9, 15, and 19. So many rules!

Sestina

Here's another old poetic form, in this case coming out of 12th-century Provence. Like the villanelle, it has a lot of repetition, but unlike the villanelle, sestinas don't have to rhyme. The sestina has six stanzas of six lines each, and a closing stanza of three lines. The six words that end the lines of the first stanza get repeated at the line endings of each of the remaining stanzas, and all six words appear in the poem's final three lines. Here is a great description of the order these six words should appear in.

Examples of Poem in Literature

1. While you Decline to Cry (By Ō no Yasumaro)

Haiku Poem

"While you decline to cry,

high on the mountainside

a single stalk of plume grass wilts."

(Loose translation by Michael R. Burch)

This poem contains three lines, which is the typical structure of a haiku poem. It does not follow any formal rhyme scheme or proper rhythmical pattern.

2. The Song of Hiawatha (By Henry Wadsworth Longfellow)

Epic Poem

"By the shore of Gitchie Gumee,

By the shining Big-Sea-Water,

At the doorway of his wigwam,

In the pleasant Summer morning,

Hiawatha stood and waited…"

These are a few lines from *The Song of Hiawatha*, a classic epic poem that presents an American Indian legend of a loving, brave, patriotic, and stoic hero, but which bears resemblance to Greek myths of Homer. Longfellow tells of the sorrows and triumphs of the Indian tribes in detail in this lengthy poem. Therefore, this is a fine example of a modern epic, though other epics include *Paradise Lost* by John Milton and *Iliad* by Homer.

3. After the Sea-Ship (By Walt Whitman)

Free Verse Poem

"After the Sea-Ship—after the whistling winds;

After the white-gray sails, taut to their spars and ropes,

Below, a myriad, myriad waves, hastening, lifting up their necks,

Tending in ceaseless flow toward the track of the ship:

Waves of the ocean, bubbling and gurgling, blithely prying…"

This poem neither has rhyming lines, nor does it adhere to a particular metrical plan. Hence, it is free of artificial expression. It has rhythm and a variety of rhetorical devices used for sounds, such as assonance and consonance.

4. La Belle Dame sans Merci (By John Keats)

Ballad

"O what can ail thee, knight-at-arms,

Alone and palely loitering?

The sedge has wither'd from the lake,

And no birds sing …

And this is why I sojourn here

Alone and palely loitering,

Though the sedge is wither'd from the lake,

And no birds sing."

This poem presents a perfect example of a ballad—a folk-style poem that typically narrates a love story. The language of this poem is simple. It contains twelve stanzas, with four quatrains and a rhyme scheme of abcb.

CHAPTER IV

THE IMPORTANT ELEMENTS OF POETRY

Imagine how life would be without poetry. Not a lot of people seem to recognize how poetry has influenced our lives in various ways. It allows us to better understand how language and symbols work creatively with one another. It values the expression of emotions and aesthetics, showing us the world from a different perspective as well. But what exactly adds to the beauty of poetry?

Poetry is composed of various elements which form its structure and meaning. Unlike prose, the content of a piece follows a flow that can create a great impact on the writing template. From its rhythm to the lines of your poem, every poet must learn about these elements in order to create a piece that's worth remembering.

What Is Poetry?

When we were first introduced to poetry, we have developed assumptions on how poems are meant to be. We often perceived these poems to possess a hidden meaning we're meant to decipher on our own. It's not unusual for people to consider its complexity as a hindrance, as the language used in poetry is usually indirect. But poetry is a precise reflection of our experiences in life, from everything we think to the things we do. In simple terms, poetry is a form of literature that follows a flow of rhythmic lines. It uses descriptive language that offers readers an emotional insight on a given subject. Poets play around with words and sound to create a written masterpiece that reflects their thoughts and emotions.

While there are various approaches to poetry, none of them require an extensive process of analysis to understand what the poem really means.

Poetry Assumptions

Readers of poetry often bring with them many related assumptions:

- That a poem is to be read for its "message,"

- That this message is "hidden" in the poem,

- The message is to be found by treating the words as symbols which naturally do not mean what they say but stand for something else,

- You have to decipher every single word to appreciate and enjoy the poem.

There are no easy ways to dispel these biases. Poetry is difficult because very often its language is indirect. But so is experience - those things we think, feel, and do. The lazy reader wants to be told things and usually avoids poetry because it demands commitment and energy. Moreover, much of what poetry has to offer is not in the form of hidden meanings. Many poets like to "play" with the sound of language or offer an emotional insight by describing what they see in highly descriptive language. In fact, there can many different ways to enjoy poetry; this reflects the many different styles and objectives of poets themselves. There are many different approaches to examining poetry; often these approaches (like looking for certain poetic devices or examining the meaning of a specific phrase) do not require a complete and exhaustive analysis of a poem.

First Approaches

Read the poem. Identify the speaker and the situation. Feel free to read it more than once! Read the sentences literally. Use your prose reading skills to clarify what the poem is about. Read

each line separately, noting unusual words and associations. Look up words you are unsure of and struggle with word associations that may not seem logical to you.Note any changes in the form of the poem that might signal a shift in point of view. Study the structure of the poem, including its rhyme and rhythm (if any). Re-read the poem slowly, thinking about what message and emotion the poem communicates to you.

Basic Elements of Poetry

Whether you're writing sonnets for your literature class or lyrics to your next big single, understanding these basic elements of poetry is essential.

Line

It's not hard to understand what a line is in poetry. It's similar to a sentence, except that writers aren't obliged to use periods to end each line. This functions as a natural pause to signal a break in the flow. In most cases, this is considered to be a tool that controls the rhythm of your piece. Remember, the way you break up these lines can greatly impact the overall essence of the poem.

In traditional poetry, you're a prisoner to the line. The line owns you, telling you "Four lines there, five there, then four again." So as a poet in the hipster age, of course you don't want to conform. Unless you're so against the grain that you actually want to write traditional poetry. But whatever the case may be, the line is a very important part of poetry. In fact, that's another thing that makes it unique to pros. In prose, you can format the lines however you want and it has no impact on the writing. However, in poetry, that's not the case.

In poetry, the line is like one sentence. And since poetry doesn't conform to grammar rules, and no one is obliged to use a period, the end of a line is like a period would be in pros. It creates a

natural pause, making a break in the flow. This is a tool you can use to control the rhythm of your poetry. So keeping the way you break your lines up in mind is crucial to writing great poems.

Stanza

Stanzas are basically the equivalent of a paragraph in an essay or short story. This is composed of a series of lines that are grouped together to form the structure of a poem. These lines may vary depending on the type of poem being crafted. For instance, a poem with a stanza comprised of two lines is called a couplet, while three-line stanzas refer to a tercet. Other examples include quatrain (4 lines), cinquain (5 lines), sestet (6 lines), septet (7 lines), octave (8 lines). Quatrain is considered to be one the most popular of all, considering how easy it is to group rhyming words in such structure.

Rhythm

Rhythm and rhyme refer to two different concepts, wherein rhythm can include rhyme but does not need to. Including similar sounding words or sounds to make each line of your piece match is an excellent way to make your poem memorable for your audience. However, there are also a number of well-crafted poems out there that do not have rhyme. These type of poems are often more difficult to craft, as they do not rely on rhyme to make it colorful.

There are other ways to make a poem rhythmic without rhyme. Stringing words with similar sounds together in a line works very well. (this is an example of **assonance**, the repetition of vowel sounds in nearby words) *Simultaneous hate came with the pain*. (this is an example of **consonance,** the repetition of consonant sounds at the end or middle of words) *the same rhymes are momentously timed*

The following example follows an AABB rhyme scheme:

And so our start was touch of dawn,

with amber hue, for I was drawn

to eyes so welcoming and warm

I never guessed you'd do me harm.

– *Cinder Girl* by Geraldine Taylor

To make a poem rhythmic without the use of rhyme, you can add a recurring pattern of syllables into a single line. The best way to determine whether or not this rhythmic meter exists is to read the poem aloud, and then pay close attention to the stressed and unstressed syllables included. There are various poems that do not contain rhyming words, but do make use of consonance and assonance examples to add rhythm.

Imagery

Imagery plays a significant role in poetry. It is a figurative language used to represent a certain action, object, and idea in a way that would appeal to the five senses. Instead of telling an audience what happens in its literal sense, readers are fed with an arrangement of figurative words. The creative use of imagery makes a poetic piece sound even more powerful and enticing when conveying a message. For a poet, this can help create a mental picture that readers form through their imagination.

The only thing that will make your poetry powerful and enticing is great imagery. This goes along with the line you always hear "show don't tell." Only with poetry, it's all show and no tell. For the love of god, don't just say that love hurts, give us a metaphor. Show us a weapon, maybe draw some blood. Make it appeal to the five senses.

Example:

The winter evening settles down

With smell of steaks in passageways.

Six o'clock.

The burnt-out ends of smoky days.

And now a gusty shower wraps

The grimy scraps

Of withered leaves about your feet

And newspapers from vacant lots;

The showers beat

On broken blinds and chimney-pots,

And at the corner of the street

A lonely cab-horse steams and stamps.

And then the lighting of the lamps.

– Preludes by T.S. Eliot

Based from the example given above, the clever choice of words is enough to ignite various emotions. You could almost picture out every detail from the scene portrayed by the writer. So instead of saying something as simple as "Love is kind", go beyond what is expected. You can use different metaphor and simile examples to add color to your poems.

Theme

What's a poem without a theme? This element is the general idea that a poet wants his or her readers to grasp. This could be anything from a story to a thought that is being

portrayed in the poem. Without such, it would be difficult for readers to understand the overall purpose and message that a poet wishes to convey.

Symbolism

Symbolism in poetry is used to express one's thoughts gracefully, yet gently as well. It is a reflection of our emotions written artistically to keep readers engaged as they embark on a journey inside a poet's complex mind. As human as we are, we find it difficult to portray how we truly feel through the mere use of words. This is because the standard language we speak can never interpret our thoughts in a way that can make the people around us understand. So instead, we use symbols to give our words the effect it needs.

Example:

How the Chimney-sweeper's cry

Every blackning Church appalls,

And the hapless Soldier's sigh

Runs in blood down Palace walls.

– *London* by William Blake

The excerpt above talks about the sentiments shared by the people who work in a palace. The last line simply states how men die for the victory of a ruler that does not care for his men. The use of symbolism enhances the writing, allowing a poet to depict a particular idea differently than what one would expect.

Density

Density is what sets poetry apart from prose (normal speech patterns/ the way fiction and nonfiction books are written) Density is how much is said in how little of space. The ability to use metaphors, not conform to traditional grammar styles, and incorporate sounds and rhythms is unique to poetry. All of these allow for greater density.

As you describe an image, you're actually underlying a metaphor, which expresses an idea about the human condition, while simultaneously persuading the reader to feel a certain way through the sound and rhythm of the words, and all of this is done in the same space. Pros can't, and never will, be able to do that.

Aren't you amazed by how poets have the ability to share so much of their thoughts, using only a limited number of words per line?

Density is what makes poetry different from the normal speech and writing patterns. As you describe an image, you're meant to use figurative language while still following a certain sound and rhythm to make a reader feel a certain way. Even if you don't conform to the traditional grammar styles, the piece remains clear and understandable enough to the average reader. It's safe to say that this wise use of words is what makes poetry unique.

However, it's also important to remember that you can't force something to be dense. Refrain from using a metaphor if it doesn't suit the flow of your piece. In writing your poem, you're bound to have multiple drafts of your work before you end up with the final piece. This involves a thorough process of cutting off what is referred to as "extra fat", without affecting the logical progression of your poem.

Rather than using mere words to share stories and ideas, people turn to poetry to express themselves in ways that their audience can relate to. But poetry is not as easy as it

seems, considering how there are specific elements that must be incorporated towards one's writing. These elements play an important role in the structure, sound, and meaning of the piece. So the next time you consider drafting your own poem, make sure to have these basic elements of poetry in mind.

Sound

The rhythm of a poem goes along with the general sound of it as well as making it easier to remember. There are two sound patterns to know here. One is soft and harmonious, I like to think of it like the sound of angels humming. This is **euphony.**

In euphony, words are chosen for their soft consonant sounds and melodious quality. (euphonious letters/sounds: L, O, S, SH, M, N, Y, W, U, PH, A)

Lulled minds like sunny lakes in summertime

The other sounds more like large metal machines clanging about in an empty warehouse. It's much harsher and the sounds kind of rattle off your tongue. This is **cacophony.**

In cacophony, words are chosen for their hard sounds and general obnoxiousness.

(cacophonic letters/sounds: K, J, T, Q, V, C, X, G, Z, CH)

Childish tales of gung-ho attitudes never results in progress

CHAPTER V

PARAPHRASING A POEM: THEORY AND PRACTICE

The repeating of what has been already written or said but in your own expressions is a rehashing process. These expressions would be very different from those used in the source but must repeat the full context of the source. We use such practice for many different reasons and demonstrate we fully understand what we've read. Knowing how to paraphrase a poem is a skill you'll have to learn as a student.

When we are asked to paraphrase a poem it is almost about demonstration comprehend we text or not and images have been used within it. This is a very common assignment you'll be set and like all of your homework would be something you'll need to perform well at if you desire to get the best grades. But text rehashing may be a very difficult task.

Often when we hear news stories and watch television shows, we want to tell our families, friends, and colleagues about what, how, and why something happened. In fact, we recount the story, its main characters, and events in our own words. This technique is called paraphrasing, which is to express an idea or somebody's message in our own words, by maintaining the meaning of the original material. Paraphrase is a Greek word, *paraphrasis*, which means "to tell in other words." Simply, it is to restate a statement in different words than the original text, while keeping the meaning and sense of the original source the same.

Paraphrase and Summary

Both summarizing and paraphrasing use similar actions by involving almost the same processes. However, their objectives are different. Summary aims at condensing the original

source into a shorter form. Paraphrase has no concern with length, but is a rewording or restating or the original source in different words, keeping the length or word count almost the same.

How to Paraphrasing Poem Adequately

A poem paraphrase is actually very different from many other forms of publications. Usually, it causes significant struggles. But as long as you understand what is being asked of you then you are able to paraphrase poem successfully.

Remember, you're trying to reflect the context of the poetry not simply to change a few words into synonyms and your version is worded differently.

There are some aspects you should take into account:

- Paraphrasing a poem is not an interpretation, it is a literal reflection of used words meaning.

- You have to consider the context of the whole poem to decide on the specific meaning of any words.

- This'd often need to explain what is being said. Because of this, you discover your writing would be longer than the original.

- Paraphrasing poem would seek to convert the poetry into "simple" prose.

- Seek to clarify the meaning of the words within the writing.

- You won't leave any keywords unchanged as you may do in other forms of rehashing.

- Always use the everyday language you would use in normal speech.

Effective Tips for Implementing

Remember you are not trying to analyze the poem, you are looking for a literal translation of the actual meaning of the text. You need to create the previous text expressing your though and maintain the idea.

The next tricks may help you with the right writing:

- Read the verse several times ensuring you fully understand what is being said. If you are not sure what something means to discuss with your tutor or with other students.

- Break the poetry down into individual lines or short sections and make notes in your own words. At times you may have to look back at previous sentences of sections to define the meaning of a word in any given sentence.

- Use the notes you have made to write the first draft which you'd review in the future.

- Compare your draft to the original ensuring you have captured the full meaning and not reused any of the main words.

- Proofread what you have written very carefully and you don't submit writing with any errors.

Function of Paraphrase

The paraphrasing technique allows writers to change the original text, so that it does not look the same, yet without changing its meaning. Effective paraphrasing could help avoid the risk of plagiarism. There are many functions of this literary technique; first, it helps the readers to understand what they have read, especially when the syntax and diction of a writer look foreign

and complex to the reader. Secondly, it could direct the attention of the reader toward the tone of the text and its significant details. Finally, since it clears up the meaning of the text, it helps readers to generate different questions from the paraphrasing text, such as when, what, and why something occurred.

CHAPTER VI

HOW TO ANALYZE A POEM IN 6 STEPS

Step One: Read

Have you read the poem once to yourself and then aloud, all the way through, at LEAST twice. Feel free to play a recording of the poem or show a video of someone reading the poem, too. Afterward, talk about your first impression and immediate responses, both positive and negative. Also, discuss the poem's structure and rhythm. For example, are the lines short and meant to be read slow? Or, does the poem move fast, and if so, why?

Step Two: Title

Think about the title and how it relates to the poem. Titles often provide important clues about what is at the heart of a piece. Likewise, a title may work ironically or in opposition to a poem. Questions to talk about and consider are:

- Does the title immediately change how you think about it?

- Does the poem's title paint a picture that gives a specific time frame, setting or action?

- Does it imply multiple possibilities?

Step Three: Speaker

Understanding the speaker is at the center of a poem may help the piece appear more tangible to students because they're able to imagine a person behind the language. Questions to consider are:

- Who "tells" the poem?

- Does the poem give any clues about the speaker's personality, the point of view, age, or gender?

- Who is the speaker addressing?

- Does the speaker seem attached or detached from what is said?

Step Four: Mood and Tone

After talking about the speaker, it's important to address the attitude or mood the poem is attempting to convey. Some can be brooding or grieving; others may have a song-like cadence and rhyme. Discuss the attitude each speaker or characters give off. Moreover, talk about if there places where the poem's tone may switch and why. This is also a good time to talk syntax and the effect certain words have on us.

Step Five: Paraphrase

Since you discussed figurative language, mood, setting, and speaker—there's no better time than to apply what you've learned line-by-line. Paraphrasing may seem pretty self-explanatory. However, keep in mind this is not about skipping lines or condensing. Instead you should lead students line-by-line and translate figurative language or unclear phrases into simpler terms that will not get in the way of analyzing the poem later on.

Step Six: Theme

Last but not least, it's time to get to the core of what the poem is about by identifying its theme. The theme of a poem relates to a universal truth, issue, or conflict. To determine the theme, look over all of your analysis and connect the dots:

- What is the subject?

- Who is the speaker?

- What situation are they in?

- How do they feel about the subject?

- What is the mood?

Please read the following poem.

Poem:Covid 19

Our fingers are all crossed

As we all hope for a cure

A cure to end the pandemic of Covid 19

Which has killed a many like Ebola did in 15

Friends have journeyed to the land of the dead

Enemies have journeyed as well

We are now united by sympathies but still divided by entities

Our compassions cannot travel beyond the walls of our rooms

We are now left to succumb to the limitations set by W.H.O

As that is better me and you

Our fingers are still crossed

As we hope for a cure

A cure to make things get back to how it used to be like before.

CHAPTER VII

FIGURATIVE LANGUAGE

What is Figurative Language?

Figurative language refers to a language that deviates from the conventional work order and meaning in order to convey a complicated meaning, colorful writing, clarity, or evocative comparison. It uses an ordinary sentence to refer to something without directly stating it. Understanding figurative language is an important part of reading the Management Discussion and Analysis (MD&A), where management may use a metaphor to help explain complicated concepts or directions that the company is taking.

Fiction writers use figurative language to engage their audience using a more creative tone that provokes thinking and sometimes humor. It makes fiction writing more interesting and dramatic than the literal language that uses words to refer to statements of fact.

Types of Figurative Language

There are several types of figurative languages that are used in modern writing. They include:

1. Simile

A simile is a figure of speech that compares two unlike things and uses the words "like" or "as" and are commonly used in everyday communication. A simile is used with the aim of sparking an interesting connection in the reader's mind.

An example of a simile is, "The cat sat in the chair like a king overlooking his kingdom." The cat sitting posture is compared to that of a king who relaxes in a special chair that is reserved for him and not any other person in the kingdom.

Other examples of similes include:

- The boy was as brave as a lion in the jungle.

- The assistant was as busy as a bee when she was preparing the podium for the presidential address.

- The new teacher is as tall as a giraffe.

- The new neighbor is as curious as a cat; nothing escapes her attention.

2. Metaphor

A metaphor is a statement that compares two things that are not alike. Unlike similes, metaphors do not use the words "like" or "as." Such statements only make sense when the reader understands the connection between the two things being compared.

An example of a popular metaphor is "Time is money." The statement compares time and money, and it does not literally mean that the amount of time you have equals the money that you have. Instead, it means that time is a valuable resource, and it should be used effectively to earn money. Any time wasted means that a person loses the chance to make more money.

Other examples of metaphors include:

- The warrior has a heart of stone.

- Love is a battlefield.

- Baby, you are my sunshine.

- Chaos is a friend of the legislator.

- I am drowning in a sea of grief.

- My roommate is going through a rollercoaster of emotions.

3. Hyperbole

Hyperbole is an exaggeration that is created to emphasize a point or bring out a sense of humor. It is often used in everyday conversations without the speaker noticing it. The exaggeration is so outrageous that no one would believe that it is true. It is used to add depth and color to a character.

An example of hyperbole is, "I would die for you." The sentence does not mean that one person is willing to die for the other, but it used to exaggerate the amount of love that one person has for another person. Death is only used to show the extent of the affection.

Other examples of hyperbole:

- I have told you a million times to wash the dishes.

- You are so slender that the wind can carry you away.

- The afternoon is so bright that the sun would have to wear sunglasses.

- You snore like a freight train.

4. Personification

Personification is a type of figurative language that gives human habits to non-living objects. Using personification affects the way readers imagine things, and it sparks an interest in the subject.

An example of personification is, "The sun greeted me when I woke up in the morning." The sun is a non-human object but has been given human characteristics since greetings can only be performed by living creatures.

Other examples of personification include:

- April is the cruelest month of the year.

- The radio stared at me.

- The car brakes screamed all through the journey.

- The car stopped with a groaning complaint.

5. Synecdoche

Synecdoche is a type of figurative language that uses one part to refer to the whole, or the whole to refer to the part. For example, a set of wheels can be used to refer to a vehicle and a suit to refer to a businessman. When referring to a car as a set of wheels, the wheels are only a part of the car and not the whole thing. Similarly, a typical businessman wears a suit alongside other accessories like a watch and briefcase.

6. Onomatopoeia

Onomatopoeia is a language that names something or an action by imitating the sound associated with it. They add some reality to the writing.

Examples of onomatopoeia include:

- The fireplace heater hissed and cracked.

- The truck engine roared as it climbed the hill.

- The alarm clock buzzed at the time I was going to the bathroom.

7. Allusion.

Allusion is when a text references another external text—or maybe a person, place or event. It can be either explicit or implicit. "We've entered a Garden of Eden" is an allusion to the biblical place, for instance.

8. Idiom.

Idioms are non-literal turns of phrase so common that most people who speak the same language know them. English examples include, "He stole her thunder" and "We'll cross that bridge when we come to it."

9. **Alliteration**.

Many experts also consider alliteration an example of figurative language, even though it does not involve figures of speech. Rather, alliteration is a sound device that layers some additional meaning on top of the literal language of the text. It occurs when a series of words start with the same letter sound, such as "wicked witch" or "from forth the fatal loins of these two foes." This can help build imagery or mood, hence the connection to figurative language.

What Is the Function of Figurative Language?

The chief function of figurative language is to communicate the writer's message as clearly as possible.

- That might be by putting a foreign concept into familiar terms that a reader or listener can easily grasp, or it might be by creating imagery that's vivid and visceral.

- Some types of figurative language also have other uses unrelated to their role in creating imagery. For example, writers use alliteration, consonance and assonance alongside rhyme to give words rhythm and musicality.

What Is the Difference Between Figurative Language and Imagery?

Imagery and figurative language are related concepts in English literature, but they are not the same.

- Writers use figurative language to create imagery, which is a strong mental picture or sensation.

- It might help to think of figurative language as the tool and imagery as the product it builds.

CHAPTER VIII

THE STRUCTURE OF POETRY (I)

What Is Structure In A Poem?

The structure of a poem refers to the way it is presented to the reader. This could include technical things such as the line length and stanza format. Or it could include the flow of the words used and ideas conveyed.

- **Line length**

  Line length shows the reader how it should be read. Short lines are usually read faster, with more emotion. Longer lines slow down the pace of a poem. Choosing appropriate line breaks gives a reader a chance to take a natural breath.

- **Stanzas**

  Stanzas, the groups of lines, are like paragraph in prose. They contain a central idea. Having multiple stanzas gives readers a chance to focus on multiple ideas. Think about a page with writing. Is it more manageable to read it if all the words flow together as one paragraph or if they are broken apart into appropriate paragraphs? The same works with poetry.

- **Consistency**

  Structure also refers to the consistency used throughout the poem. An author might start each line with a certain part of speech, or a repeated line or phrase is used at the same spot in each stanza.

  When a poem has a strong sense of structure, it flows from beginning to end, and the ideas are easily conveyed.

Writing poetry consists of poems made up of meters and words that rhyme or it can be prose which consists of short stories that don't necessarily rhyme. So which is better and how do you choose? Again it depends on the message and the writer's preference.

In poems, a line created is a work of art. It is determining just how long a line should be for that perfect effect and in using the appropriate writing technique to carry your message through. In writing prose, the length of the line is usually determined by the margins that are set and the paper that is used although the message should be just as clear and emotionally based as it is in poems.

Macro Overall Structure View

When you structure your poem, the sound should make people pause slightly at the end of each line. Remember that as you shorten or lengthen the lines, it allows you to accelerate or slow down the way people will read your material. It is important to review how a poem may look on a page; does it look solid, busy or does it have much white space around the lines. Take a good look at the emphasis of the words and see where they are aligned. Are the most important words in the middle or at the end of the line? Are they emphasized in the correct position on the line?

Choice of Line Length

For traditional style poetry, your choice of line length and form can be the overall deciding factor whether you capture your audience or not. Picking a particular poem structure will restrict the line length usage. Then you have to decide how the ideas and words will fit into that particular structure. Remember that natural pauses within lines cause the reader to stop and breathe; whereas, if you continue your thoughts on to the next line you are pulling the reader

along. It is also important to use the art of interruption to create the effect of suspense and anticipation.

For free verse poetry the line choices are blurred. You are no longer tied to the short or long line limits. There are no constrictions on how to stack or layout your written material or how to make things rhythmic but rather falls on how you want to display your message. Some poets even shape their writing material to what they are writing about. For example, if you are writing about the ocean your writing may be structured to form a picture of ocean waves.

Just as you have traditional poetry with the usual rhymes and rhythms, you also have the free verse which usually doesn't follow any kind of a pattern; however, this does not mean that it has no form. Free verse can have its own type of rhythm without following the traditional poem rhythms. It allows the poet to be more free spirited.

Once a writer decides on the right form, whether traditional or free verse, it is important to make your poetry cohesive by using a type of rhyme, using various meters, repeating sentence structures, creating images or using various phrases that get your point across. It is important to add variation to your poetry so that the reader does not become quickly bored. Variation can be enlightening.

Your writing options are as diversified as there are poets but don't let your poetry be a victim to randomness. Carefully study your message, your audience, your style of writing and what works best for the poetry you want to present.

Poem Structure and Form

When you write in prose the ideas come together in a paragraph. In poems, things are grouped together into what are called stanzas. Both stanzas and paragraphs are a way of organizing ideas together.

As you begin to write you will be tasked with many decisions on how to best structure your material. You will have to make decisions on the line length, the line breaks, the speed of your poem, the rhythm you will use and also how to best arrange your ideas for full effect.

Everything depends on what your message is and the style you choose. For instance, if you are writing about something that is sad you don't want to choose a style that is lively and energetic. The same applies for a happy poem. You don't want to choose a style that is slow and drawn out because you want your reader to feel excitement. The best way to approach poetry is to first let your thoughts flow with no regard to what is right or wrong. Only after your thoughts are written down on paper, should you begin improving and editing your material. As you begin editing your material, use the many techniques available to you and experiment on the various methods and order of words to get the best effect. You may find that one style stands out better than another. The most important thing to remember is "never lose sight of your mission."

Poetry Meter

Meter is a way to measure a line of poetry based on the rhythm of the words. It's the measurement of lines of poetry based on the stressed and unstressed syllables. For example, in the first line of Shakespeare's Sonnet 12 the pattern is as follows:

when I do **COUNT** the **CLOCK** that **TELLS** the **TIME**

Notice that lowercase letters indicate a syllable is unstressed and uppercase letters indicate that a syllable is stressed. Because rhythm is measured in small groups of syllables, these small groups are called "feet." Iambic defines the type of foot that is used which in English means that the first syllable is unstressed and the second is not. Example, pentameter means that a line has five of these "feet" as a structure.

<div align="center">

(ta-TA) (ta-TA) (ta-TA) (ta-TA) (ta-TA)

1   2   3   4   5

</div>

Feet Arrangements In Poetry

In a nutshell, verse and poetry can have different stress patterns and there are a total of six types of "feet" arrangements. These are:

Iamb (Iambic)   Unstressed + Stressed   Two Syllables

Trochee (Trochaic)   Stressed + Unstressed   Two Syllables

Spondee (Spondaic)   Stressed + Stressed   Two Syllables

Anapest (Anapestic)   Unstressed + Unstressed + Stressed   Three Syllables

Dactyl (Dactylic   Stressed + Unstressed + Unstressed   Three Syllables

Pyrrhic   Unstressed + Unstressed   Two Syllables

Other Meter Counts

Sometimes a meter may be difficult to hear because of the different ways that we speak. This way of speaking could come from exposure to cultural and regional accents. Establishing a particular rhythm for a poem can get complicated and is determined by several factors; our own individual speaking method and how we give certain words and sounds

emphasis. As you begin to write poetry, you may want to consider varying the meter structure

to create a desired rhythmic effect.

The example shown above is a pentameter; however, there are other types of meter and line

length patterns that can be used in poetry. Those patterns are:

Monometer – One Foot   [ta-TA]

Dimeter – Two Feet   [ta-TA ta-TA]

Trimeter – Three Feet   [ta-TA ta-TA ta-TA]

Tetrameter – Four Feet   [ta-TA ta-TA ta-TA ta-TA]

Pentameter – Five Feet (*** Shown Above**) [ta-TA ta-TA ta-TA ta-TA ta-TA]

Hexameter – Six Feet   [ta-TA ta-TA ta-TA ta-TA ta-TA ta-TA]

Heptameter – Seven Feet   [ta-TA ta-TA ta-TA ta-TA ta-TA ta-TA ta-TA]

Octameter – Eight Feet   [ta-TA ta-TA ta-TA ta-TA ta-TA ta-TA ta-TA ta-TA]

CHAPTER IX

THE STRUCTURE OF POETRY (II)

Sequence of Rhyming for Effect when Writing Poetry

Rhyming is used in poetry for effect but also because it gives enjoyment. It is the singsong effect that is pleasing to the ear. It also brings attention and emphasis to a particular area in a line and it can help to strengthen the meaning. Knowing when to use end rhymes (last word in a line that rhymes with the last word in another line) and internal rhymes (words in the middle of a line of poetry that rhyme with each other) is helpful as you develop an overall rhyming scheme for your poetry. In rhyming there are "true" rhymes and those that are considered "off" rhymes. True rhymes are heard as exact sounds to the ear; "seem and beam" or "well and bell." Off rhymes are those words where only a part of the word rhymes; "sake and hack" or "odds and ends."

The letters A, B, C, D, E, F, G, H, etc. are used to show the sequence of rhyming. The first set would be defined by the letter A. The second set would be defined by the letter B, and so on. A rhyming scheme would be something like ABAB or AABB. The rhyming scheme ABAB indicates that the first and third sentence rhyme with each other and the second and fourth sentence rhyme with each other as well.

In the rhyming scheme for AABB, this indicates that the first and second sentence rhyme with each other and the third and fourth sentences also rhyme with each other. As you structure your rhymes, try varying the length of the lines or try using lines with odd number of syllables. This will help to prevent you from falling into the standard expected rhythms that everyone is accustomed to.

Line Break Techniques when Writing Poetry

Creating appropriate and effective line breaks within your poetry is essential to the success of great reading. Along with the addition of other techniques, emphasis and pause points give poetry special effects and make your writing rhythmic. Line breaks are also the focus for tension and release in poetry and can determine whether poetry is effective or not. Breaking a line at the beginning or the end of a line gives emphasis to words. Use this technique wisely to get your point across. If possible, avoid breaking a line after a "weak" word such as "but" or "and."

When you break a line at the end of a sentence you will make the reader stop, pause and give thought to what was just read. If you break the line in the middle, it causes the reader to move forward at a quicker pace.

An important method of analyzing a poem is to look at the stanza structure or style of a poem. Generally speaking, structure has to do with the overall organization of lines and/or the conventional patterns of sound. Again, many modern poems may not have any identifiable structure (i.e. they are free verse), so don't panic if you can't find it!

Stanzas

Stanzas are a series of lines grouped together and separated by an empty line from other stanzas. They are the equivalent of a paragraph in an essay. One way to identify a stanza is to count the number of lines. Thus:

- couplet (2 lines)
- tercet (3 lines)

- quatrain (4 lines)

- cinquain (5 lines)

- sestet (6 lines) (sometimes it's called a sexain)

- septet (7 lines)

- octave (8 lines)

Form

      A poem may or may not have a specific number of lines, rhyme scheme and/or metrical pattern, but it can still be labeled according to its form or style. Here are the three most common types of poems according to form:

Lyric Poetry

      It is any poem with one speaker (not necessarily the poet) who expresses **strong thoughts and feelings**. Most poems, especially modern ones, are lyric poems.

Narrative Poem

      It is a poem that **tells a story**; its structure resembles the plot line of a story i.e. the introduction of conflict and characters, rising action, climax and the denouement.

Descriptive Poem

      It is a poem that **describes the world** that surrounds the speaker. It uses elaborate imagery and adjectives. While emotional, it is more "outward-focused" than lyric poetry, which is more personal and introspective.

In a sense, almost all poems, whether they have consistent patterns of sound and/or structure, or are free verse, are in one of the three categories above. Or, of course, they may be a combination of 2 or 3 of the above styles! Here are some more types of poems that are subtypes of the three styles above:

1. Ode: It is usually a **lyric** poem of moderate length, with a serious subject, an elevated style, and an elaborate stanza pattern.

2. Elegy: It is a **lyric** poem that mourns the dead. It has no set metric or stanzaic pattern, but it usually begins by reminiscing about the dead person, then laments the reason for the death, and then resolves the grief by concluding that death leads to immortality. It often uses "apostrophe" (calling out to the dead person) as a literary technique. It can have a fairly formal style, and sound similar to an ode.

3. Sonnet: It is a **lyric** poem consisting of 14 lines and, in the English version, is usually written in iambic pentameter. There are two basic kinds of sonnets: the Italian (or Petrarchan) sonnet and the Shakespearean (or Elizabethan/English) sonnet. The Italian/Petrarchan sonnet is named after Petrarch, an Italian Renaissance poet. The Petrarchan sonnet consists of an octave (eight lines) and a sestet (six lines). The Shakespearean sonnet consists of three quatrains (four lines each) and a concluding couplet (two lines). The Petrarchan sonnet tends to divide the thought into two parts (argument and conclusion); the Shakespearean, into four (the final couplet is the summary).

4. Ballad: It is a **narrative** poem that has a musical rhythm and can be sung. A ballad is usually organized into quatrains or cinquains, has a simple rhythm structure, and tells the tales of ordinary people.

5. Epic: It is a long **narrative** poem in elevated style recounting the deeds of a legendary or historical hero.

Qualities of an Epic Poem:

- narrative poem of great scope; dealing with the founding of a nation or some other heroic theme requires a dignified theme requires an organic unity requires orderly progress of the action always has a heroic figure or figures involves supernatural forces
- written in deliberately ceremonial style

Other types of poems include:

1. Haiku: It has an **unrhymed** verse form having three lines (a tercet) and usually 5,7,5 **syllables**, respectively. It's usually considered a lyric poem.

2. Limerick: It has a very structured poem, usually humorous & composed of five lines (a cinquain), in an **aabba** rhyming pattern; beat must be **anapestic** (weak, weak, strong) with 3 feet in lines 1, 2, & 5 and 2 feet in lines 3 & 4. It's usually a narrative poem based upon a short and often ribald anecdote.

CHAPTER X

SOUND PATTERNS

Three other elements of poetry are rhyme scheme, meter (ie. regular rhythm) and word sounds (like alliteration). These are sometimes collectively called sound play because they take advantage of the performative, spoken nature of poetry.

RHYME

Rhyme is the repetition of similar sounds in two or more words. In poetry, theses words are usually at the end of a line and help create a certain rhythm. The most common kind of rhyme is the **end rhyme**, which occurs at the end of two or more lines. It is usually identified with lower case letters, and a new letter is used to identify each new end sound.

Example: tree, me, see, be, flee all rhyme because they end with the same

Take a look at the rhyme scheme for the following poem :

*I saw a fairy in the **wood,***

*He was dressed all in **green**.*

*He drew his sword while I just **stood**,*

*And realized I'd been **seen**.*

The rhyme scheme of the poem is **abab**.

Internal rhyme occurs in the middle of a line, as in these lines from Coleridge, "In mist or cl**oud**, on mast or shr**oud**" or "Whiles all the n**ight** through fog-smoke wh**ite**" ("The Ancient Mariner"). Remember that most modern poems do **not** have rhyme.

Here is an example of a poem that uses rhyming:

Fire and Ice

Robert Frost

*Some say the world will end in **fire**, Some say in <u>ice</u>.*

*From what I've tasted of **desire***

*I hold with those who favour **fire**. But if it had to perish <u>twice</u>,*

I think I know enough of hate To say that for destruction <u>ice</u> Is also great

And would <u>suffice</u>.

The words **fire** and **desire** rhyme, as well as the words <u>ice</u>, <u>twice</u>, and <u>suffice</u>. Also, *hate* and *great* rhyme.

Rhyme Scheme is the pattern in which rhyming happens.

Example:

*There once was a big fat **cat**,*	*a*
That liked to eat cute little <u>mice</u>.	*b*
*All day he watched while he **sat**,*	*a*
For those mice that tasted so <u>nice</u>.	*b*

Cat and ***sat*** rhyme, as well as *<u>mice</u>* and *<u>nice</u>*. So, the rhyme scheme is ***a, b, a, b***.

If the poem went like this:

> *There once was a big fat **cat**,*   *a*
>
> *That liked to eat cute little <u>mice</u>.*   *b*
>
> *All day he watched while he **sat**,*   *a*
>
> *Licking his lips in anticipation.*   *c*

Cat and **sat** still rhyme, however, <u>*mice*</u> and *anticipation* do not. So, the rhyme scheme would be *a*, *b*, *a*, *c*.

Assonance is the repetition of vowel-sounds within non-rhyming words.

Example: Here is an example from Edgar Allan Poe's poem,

> *Annabel Lee*:
>
> And so, all the n**i**ght-t**i**de, **I** l**ie** down by the s**i**de
>
> Of my darling, my darling, my l**i**fe and my br**i**de.

The repetition of the ***i*** sound in both lines is assonance because it is a repetition of a vowel sound.

Consonance is the repetition of consonant sounds within words, but not at the start of a word. Often times, consonance refers to the end sound (like "nk" in *sa<u>nk</u>* and *thi<u>nk</u>*)

Example: Ladde**r** and bitte**r**

Spe**lled** and sca**ld**

Dre**ss** and bo**ss**

There is a repetition of the *consonant sounds* at the *<u>end</u>* of each of these examples.

Alliteration is the repetition of beginning sounds of words. "Tongue twisters" often use alliteration.

Example: **S**ally **s**ells **s**eashells by the **s**eashore.

Arthur **a**lready **a**nswered questions **a**bout the **a**ccount. **B**ob **b**oasted about his **b**eautiful **b**ride.

There is a repetition of the *<u>beginning sounds</u>* of words in these sentences.

Repetition in poetry can refer to the repetition of syllables, sounds, words, or phrases. Repetition in sounds, such as rhyming and in syllables, such as rhythm, help to create a flow throughout the poem. Repetition of words and phrases helps the poet to emphasize an important aspect of the poem. Often times, when phrases are repeated, it creates a more emotional experience for the reader..

Example.

Stopping by Woods on a Snowy Evening

Robert Frost

Whose woods these are I think I <u>know</u>.

His house is in the village <u>though</u>;

*He will not see me stopping **here***

To watch his woods fill up with <u>snow</u>.

<u>*Repetition of syllables*</u>*: Each line has 8 syllables.*

*My little horse must think it **queer***

*To stop without a farmhouse **near***

Between the woods and frozen <u>lake</u>

*The darkest evening of the **year**.*

<u>*Repetition of sounds*</u>*:*

The rhyme scheme of the first 3 stanzas is a, a, b, a.

He gives his harness bells a <u>shake</u>

To ask if there is some <u>mistake</u>.

The only other sound's the sweep

 Of easy wind and downy <u>flake</u>.

The third line of each stanza rhymes with lines one, two, and four of the following stanza.

The woods are lovely, dark and deep

But I have promises to keep,

    And miles to go before I sleep.

    And miles to go before I sleep

Repetition of words:

The author repeats the last two lines, "And miles to go before I sleep."

RHYTHM AND METER

Rhythm of a poem is how the words flow within each meter and stanza.

Writers create rhythm by repeating words, phrases or even whole lines and sentences in a poem. Rhythm in poetry might mean that certain words are said more forcefully than others, or certain words are held longer. This produces a rhythmic effect which stresses specific parts of the poem. The word rhythm comes from the Greek, meaning "measured motion."

The music you listen to on the radio isn't that much different from the poetry of long ago. The music you listen to is written in ***lyrics***, which is basically poetry written to music. Whether the words are from today or from long ago, we hear the rhythms and feel the emotions that are common to all human beings.

One easy way to hear meter and rhythm is to read the poem out loud. Pretend you are performing a song much like your favorite music artist. Make sure there is a difference between stressed and unstressed syllables

Meter

The systematic regularity in rhythm; this systematic rhythm (or sound pattern) is usually identified by examining the **type** of "foot" and the **number** of feet.

1. **Poetic Foot**

The traditional line of metered poetry contains a number of rhythmical units, which are called **feet**. The feet in a line are distinguished as a recurring pattern of **two or three**

syllables ("apple" has 2 syllables, "banana" has 3 syllables, etc.). The pattern, or foot, is designated according to the **number** of syllables contained, and the **relationship** in each foot between the strong and weak syllables.

Thus: __   = a   stressed   (or   strong,   or **LOUD**)   syllable

U   =   an   unstressed   (or weak,   or quiet)   syllable

In other words, any line of poetry with a systematic rhythm has a certain number of feet, and **each foot** has **two or three syllables** with a **constant beat pattern** .

a) Iamb (Iambic) - weak syllable followed by strong syllable.


```
U__  U__  U _  U __   U __
A book / of ver / se un / derneath / the bough
```

b) Trochee (Trochaic): strong syllable followed by a weak syllable.


```
_U   __U   __U   __U
Fairer / than the / Mermaid / Tavern
```

c) Anapest (Anapestic): two weak syllables followed by a strong syllable.


```
U U __  UU __   UU __
On this night / of all nights / of the year
```

e.g.

In her room at the prow of the house

Where light breaks, and the windows are tossed...

From "The Writer", by Richard Wilbur

d) Dactyl (Dactylic): a strong syllable followed by two weak syllables.


```
_ UU  _ U U  _ U U  _ UU
How shall I / know whether / they will come / back to me
```

Here's another (silly) example of dactylic rhythm.

> **A** was an / **archer,** who / **shot** at a / **frog**
>
> **B** was a / **butcher,** and / **had** a great / **dog**
>
> **C** was a / **captain,** all / **covered** with / **lace**
>
> **D** was a / **drunkard,** and / **had** a red / **face.**

e) Spondee (Spondaic): two strong syllables (not common as lines, but appears as a foot). A spondee usually appears at the end of a line.

And no / birds sing

2. **The Number of Feet**

The second part of meter is the number of feet contained in a line.

Thus:

one foot=monometer

two feet=dimeter

three feet=trimeter

four feet=tetrameter

five feet=pentameter

six feet=hexameter (when hexameter is in iambic rhythm, it is called an alexandrine)

Poems with an identifiable meter are therefore identified by the type of feet (e.g. iambic) and the number of feet in a line (e.g. pentameter). The following line is iambic pentameter because it (1) has five feet (**pent**ameter), and (2) each foot has two syllables with the stress on the second syllable (iambic).

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

Thus, you will hear meter identified as iambic pentameter, trochaic

tetrameter, and so on.

3. **Irregularity**

Many metered poems in English avoid perfectly regular rhythm because it is monotonous. Irregularities in rhythm add interest and emphasis to the lines. In this line:

How with / this rage / shall beau / ty hold / a plea

The first foot substitutes a trochee for an iamb. Thus, the basic iambic pentameter is varied with the opening trochee.

4. **Blank Verse**

Any poetry that **does have** a set metrical pattern (usually iambic pentameter), but **does not have** rhyme, is blank verse. Shakespeare frequently used unrhymed iambic pentameter in his plays; his works are an early example of blank verse.

5. **Free Verse**

Most modern poetry no longer follows strict rules of meter **or** rhyme, especially throughout an entire poem. Free verse, frankly, has no rules about meter **or** rhyme whatsoever! (In other words, blank verse **has** rhythm, but **no** rhyme, while free verse has **neither** rhythm **nor** rhyme.) So, you may find it difficult to find regular iambic pentameter in a modern poem, though you might find it in particular lines. Modern poets do like to throw in the

occasional line or phrase of metered poetry, particularly if they're trying to create a certain effect. Free verse can also apply to a lack of a formal verse structure.

How do I know if a poem has meter? How do I determine the meter?

To maintain a consistent meter, a poet has to choose **words that fit**. For example, if a poet wants to write iambic poetry, s/he has to choose words that have a naturally iambic rhythm. Words like be**tray** and per**suade** will work in an iambic poem because they are naturally iambic. They sound silly any other way. However, **can**dle and **mus**cle will work best in a trochaic poem, because their natural emphasis is on the first syllable. (However, a poet can use trochaic words if s/he places a one syllable word in front of them. This often leads to poetic feet ending in the middle of words - after one syllable - rather than the end.) It's not surprising that most modern poetry is not metered, because it is very restrictive and demanding.

Determining meter is usually a process of elimination. Start reading everything in **iambic** by emphasizing every second syllable. 80 to 90% of metered poetry is iambic. If it sounds silly or strange, because many of the poem's words do not sound natural, then try trochaic, anapestic or dactylic rhythms. If none of these sounds natural, then you probably do not have metered poetry at all (ie. it's free verse).

If there are some lines that sound metered, but some that don't, the poem has an **irregular** rhythm.

Word Sounds

Another type of sound play is the emphasis on individual sounds and words:

1. Alliteration: the repetition of initial sounds on the same line or stanza

   - **B**ig **b**ad **B**ob **b**ounced **b**ravely.

2. Assonance: the repetition of **vowel** sounds (anywhere in the middle or end of a line or stanza)

    - T**i**lting at w**i**ndm**i**lls

3. Consonance: the repetition of consonant sounds (anywhere in the middle or end of a line or stanza) - And a**ll** the air a so**l**emn sti**ll**ness ho**l**ds. (T. Gray)

4. Onomatopoeia: words that sound like that which they describe - **Boom! Crash! Pow! Quack! Moo! Caress...**

5. Repetition: the repetition of entire lines or phrases to emphasize key thematic ideas.

    Parallel Stucture: a form of repetition where the order of verbs and nouns is repeated; it may involve exact words, but it more importantly repeats sentence structure - "I came, I saw, I conquered"

CHAPTER XI

TONE AND MOOD IN POETRY

I. TONE

Tone, in written composition, is an attitude of a writer toward a subject or an audience. Tone is generally conveyed through the choice of words, or the viewpoint of a writer on a particular subject. Every written piece comprises a central theme or subject matter. The manner in which a writer approaches this theme and subject is the tone. The tone can be formal, informal, serious, comic, sarcastic, sad, or cheerful, or it may be any other existing attitude. Consider the following examples of tone:

"I want to ask the authorities what is the big deal? Why do they not control the epidemic? It is eating up lives like a monster."

"I want to draw the attention of the appropriate authorities toward damage caused by the epidemic. If steps are not taken to curb it, it will further injure our community."

The theme of both tone examples is the same. The only way we can differentiate between them is their separate tone. The tone in the first example is casual or informal while, it is more formal in the second.

Tone Examples in Common Speech

We adopt a variety of tones in our day-to-day speech. This intonation of our speech determines what message we desire to convey.

Example 1

Father: "We are going on a vacation."

<p style="text-align:center">Son: "That's great!!!"</p>

- The tone of son's response is very cheerful

Example 2

<p style="text-align:center">Father: "We can't go on vacation this summer."</p>

<p style="text-align:center">Son: "Yeah, great! That's what I expected."</p>

- The son's tone is sarcastic.

Example 3

"Yeah, your grades on this exam will be as good as the previous exams."

- The tone is pessimistic in this example.

Example 4

"Can someone tell me what the hell is going on here?"

- This has an aggressive tone.

Examples of Tone in Literature

Tone has a significant place in literature as it manifests writers' attitudes toward different subjects.

Example 1: Catcher in the Rye (By J. D. Salinger)

Holden Caulfield, in J. D. Salinger's Catcher in the Rye, unfolds his personality through the tone he adopts throughout the novel. Let us have a look at some of his remarks:

"All morons hate it when you call them a moron."

"If a girl looks swell when she meets you, who gives a damn if she's late? Nobody."

"Goddamn money. It always ends up making you blue as hell."

"Catholics are always trying to find out if you're Catholic."

Holden's tone is bitterly sarcastic as he criticizes the nature of things in real life. His character may reveal the attitude of the writer towards life, as it is common for writers to use their characters as their mouthpieces.

Example 2: The School (By Donald Barthelme)

Observe the tone of a short story, The School, by Donald Barthelme:

"And the trees all died. They were orange trees. I don't know why they died, they just died. Something wrong with the soil possibly or maybe the stuff we got from the nursery wasn't the best. We complained about it. So we've got thirty kids there, each kid had his or her own little tree to plant and we've got these thirty dead trees. All these kids looking at these little brown sticks, it was depressing."

The use of the adjectives "dead" and "depressing" sets a gloomy tone in the passage. As trees signify life here, their unexpected "death" from an unknown cause gives the above passage an unhappy and pessimistic tone.

Function of Tone

Tone, in a piece of literature, decides how the readers read a literary piece, and how they should feel while they are reading it. It stimulates the readers to read a piece of literature as a serious, comical, spectacular, or distressing manner. In addition, tone lends shape and life to a piece of literature because it creates a mood. Moreover, tone bestows voice to characters, and throws light on the personalities and dispositions of characters that readers understand better.

II. MOOD

Mood definition

Mood—also known as atmosphere—is the overall feeling for the audience an author creates in his writing.

What does mood mean?

Mood—also known as atmosphere—is the overall feeling for the audience an author creates in his writing. When you read a text and you have a particular feeling that you associate with the descriptive language, you are experiencing the mood of a story.

An author will create mood through language. He does not tell the reader what to think but rather utilizes the elements of writing to create a particular and specific feeling for the reader.

Mood is described with adjectives—dark, warm, foreboding, peaceful. Mood is developed through setting, tone, and diction.

In literature, mood is a literary element that evokes certain feelings or vibes in readers through words and descriptions.

Usually, mood is referred to as the *atmosphere* of a literary piece, as it creates an emotional setting that surrounds the readers. Mood is developed in a literary piece through various methods, including setting, theme, tone, and diction. Let us see how writers use the afore-mentioned elements in their literary works to create a particular mood.

How to Create Mood in a Story

1.   Creating Mood Through Setting:

A particular setting will help an author to create a particular mood. For example, an uninhabited, dilapidated house in an empty forest might be one setting. An author is going to use descriptive and sensory language to create that setting. The way that the audience feels as a result of that setting is mood.

2.   Creating Mood Through Tone:

Tone can also help an author create mood. If an author writes using a distant and withdrawn tone, his audience will feel a certain way—perhaps cold and neglected. On the other hand, if an author writes in a witty tone, he might create a jovial and lighthearted mood.

3.   Creating Mood Through Diction:

Diction is perhaps the key player to creating mood. Each word an author selects should further communicate the mood he wants to create. This involves any narration or dialogue, as well. For example, it would be very strange for the author trying to create a dreary mood to have an exclamation of excitement in his dialogue. Each word choice should reinforce the mood the author wants to achieve.

The Purpose of Mood

Why use mood?

Have you ever had a particular feeling when reading a certain book? Surely you can remember that one book that made you feel connected or understood. Or perhaps you recall a thriller that had you wrapped you in its spell, anxious to see if your protagonist would make it out alive? This is all due to mood. An author wants his reader to feel a certain way when he reads his

text. In fact, mood is probably why we continue (or cease) to read a certain text. We either like the feeling the words give us, or we don't. Writers should create mood to match their intention. If the mood does not match the message, a reader will lose interest.

Examples of Mood in Literature

What is mood in literature?

William Shakespeare's tragedy, *Hamlet,* creates a particular mood from the opening scene. The opening scene occurs as the watchmen are changing guard. Their discussion is about a ghost they saw the previous night. And, just as they are discussing, the ghost itself appears. Here, Shakespeare utilizes diction, setting, and tone to create an ominous mood. He appropriately sets the stage for his tragedy, providing relevant background information, including the ghost of the murdered king, pulling in his audience and inciting fear and mystery.

The definition of mood in literature is the overall feeling and author creates for his audience. Mood is the atmosphere the text creates. In a way, it's all of the "unsaid" elements that create a feeling the text provides for the audience. Mood is essential to engage readers.

1.   Creating Mood through Setting

Setting is the physical location in a piece of literature that provides background in which the events of the narrative take place. A particular setting not only provides support to the contents of the story, but also sets the mood of the readers. Let us analyze a few examples of mood developed using a setting:

Example 1: Pickwick Papers (By Charles Dickens)

Charles Dickens creates a calm and peaceful mood in his novel Pickwick Papers:

"The river, reflecting the clear blue of the sky, glistened and sparkled as it flowed

noiselessly on."

The depiction of idyllic scenery imparts a serene and non-violent mood to the readers.

Example 2: Wuthering Heights (By Emily Bronte)

Emily Bronte, in Wuthering Heights, creates two contrasting moods through two contrasting settings. The events of the narrative takes place in two neighboring houses: Wuthering Heights and Thrushcross Grange. A depressing mood is created whenever Wuthering Heights is described. For example, in chapter 12 the narrator says:

"There was no moon, and everything beneath lay in misty darkness: not a light

gleamed from any house, far or near all had been extinguished long ago: and

those at Wuthering Heights were never visible…"

On the contrary, the description of Thrushcross Grange creates a calm and peaceful mood: "Gimmerton chapel bells were still ringing; and the full, mellow flow of the beck in the valley came soothingly on the ear. It was a sweet substitute for the yet absent murmur of the summer foliage, which drowned that music about the Grange when the trees were in leaf."

The contrast presented in the settings also helps in the development of the different characters. The people from Wuthering Heights are unsophisticated, while those from Thrushcross Grange are refined.

2. **Creating Mood through Tone**

The manner in which a writer approaches this theme and subject is called the tone. The readers always rely on the writer's point of view of the events taking place in a story. They observe the story through his eyes. They feel the way the writer feels about the events taking place and the

description provided. Therefore, the attitude of the writer evokes feelings and emotions in the readers.

Example 3: The Road Not Taken (By Robert Frost)

For instance, see how Robert Frost, in his poem The Road Not Taken, creates a gloomy feeling through his tone:

"I shall be telling this with a sigh

Somewhere ages and ages hence:

Two roads diverged in a wood, and I,

I took the one less traveled by,

And that has made all the difference."

Frost informs us about his past with a "sigh" that gives the above lines an unhappy tone and thus evokes an unhappy mood. An unhappy mood is created because the poet convinces us that he regrets a choice he made in the past.

3. Creating Mood through Diction

Diction is the choice of words a writer uses. Diction or choice of words conveys deep feelings, and depicts the events, places, and characters in a literary work in specific colors, having an effect on the way the readers feel about the

Example 4: Gulliver's Travel (By Jonathon Swift)

The following lines from Jonathon Swift's Gulliver's Travels is one of the great mood examples created using diction:

"And being no stranger to the art of war, I have him a description of cannons,

culverins, muskets, carabines, pistols, bullets, powder, swords, bayonets, battles,

> *sieges, retreats, attacks, undermines, countermines, bombardments, sea-*
>
> *fights…"*

In order to create feelings of disgust in readers, for the destructive consequences of war, the writer chooses words that are unmelodious, harsh, and jarring. The diction in the above passage corresponds with the subject matter.

Function of Mood

Mood helps in creating an atmosphere in a literary work by means of setting, theme, diction, and tone. It evokes various emotional responses in readers, and thus ensures their emotional attachment to the literary piece they read. Once the readers are emotionally stirred, they fully comprehend the message that the writer tries to convey to them.

CHAPTER XII

DIFFERENT TYPES OF THEMES IN POETRY

The theme of a piece of poetry, a short story, a novel, or even a work of art, is the underlying message that the writer or artist wants to convey. It can be something as simple as love, or as something more complex, such as human versus nature. When you consider poetry and its attempts to convey something of the human experience, you can imagine the range of possible themes. But, let's think about some of the most common that you are sure to come across.

Themes in Poetry

1. Love

Love is the most obvious. It can be love for another person, love for nature, or even love for oneself. One writer who is known for crafting some of the most beautiful and memorable love poems in the English language is John Keats. He is known for works such as *'Endymion'* and *'Bright star, would I were stedfast as thou art'.* Or you might be familiar with Lord Byron, who wrote breathtaking poem such as *'She Walks in Beauty'.*

But, let's look at a lesser-known poet, Anne Bradstreet. One of her best-known works is a clear example of love as a theme, *'To My Dear and Loving Husband'.* Here are the final four lines:

Thy love is such I can no way repay;

The heavens reward thee manifold, I pray.

Then while we live, in love let's so persevere,

That when we live no more, we may live ever.

In the twelve short lines of the poem, she uses the word "love" six times. She states that her relationship to her husband is more valuable than "whole mines of gold" or all the riches of the East. The poet expresses her devotion through simile and metaphor. The figurative language shows true passion.

2. Death

Just like love, death is a very common theme in poetry. In Edgar Allan Poe's *'Lenore',* Poe combines the two. In this piece, a lover and a bystander discuss the life and death of a woman, Lenore. The lover berates the public for not appreciating her adequately and tries to express how important she was to him. Here is the last stanza of the poem that speaks about her death.

"Avaunt! to-night my heart is light. No dirge will I upraise,

But waft the angel on her flight with a Pæan of old days!

Let no bell toll!–lest her sweet soul, amid its hallowed mirth,

Should catch the note, as it doth float up from the damnéd Earth.

To friends above, from fiends below, the indignant ghost is riven–

From Hell unto a high estate far up within the Heaven–

From grief and groan, to a golden throne, beside the King of Heaven."

The first line of this section is a beautiful expression of love and care, even after one's lover is gone. The speaker asks that the bells stop ringing as they might bother Lenore (now in the form of an angel) as she makes her way into heaven. Clearly, the love this speaker held for her is coming through, but the lines wouldn't be necessary unless she had died so it is important to consider how both of these elements come together.

3. Religion/Spirituality

The third theme we're going to take a look at is religion or spirituality. Just like in the world of visual art, some of the more important written art was done while the writer was considering religion, faith, God and oftentimes, doubt. These themes often come together into the contemplation of the after life, a higher power, and the forces that control our everyday lives. The latter could be religious in nature, or more spiritual, concerned with nature and emotional universality.

Let's take a look at lines from Christina Rossetti's *'Good Friday'.* It is a devotional poem, meaning that it expresses religious worship or prayer. In this case, the speaker expresses her longing to devote herself fully to Christianity, but also her reluctance to do so. Here are the first two stanzas of the text:

Am I a stone, and not a sheep,

That I can stand, O Christ, beneath Thy cross,

To number drop by drop Thy blood's slow loss,

And yet not weep?

Not so those women loved

Who with exceeding grief lamented Thee;

Not so fallen Peter, weeping bitterly;

Not so the thief was moved;

As can be seen clearly, the speaker is addressing God, by way of Christ, asking if she is a "stone" because she can look at him upon the cross "And yet not weep". The speaker compares herself to the women present at the crucifixion who "lamented" Christ adequately. They were

Christ's "sheep" and she feels she is the only one who is a stone. By the end, she asks God to show himself as a shepherd once more and bring her into the flock.

4. Nature

Nature is undoubtedly one of the most commonly utilized themes of poetry in recorded history. It is due to nature's wide-ranging connotations and the impossibility of perfectly defining it that makes it such an allusive and engaging theme. Poems in this category could speak on the natural world (as we commonly think of it: trees, mountains etc) and its beauties or dangers.

Alternatively, one might find poetry that elegizes the landscape as we once knew it, preindustrial revolution and the explosion of human populations. Also in this category, one might encounter poems that have to do with human nature and human interactions of altercations with the natural world. This was summed up quite nicely by Walk Whitman in the following quote: "Nature is the only complete, actual poem". Nature, he believed, contained *everything*.

A poem that uses nature as one of its primary themes is Elizabeth Bishop's *'The Bight'*. This poem was written while Bishop was living in Key West, Florida and observing a specific "bight," or curved coastland.

Here are the first few lines from the poem:

At low tide like this how sheer the water is.

White, crumbling ribs of marl protrude and glare

and the boats are dry, the pilings dry as matches.

Absorbing, rather than being absorbed,

the water in the bight doesn't wet anything,

the color of the gas flame turned as low as possible.

5. Beauty

Another wide-ranging and multitudinous theme is beauty. It comes in many forms and can be seen through natural beauty, physical human beauty, beauty in spirit or action, as well as an assortment of other instances. Often, poems dedicated to human beauty come in the form of odes, such as *'Ode to Beauty'* by Ralph Waldo Emerson. Or, like *'She Walks in Beauty'* by Lord Byron, be written in a very lyrical style as if to mimic the subject.

For an example of how the theme of beauty can expand beyond the physically human, one might consider *'(London, my beautiful)'* by F.S. Flint. In this poem, Flint describes one speaker's love for the city of London and how he feels the city improves others and himself.
Let's look at the first six lines:

London, my beautiful,

it is not the sunset

nor the pale green sky

shimmering through the curtain

of the silver birch,

nor the quietness;

6. Aging

The most powerful literary themes are those which touch everyone. Life, death, age, these are examples of universal considerations that each person, lover of poetry or not, must contend with. Some of the most powerful poetic works consider age, and one's an unstoppable progression towards death. That being said, no one's experience of ageing is the same as anyone else's. As

poets from across time explore what it means to age, their various conclusions and considerations paint a picture of human nature and the fear or hope that underlies one's living days.

Let's take for example 'Transfiguration' by Louisa May Alcott. This is a personal poem written from the poet's own perspective. It details her emotions surrounding her mother, Abigail Alcott's, death and attempts to paint change and death as something beautiful, not something to fear. The process of ageing for Alcott's mother was not an easy one, in the text, she decides how once her mother died, "Age, pain and sorrow dropped the veils they wore". Here are the next few lines:

And showed the tender eyes

Of angels in disguise,

Whose discipline so patiently she bore.

The past years brought their harvest rich and fair;

While memory and love,

Together, fondly wove

A golden garland for the silver hair.

7. Desire

Speaking of universally relatable themes, desire is certainly an important one. Whether romantic, erotic or spiritual, desire poems are expansive. Shakespeare's Fair Youth sonnets come to mind. The speaker in these works addresses a young man through a series of sonnets that outline his love, desire and heartache. Some of the most famous are sonnet number 13 *'O! That you were yourself; but love, you are'* and sonnet 116, *'Let me not to the marriage of true minds'.* A clear cut example of desire can be found in John Donne's *'To His Mistress Going to Bed'*. The poem

was published after the poet's death in 1654 and details a speaker's pleas for his lover to undress and come to bed. Here are a few lines from the middle of the poem:

Your gown going off, such beauteous state reveals,

As when from flowery meads th'hill's shadow steals.

Off with that wiry Coronet and shew

The hairy Diadem which on you doth grow:

Now off with those shoes, and then safely tread

In this love's hallow'd temple, this soft bed.

8.   Identity/Self

Writings about oneself, especially in a poetic form, were most popular in the 18th and 19th centuries. Although, that is not to say that they don't exist in today's contemporary literary world. These writers, no matter what time period they lived in, deeply considered their own place in the world, the impact (or lack thereof) they thought they were having, who they wanted to become, or any number of other contemplative self musings. Some are inspiring and rousing, such as 'Still I Rise' by Maya Angelou, others, like Wordsworth's 'Lines Written a Few Miles above Tintern Abbey' as more expansive and span greater periods of time.

For example, let's turn to *'Harlem'* by Langston Hughes, which is also known as *'Montage of a Dream Deferred'.* The text speaks about the lives of Harlem residents who are not experiencing the "American Dream", but instead are having their dreams deferred. Through a series of questions, one Harlem resident asks what happened to his dreams, and more widely, the dreams of all those like him. Let's look at few lines from this short poem in which the speaker considers why and how dreams disappear, and where they end up after they're gone:

What happens to a dream deferred?

Does it dry up

like a raisin in the sun?

Or fester like a sore—

And then run?

9.   Travel/Journeys

When one considers this wide-ranging theme, there are a number of possible subjects to keep in mind. A journey can consist of just about anything. One could be moving physically travelling from place to place, or be transforming in some significant way. The journey might be somewhere specific that can actually be listed on a map, or somewhere less tangible, such as the afterlife. The former is the subject of Billy Collins' poem *'Writing in the Afterlife'*. It presents the reader with an interesting depiction of the afterlife from the perspective of a man who is experiencing it. Nothing is as the reader, or the speaker expected. He outlines what it was like to arrive at a rive, not dissimilar from the River Styx in Greek mythology.

Here are a few lines from the poem:

Many have pictured a river here,

but no one mentioned all the boats,

their benches crowded with naked passengers,

each bent over a writing tablet.

10. Apocalypse

Throughout time, writers and non-writers have interpreted the end of the world in startlingly different ways. Some see a violent, bloody end to the human race. Others, something simpler, calmer and even to be looked forward to. No matter the writer's religious or cultural background, apocalyptically themed poems can be stimulating and disturbing. For a haunting example of one poet's interpretation of the end of the world, let's look at *'Holy Sonnet VII: At the round Earth's imagin'd corners, blow'* by John Donne.

Here are the first few lines from the poem:

At the round earth's imagin'd corners, blow

Your trumpets, angels, and arise, arise

From death, you numberless infinities

Of souls, and to your scatter'd bodies go;

This piece contains the speaker's description of Judgment Day and an appeal to God to forgive him for his sins. It begins with the speaker directing angels at the corners of the earth to blow their trumpets and wake the dead. With this action, all those who have passed away, in all their "numberless infinities" will return to earth and seek out their bodies.

11. Dreams

Dreams have the potential to change the way we experience the world. Negative or positive, they are a reflection (and for some a space of inspiration) of how we live our lives. Many a poet has written about nights ruined by strange and terrible dreams. Or, days improved by thoughtful, wistful imaginings. One example, *'Dreams'* by Helen Hunt Jackson, is closer to the former. Here are a few lines from the poem:

Mysterious shapes, with wands of joy and pain,

Which seize us unaware in helpless sleep,

And lead us to the houses where we keep

Our secrets hid, well barred by every chain

That we can forge and bind (…)

In this text, she speaks abut the negative impact dreams can have on one's waking life.

They force back into one's conscious mind negative experiences of the past and prolong sadness.

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