THE LYRIC

- Greek song-melic& lyric- sung in a single voice, lyre
- Choric song-collective singing- accompanied by a dance- expression of a single emotion & musical composition.
- Elizabethans- past masters of word music or verbal melody.
- Keats, Shelley, Tennyson& Swinburne-

Subject-matter

- Appeals more to the heart than to intellect
- Brief & subjective
- Poet wishes to convey his impression swiftly, memorably & musically
- "turn on some single thought, feeling or situation"

structure

- Divided into 3

- 1.states the emotion

- 2.consists of the thoughts suggested by the emotion

- 3.marks the poet's return to his initial mood, the mood of reason.

- EX: Herrick's To Blossoms

ODE

- Greek origin-serious& dignified composition, form of an address.

- Poet is serious in choice of the subject and the manner of presentation

- Longer than lyric-consciously elaborate, impressive & diffuse.

- An important public event, the death of a distinguished personage

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Dorian or Pindaric Ode

- Called from the district & dialect

- Choric- accompaniment of a dance.

- Structure 3 parts : 1.strophe- stanza form

- 2.dancers made a turn from right to left-antistrophe.3. left to right- Epode.

Lesbian or Horatian Ode

- Was simpler , easy for poets to imitate.
- Number of short stanzas- in length & arrangement
- Treatment is direct & signified
- Popularised in Latin Horace & Catullus
- English Odes: odes of Shelley & Keats;
- Words worth, Tennyson & Robert Bridges

THE ELEGY

- Ancient Greece-war songs, love poems, political verses, lamentations for the dead- both grave & gay.

- Elegiac measure, a couplet of dactylic hexameter followed by dactylic pentameter(1 long syllable&2 short, 6 times in the 1st line & 5 times in 2 line)

Modern connotation

- Mournful or sadly reflective- usually lamentation for the dead- might be unrequited love, the falloff a famous city, etc – a tribute to the loved &lost.
- -less spontaneous than the lyric
- Aims at an effect of dignity & solemnity – without strain or artificiality.

- Gray's elegy written in a country churchyard quatrains in iambic pentametre.
- Milton's Lycidas-Edward king
- Tennyson's In Memoriam- Arthur Hallam; Arnold's Rugby Chapel-life of mortal men.
- Shelley's Adonais- keats

Pastoral elegy

- -a shepherd bewailing the loss of a companion – manner of speech & setting rustic life.

- Ex; Milton- Lycidas; Arnold's Thyrsis

- (A. H. Clough)

- Spenser's Calender , Astrophel (Sir Philip Sidney)

- -Sicilian Greeks- Theocritus – Idylls & Epigrams- later perfected by Latin poet Virgil , Eclogues & Georgics

BALLAD-origin

- -one of folk lit.-older than Chaucer.
- Sung from village to village- harp or fiddle – chimney corner of the farm house. Eg. Scott's Lay of the Last Minstrel
- Earlier- crude tribal dance- dancing song.

- English ballads- Bishop Percy's Reliques of Ancient English Poetry- 1765.

Distinguishing features

- - short story in verse- subjects are deeds rather than thoughts- a memorable feud, a thrilling adventure, a family disaster, love & war.

- Tale –fierce & tragic- supernatural.

Ballad measure

- 1.A quatrain- 1,3=4 foot iambic &
- 2,4 lines=3 foot iambic
- 2. tale opens abruptly – que & ans.- many from Scotland.
- 3.impersonal in treatment-no writer's identity.
- 4. refrain & stock phrases
- 5.no attempt of detail about –time &place.

Kinds of ballad

- 1.the ballad of growth or the authentic ballad eg. Chevy Chase, the wife of usher's well& sir Patrick Spens.

- 2.the ballad of art or the literary balladeg. Scott's eve of st.john , Coleridge's rime of the Ancient Mariner & keats's La Belle Dame Sans Merci

Minor form – mock ballad

- Comic theme –seriousness
- Eg. Cowper's John Gilpin
- William Magginn's The Rime of the Ancient Waggoner.

EPIC

- Epic in European lit.- Iliad & the Odyssey- GK poet Homer- before Homer collected , it was in fragments as folklore.
- Themes- tradition & the poet's own imagination, sometimes actual history -- the siege of Troy- mighty warriors & princes – given superhuman dimension.
- Presence of supernatural & magical element
- Language is noble & exalted – words & deeds of gods &heroes 'grand style'

CONVENTIONS OF THE EPIC

- A. theme- first line, accompanied by a prayer to the Muse.
- Statement of the theme – 'proposition' & 'invocation'
- Virgil's Aeneid- an imitation of Homer's Iliad, Milton's paradise lost
- B. employs conventional poetic devices –
- Homeric epithet –a term or phrase, sometimes quite lengthy, applied again & again to a particular person, place or thing.
- Homeric simile- comparison between 2 similar objectives – an elaborate description, a word-picture
- Eg. Tennyson's Morte D' Arthur; Mathew Arnold's Sohrab & Rustum.

- C. action – controlled by supernatural agents.
- Homer & Virgil – classical gods & goddesses.
- European epics- the old Norse deities
- Supernatural agencies fight on both sides – different order& have limited powers.
- Spenser's faerie Queene – personifications of good & evil.
- D. thrilling 'episodes'- mustering of troops, battle, duels , wanderings, ordeals ,etc.

- E. divided into books- 12 in number; Illiad & the Odyssey 24 books each.
- Reduced no. was adopted by Virgil, Spencer's Faerie Queene- 12 books but not completed;   The Paradise Lost – raised from 10.
-

MORAL PURPOSE & OTHER FEATURES

- Homer & Virgil- little beyond to patriotism & national pride.
- Italian poet Tasso introduced Moral & didactic elements into *Jerusalem Delivered*
- *Faerie Queene – 'to fashion a gentleman in virtuous & gentle discipline'*
- *Paradise lost - 'to justify the ways of god to men'*

EPIC OF GROWTH & EPIC OF ART

- Folk epic, epic of growth or authentic epic. Eg; English -Beowulf

- Germanic – Nibeluggenlied; French- song of Roland.

- Literary epic or epic of art. Tasso *Jerusalem Delivered, Faerie queene , Paradise lost , Camoen's Lusiad,*

- *Thomas hardy's the dynasts.*

MOCK EPIC

- Italy & France – parody-
- Battle of the frogs & mice, - a GK parody of the Iliad.
- Pope's The Rape of the Lock – the theft of a lock of hair from a girl's head-

DRAMATIC MONOLOGUE

- Not a dramatic form, but a poetic form
- Browning – chief exponent, Tennyson also used in Ulysses, Tithonus- cast in the form of a speech to a silent listener.
- Aim –to character study or psycho- analysis, - self-justification or a detached self-explanation, contented, resigned, impernitent or remorseful.
- Author shows the inner-man
-

ITS NATURE

- Poetic medium with a dramatic note
- Recited on the stage before an audience to a passive listener
- Soliloquy is not heard but DM is meant to be heard.
-

BROWNING'S CONTRIBUTION

- The Ring and the Book- 10 lengthy monologues- the epilogue & prologue .
- Mr. Sludge – self-vindication of a contemporary American spiritualist.
- Andrea del Sarto
- Revelations of Human passions & aspirations but also valuable passages of ethical teaching.
- Drama, poetry & philosophy in one
- Contemporary sense- performances of a scene from a famous novel, etc.

LITERARY TERMS

Alliteration

- Alliteration is a series of words or phrases that all (or almost all) start with the same sound. **These sounds are typically consonants to give more stress to that syllable.** You'll often come across alliteration in poetry, titles of books and poems (Jane Austen is a fan of this device, for example—just look at *Pride and Prejudice* and *Sense and Sensibility*), and tongue twisters.

- **Example:** "Peter Piper picked a peck of pickled peppers." In this tongue twister, the "p" sound is repeated at the beginning of all major words

Allusion

- Allusion is when an author makes an indirect reference to a figure, place, event, or idea originating from *outside* the text. Many allusions make reference to previous works of literature or art.

- **Example:** "Stop acting so smart—it's not like you're Einstein or something." This is an allusion to the famous real-life theoretical physicist Albert Einstein.

METER & METAPHOR

- Meter is a regular pattern of stressed and unstressed syllables that defines the rhythm of some poetry.

- These stress patterns are defined in groupings, called feet, of two or three syllables. A pattern of unstressed-stressed, for instance, is a foot called an **iamb**. The *type* and *number* of repeating feet in each line of poetry define that line's meter.

- A metaphor is a <u>figure of speech</u> that makes a <u>comparison</u> between two unlike things.

- Metaphor is a means of asserting that two things are identical in comparison rather than just similar

- No 'like' or 'as'

SIMILE

- Simile (pronounced sim--uh-lee) is a literary term where you use "like" or "as" to compare two different things and show a common quality between them.

- A simile is different from a simple comparison in that it usually compares two unrelated things. For example, "She looks like you" is a comparison but not a simile. On the other hand, "She smiles like the sun" is a simile, as it compares a woman with something of a different kind- the sun.

- *He's as thin as a rail!*
- *he moved like a deer.*
- In this case, the comparison is much closer; a deer and a person are at least both living creatures. But they are still different enough for it to be a simile. After all, if she literally moved just like a deer, she might be graceful, but we would also worry about her sanity. The simile is still figurative, because we're just saying that she moves with some of the qualities of a deer, not just like one!

- For an example of simile in prose, read this excerpt from George Orwell's novel *1984*:
- *He sat as still as a mouse, in the futile hope that whoever it was might go away after a single attempt. But no, the knocking was repeated. The worst thing of all would be to delay. His heart was thumping like a drum, but his face, from long habit, was probably expressionless.*

Metaphor

- Both similes and [metaphors](#) compare two different types of things. Unlike simile, though, metaphor makes a direct comparison without using "like" or "as." For example, consider the following descriptions:

- *He's a wolf.*

- In this metaphor, the comparison made is that a person *is equal* to a wolf, not like a wolf. Since this cannot be literal, we know that it must mean that he is like a wolf in some way, probably that he is predatory, wild, or hungry. In order to express the same idea, simile is slightly different.

Rhyme & P*athetic fallacy*

- A ***rhyme*** is a repetition of similar sounds in the final stressed syllables and any following syllables of two or more words.

- The term "**pathetic fallacy**" was coined by a British writer **named** John Ruskin, who defined it as "emotional falseness." Ruskin originally used the term to criticize what he saw as the sentimental attitude of 18th century Romantic poets toward nature.

- **Pathetic Fallacy** is commonly used in literature. **Shakespeare** mainly used it to display God's reaction to events that occur, such as anger towards evil deeds.

Poetic diction & **Medias res**

- **Poetic diction** refers to the operating language of **poetry**, language employed in a manner that sets **poetry** apart from other kinds of speech or writing. It involves the vocabulary, the phrasing, and the grammar considered appropriate and inappropriate to **poetry** at different times.

- **In medias res**, (Latin: "in the midst of things") the practice of beginning an epic or other narrative by plunging into a crucial situation that is part of a related chain of events; the situation is an extension of previous events and will be developed in later action.

- Some notable **examples of in medias res** are: Homer's narrative poem The Iliad. Within the first lines, the reader is dropped directly into the ongoing events of the Trojan War, seeing the action unfold between the warring Greeks and Trojans. ... In **medias res** is often used outside of literature, in television and film.

POETRY

ORIGIN

-poetry 4000 years around.
-to share ideas, express, emotions and create imagery.
- choose words for – meaning & acoustics
- arrange in a tempo – meter.
- incorporate rhyme schemes

- **POETRY –a form of literature.**
- **Aesthetic & rhythmic qualities of language.**
- **Phonaesthetics' , sound symbolism and metre.**
- **Hunting poetry in Africa**
- **Panegyric & elegiac court poetry of the empires of the Nile,Niger & Volta River valleys.**
- **Africa – pyramid texts –**
- **Western Asian poetry – the epic of Gilgamesh- written in Sumerian.**

- Early poems in Eurasian continent – folk songs – Chinese Shijing- retell oral songs.
- Sanskrit Vedas – the Zoroastrian Gathas , the Homeric epics, the Iliad and the Odyssey.
- Greek- Aristotle's Poetics- definition of poetry- Aristotle's Poetics
- - definition of poetry – uses of speech in rhetoric, drama,song and comedy.
- Later on features developed repetition, verse form, rhyme- distinguishes from prosaic writing.

Poetry uses forms and conventions- to evoke emotive responses.

- Poetic diction-

- Poetic devices- alliteration, assonance, etc.

- Figures of speech- metaphor, simile & metonymy

- Use of ambiguity, symbolism, irony and other stylistic elements-

- Convey musical or incantatory effects.

- Multiple interpretations.

- **Unique to particular cultures & genres**
- **Dante, Goethe, Mickiewiez, Rumi – lines based on rhyme & regular metre.**
- **Tradition-Bibilical poetry- rhythm& euphony.**
- **Modern poetry- testing the principle of euphony itself or foregoing rhyme or set rhythm.**

Types of Poetry

Narrative

Epic
Ballad
Monologue
Tale
Metrical
Romance

Lyric

Elegy
Ode
Sonnet

Dramatic

Tragedy
Comedy
Tragi-
comedy
Closed
Drama
Masque

SONNET & CHARACTERISTICS:

- 14-line poem, written in iambic pentameter

- Derived from the Italian word *sonetto*, meaning "a little sound or song.

- **Fourteen lines:** broken down into four sections called quatrains.

- **A strict rhyme scheme -**ABAB / CDCD / EFEF / GG

- **Written in iambic pentameter :** a poetic meter with 10 beats per line made up of alternating unstressed and stressed syllables

- **First quatrain** ABAB

- **Second quatrain** CDCD

- **Third quatrain** EFEF

- **Fourth quatrain** GG

TYPES OF SONNETS

- There are 4 primary types of sonnets:
- **Petrarchan**
- **Shakespearean**
- **Spenserian**
- **Miltonic**

THE PETRARCHAN SONNET

- named after the Italian poet Francesco Petrarch, a lyrical poet of fourteenth-century Italy
- They have 14 lines, divided into 2 subgroups: an octave and a sestet
- OCTAVE -   ABBA ABBA.
- SESTET-CDE CDE or CDC CDC

SHAKESPEAREAN SONNET

- **Italian sonnet tradition**
- **CALLED-Elizabethan sonnets or English sonnets.**
- **14 lines divided into 4 subgroups: 3 quatrains and a couplet.**
- **phrased in iambic pentameter- employs the rhyme scheme ABAB CDCD EFEF GG.**

A SUMMER'S DAY

Sonnet 18 is probably the most well known of all of Shakespeare's sonnets:

- "Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st;
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee."

SPENSERIAN SONNETS

- "Amoretti," written in 1595:

- *Happy ye leaves. whenas those lily hands—A*
  Which hold my life in their dead doing might—B
  Shall handle you, and hold in love's soft bands—A
  Like captives trembling at the victor's sight—B
  And happy lines on which, with starry light—B
  Those lamping eyes will deign sometimes to look—C
  And read the sorrows of my dying sprite—B
  Written with tears in heart's close bleeding book.—C
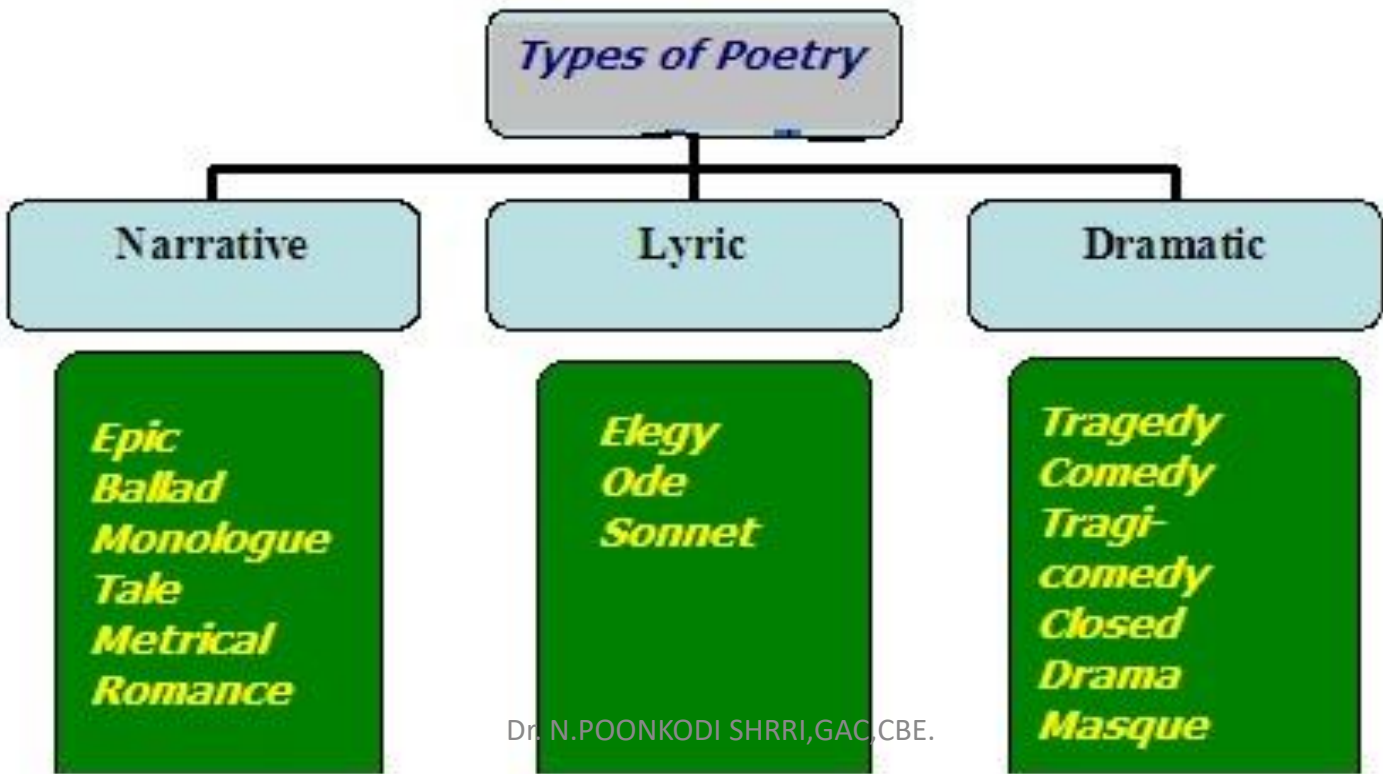
MILTONIC SONNET

- evolution of the Shakespearean sonnet

- examined an internal struggle or conflict rather than themes of the material world.

- they would stretch beyond traditional limits on rhyme or length, but Milton also showed fondness for the Petrarchan form,

- **"When I Consider How My Light is Spent"**

TYPES OF POETRY

SONNET

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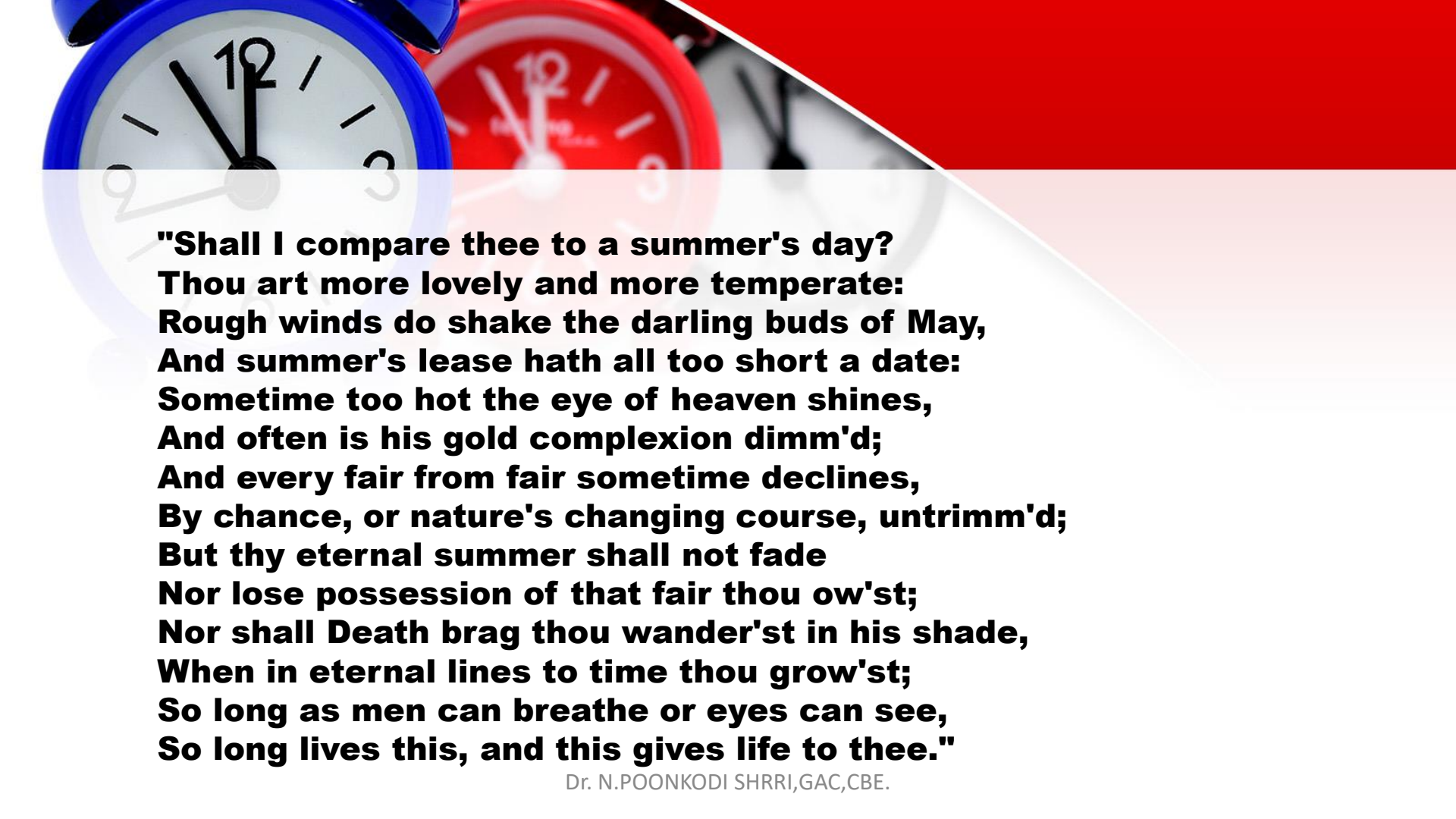- OCTAVE -   ABBA ABBA.

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