

Poetry

Lecture 7

The Important Element of Poetry

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Lesson Objectives

1

Learn some essential elements in poetry such as rhythm, theme, Diction, Denotation & Connotation tone and mood, Verse & Stanza, etc

2

Identify all the essential elements in some poems.

3

Apply some important elements of poetry in our poems



Contents:



1 Diction

2 Syntax

3 Denotation and Connotation

4 Theme

5 Rhythm

6 Rhyme

7 Tone and Mood

8 Verse and Stanza Form



DICTION

Words are the spoken and written signifiers of thoughts, objects, and actions. They are also the building blocks of both poetry and prose.

The words of poetry create rhythm, rhyme, meter, and form. They define the poem's speaker, the characters, the setting, and the situation, and they also carry its ideas and emotions

(ROBERTS, E. V., & ZWEIG, R., 2012).





Diction- either specific and concrete or general and abstract.

Specific language refers to objects or conditions that can be perceived or imagined; **general language** signifies broad classes of persons, objects, and phenomena. **Concrete diction** describes conditions or qualities that are exact and particular; **abstract diction** refers to qualities that are rarefied and theoretical

(ROBERTS, E. V., & ZWEIG, R., 2012).





Loveliest of trees, the cherry now
BY A. E. HOUSMAN

Loveliest of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.

Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.

And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

"cherry . . . /hung with bloom" and
"three scoreyears and ten," are
specific and concrete; they evoke
exact time and clear visualization.



The Fury of Aerial Bombardment

By Eberhart

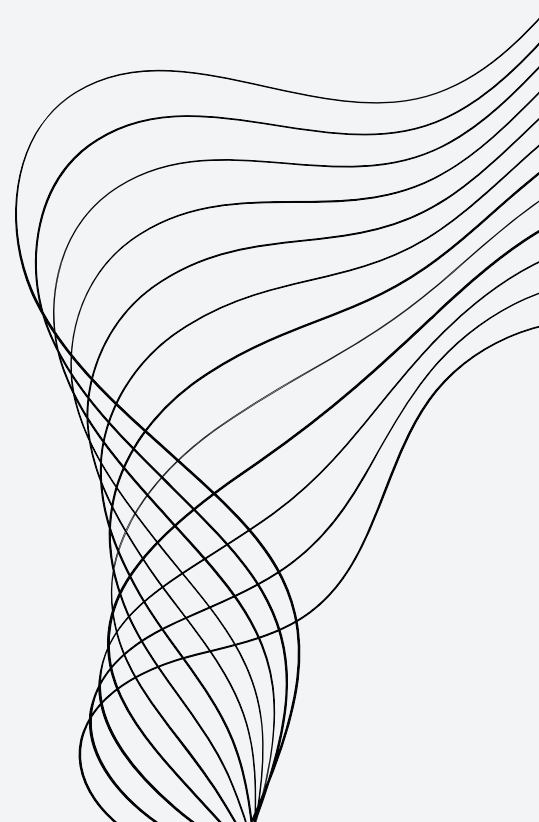
You would think the fury of aerial bombardment
Would rouse God to relent; the infinite spaces
Are still silent. He looks on shock-pried faces.
History, even, does not know what is meant.

You would feel that after so many centuries
God would give man to repent; yet he can kill
As Cain could, but with multitudinous will,
No farther advanced than in his ancient furies

Was man made stupid to see his own stupidity?
Is God by definition indifferent, beyond us all?
Is the eternal truth man's fighting soul
Wherein the Beast ravens in its own avidity?

Of Van Wettering I speak, and Averill,
Names on a list, whose faces I do not recall
But they are gone to early death, who late in school
Distinguished the belt feed lever from the belt holding pawl.

"infinite spaces" and "eternal truth," are general and abstract, and it is therefore hard to define them with clarity and exactness.



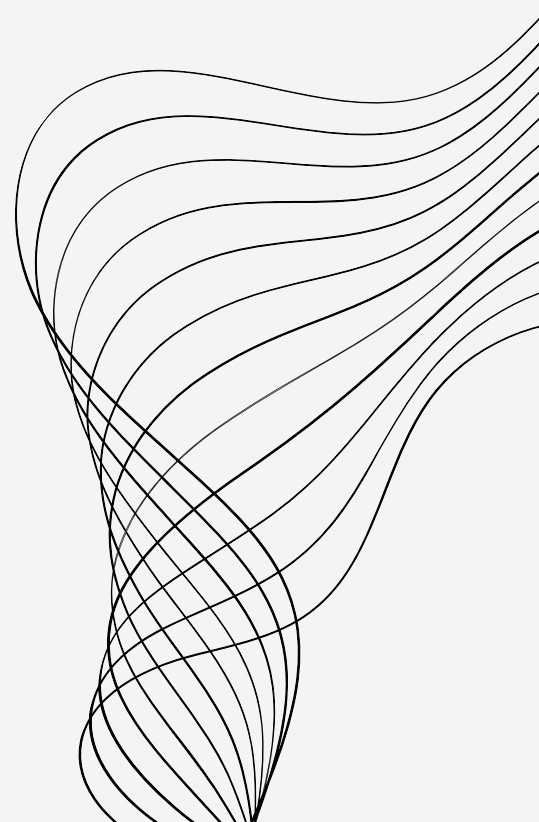


Dolor

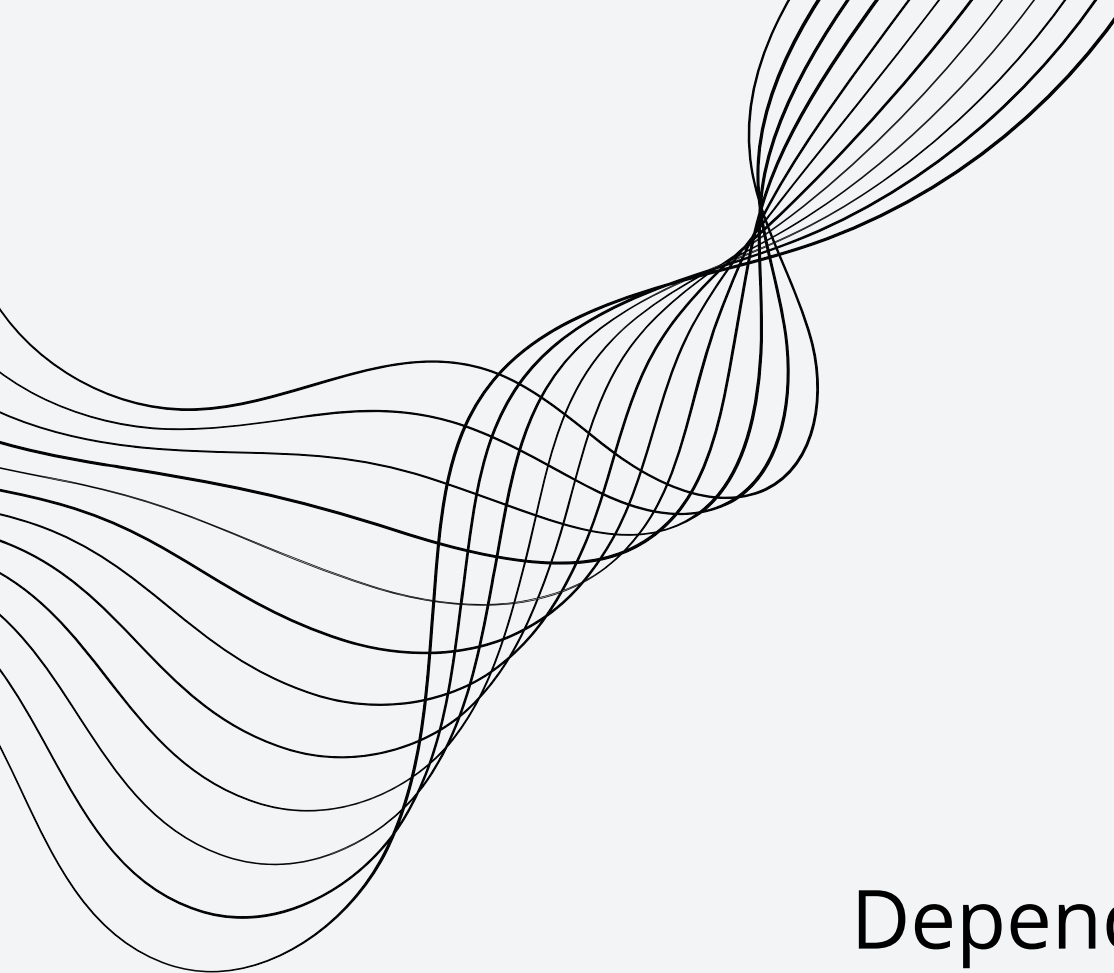
by Theodore Roethke

I have known the inexorable sadness of pencils,
Neat in their boxes, dolor of pad and paper weight,
All the misery of manilla folders and mucilage,
Desolation in immaculate public places,
Lonely reception room, lavatory, switchboard,
The unalterable pathos of basin and pitcher,
Ritual of multigraph, paper-clip, comma,
Endless duplication of lives and objects.
And I have seen dust from the walls of institutions,
Finer than flour, alive, more dangerous than silica,
Sift, almost invisible, through long afternoons of tedium,
Dropping a fine film on nails and delicate eyebrows,
Glazing the pale hair, the duplicate grey standard faces.

It uses specific and concrete words to define a series of abstract emotional states.



http://famouspoetsandpoems.com/poets/theodore_roethke/poems/16324



Depending on their subjects and purposes, poets (and writers of prose) may wish to introduce four special types of diction into their poems: **idiom, dialect, slang, and jargon.**

(ROBERTS, E. V., & ZWEIG, R., 2012).






Idiom Refers to Unique Forms of Diction and Word Order

The word **idiom**, originally meaning "making one's own," refers to words, phrases, and expressions that are common and acceptable in a particular language, even though they might, upon analysis, seem peculiar or illogical. A poet may "think *of*" an idea, speak *of* "living *in*" a house, talk *of* "going *out* to play," or describe a woman "lovely *as* chandeliers."

(ROBERTS, E. V., & ZWEIG, R., 2012).





Poets hardly have choices about such idioms as long as they are using standard English. Real choice occurs when poets select idioms that are unusual or even ungrammatical, as in phrases like "had he and I but met," "we was happy," and "except that You than He" (this last phrase is by Emily Dickinson). Idioms like these enable poets to achieve levels of ordinary and colloquial diction, depending on their purposes.

(ROBERTS, E. V., & ZWEIG, R., 2012).



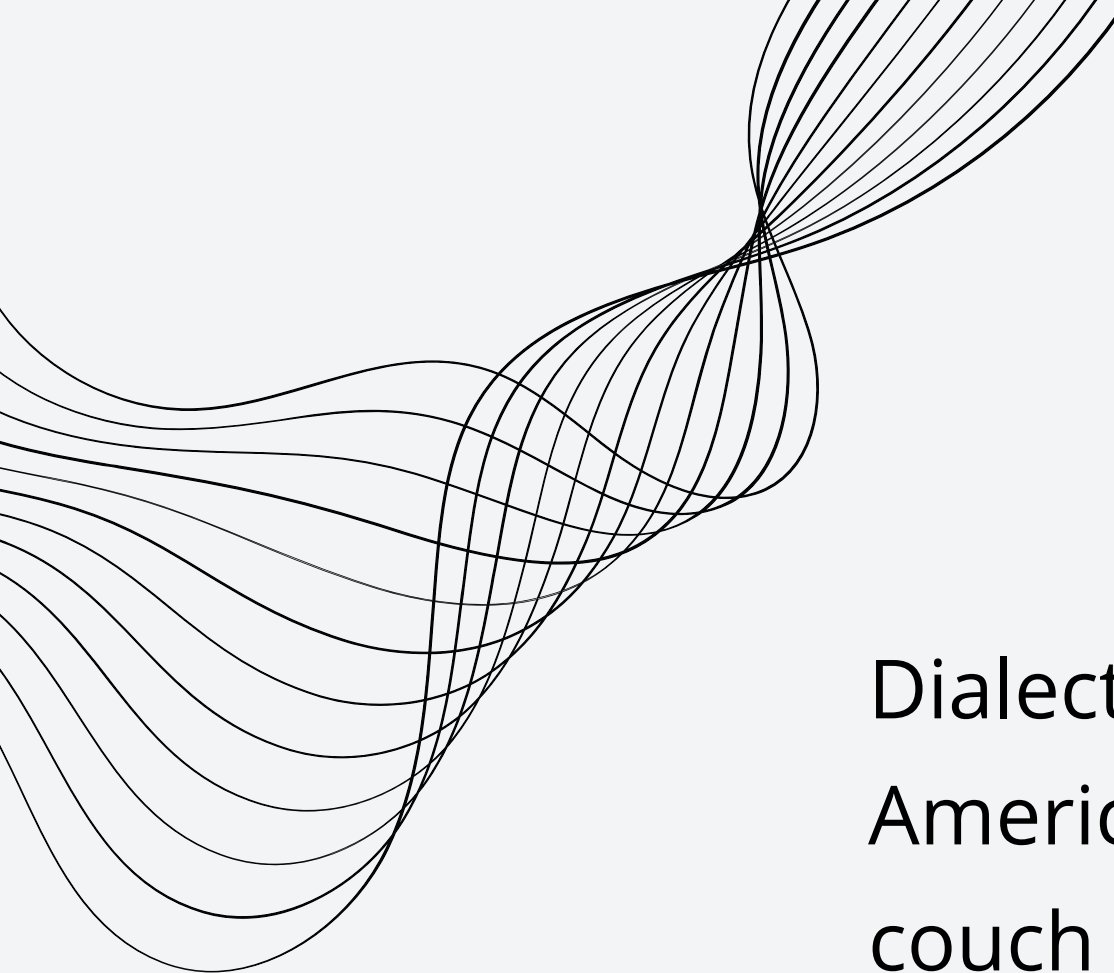


Dialect Refers to Regional and Group Usage and Pronunciation

English is a common language, in practice the language made up of many habits of speech or dialects that are characteristic of many groups, regions, and nations. In addition to "general American," we can recognize many common dialects, such as Southern, Midwestern, New England, Brooklynese, American Black English, Yiddish English, and Texan, together with "upper" British, Cockney, Scottish, and Australian English

(ROBERTS, E. V., & ZWEIG, R., 2012).





Dialect is concerned with whether we refer to a pail (general American) or a bucket (Southern); or sit down on a sofa (Eastern) or a couch (general American) or davenport (Midwestern); or drink soda (Eastern), pop (Midwestern), soda pop (a confused Midwesterner living in the East, or a confused Easterner living in the Midwest), or tonic (Bostonian). Burns' s.

(ROBERTS, E. V., & ZWEIG, R., 2012).



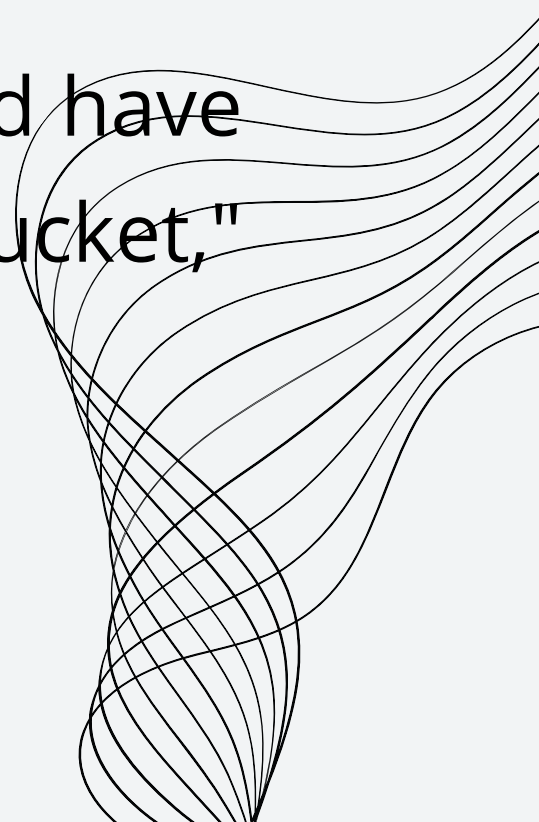


Slang Refers to Informal and Substandard Vocabulary and Idiom

Usually, slang is impermanent, appearing among certain speakers and then vanishing.

There are innumerable slang expressions. For example, we have many slang phrases describing dying, such as kick the bucket, croak, be wasted, sleep with the fishes, buy the farm, be disappeared, be whacked, and be offed.

A normative speaker of English, unfamiliar with our slang, would have difficulty understanding that a person who "kicked the bucket," "bought the farm," "croaked," or "was offed" had actually died.



(ROBERTS, E. V., & ZWEIG, R., 2012).

'Buffalo Bill's/ defunct'

Buffalo Bill's

defunct

who used to

ride a watersmooth-silver

stallion

and break onetwothreefourfive pigeonsjustlikethat

Jesus

he was a handsome man

and what i want to know is

how do you like your **blueeyed** boy

Mister Death

E. E. Cummings

<https://web.cs.dal.ca/~johnston/poetry/buffalobill.html>



Jargon Is the Special Language and Terminology of Groups

Particular groups develop jargon—specialized words and expressions that are usually employed by members of specific professions or trades, such as astronauts, doctors, lawyers, computer experts, plumbers, and football players.

(ROBERTS, E. V., & ZWEIG, R., 2012).





The Day Zimmer Lost Religion
by Paul Zimmer

The first Sunday I missed Mass on purpose
I waited all day for Christ to climb down
Like a wiry flyweight from the cross and
Club me on my irreverent teeth, to wade into
My blasphemous gut and drop me like a
Red hot thurble, the devil roaring in
Reserved seats until he got the hiccups.

It was a long cold way from the old days
When cassocked and surpliced I mumbled Latin
At the old priest and rang his obscure bell.
A long way from the dirty wind that blew
The soot like venial sins across the school yard
Where God reigned as a threatening,
One-eyed triangle high in the fleecy sky.

The first Sunday I missed Mass on purpose
I waited all day for Christ to climb down
Like the playground bully, the cuts and mice
Upon his face a gleam, and pound me
Till my irreligious tongue hung out.
But of course He never came, knowing that
I was grown up and **ready for Him** now.

SYNTAX

Syntax refers to word order and sentence structure.
"A dog bites a man" is not the same as "A man bites a dog."

(ROBERTS, E. V., & ZWEIG, R., 2012).

Holy Sonnets: Batter my heart, three-person'd God

BY JOHN DONNE

Batter my heart, three-person'd God, for you
As yet but knock, breathe, shine, and seek to mend;
That I may rise and stand, o'erthrow me, and bend
Your force to break, blow, burn, and make me new.
I, like an usurp'd town to another due,
Labor to admit you, but oh, to no end;
Reason, your viceroy in me, me should defend,
But is captiv'd, and proves weak or untrue.
Yet dearly I love you, and would be lov'd fain,
But am betroth'd unto your enemy;
Divorce me, untie or break that knot again,
Take me to you, imprison me, for I,
Except you enthrall me, never shall be free,
Nor ever chaste, except you ravish me.

<https://www.poetryfoundation.org/poems/44106/holy-sonnets-batter-my-heart-three-persond-god>

In prose, this sentence would read "Reason, who is Your viceroy in me, should defend me

Some of the other means by which poets shape word order to create emphasis are an aspect of **rhetoric**. **Parallelism** is the most easily recognized rhetorical device. A simple form of parallelism is **repetition**

(ROBERTS, E. V., & ZWEIG, R., 2012).

Richard Cory

BY EDWIN ARLINGTON ROBINSON

Whenever Richard Cory went down town,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favoured, and imperially slim.

And he was always quietly arrayed,
And he was always human when he talked;
But still he fluttered pulses when he said,
"Good-morning," and he glittered when he walked.

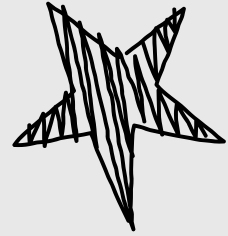
And he was rich—yes, richer than a king—
And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we **worked**, and **waited** for the light,
And **went** without the meat, and **cursed** the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head.

The final two lines of this poem demonstrate how parallelism may embody **antithesis**—a contrasting situation or idea that brings out surprise, shock, or climax:

(ROBERTS, E. V., & ZWEIG, R., 2012).

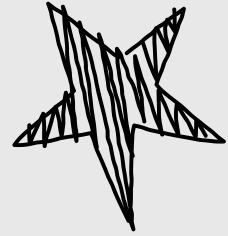
(<https://www.poetryfoundation.org/poems/44982/richard-cory>)



DENOTATION AND CONNOTATION

To achieve the maximum impact, poets depend not just on the simplest, most essential meanings of words, but also on the suggestions and associations that words bring to us.

(ROBERTS, E. V., & ZWEIG, R., 2012).

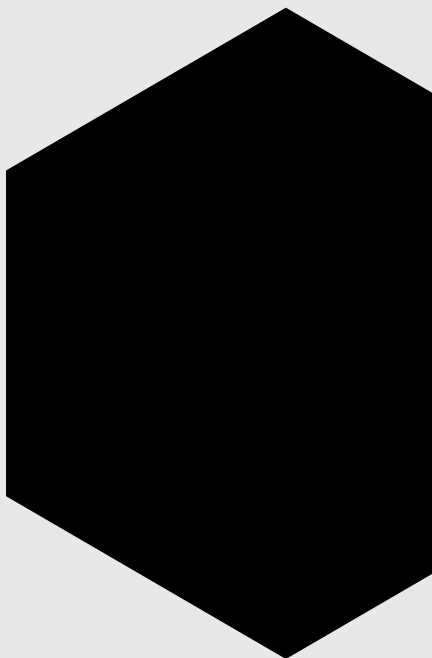
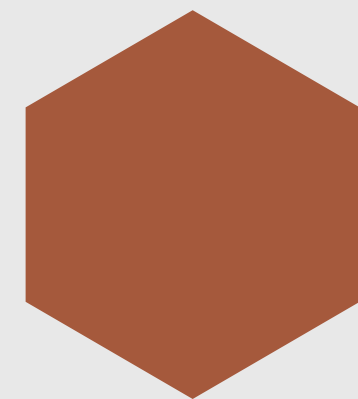


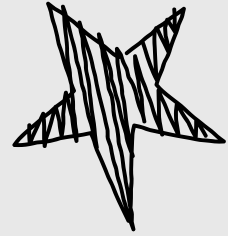
DENOTATION REFERS TO STANDARD, MOST COMMONLY RECOGNIZED MEANINGS

The ordinary dictionary meaning of a word—denotation—indicates conventional correspondences between words and objects or ideas.

The noun **house**, for example, can refer to a building, a family, a branch of Congress, a theater, a theater audience, a sorority or fraternity, an astrological classification, or a brothel

(ROBERTS, E. V., & ZWEIG, R., 2012).





DENOTATION REFERS TO STANDARD, MOST COMMONLY RECOGNIZED MEANINGS

The words childish and childlike denote the state of being like a child. Nevertheless, they connote or imply different sets of characteristics. Childish suggests a person who is bratty, stubborn, immature, silly, and petulant, whereas childlike suggests that a person may be innocent, charming, and unaffected. These different meanings are based entirely on connotations

(ROBERTS, E. V., & ZWEIG, R., 2012).

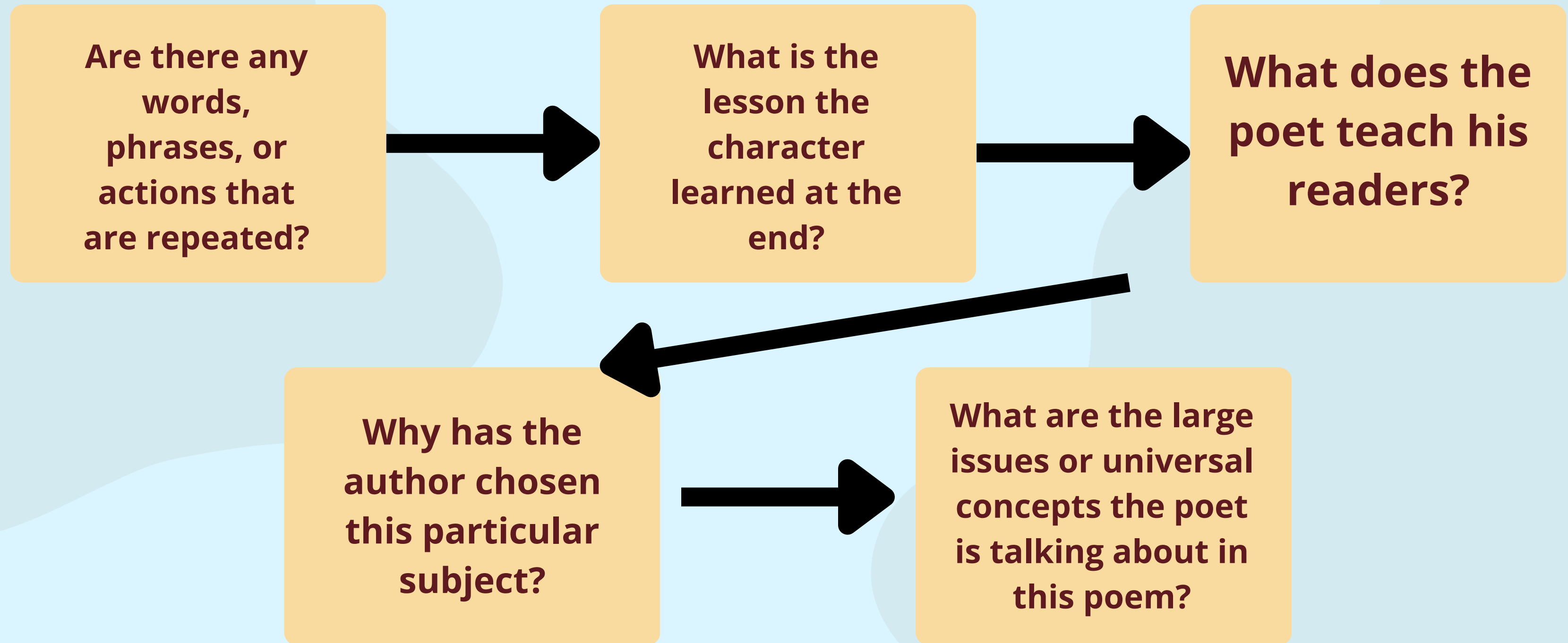
Theme

Theme is the major idea/
message that every artist or
writer wants to convey to us.

(ROBERTS, E. V., & ZWEIG, R., 2012).



How to identify theme?



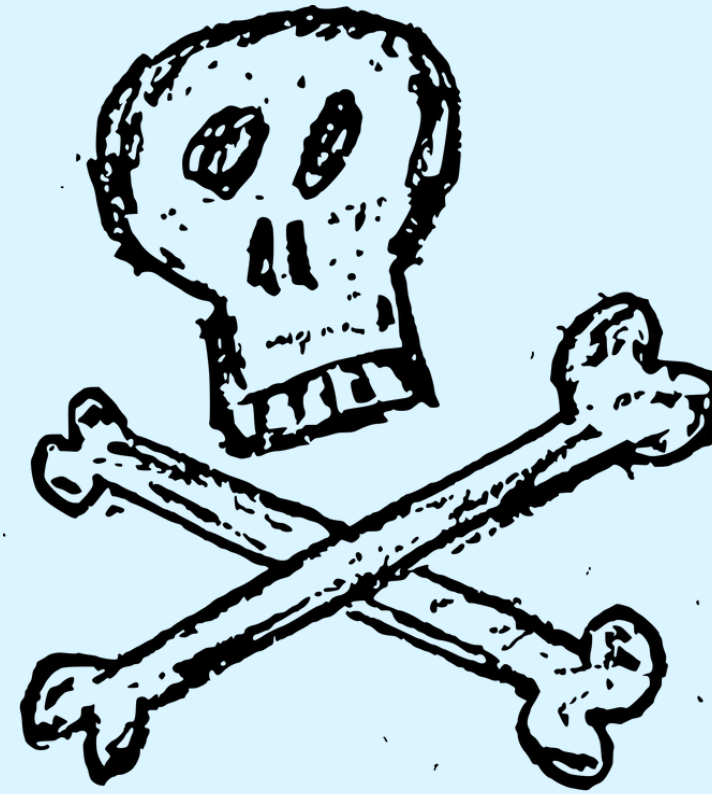
Types of Poem Theme?



Love



History



Death

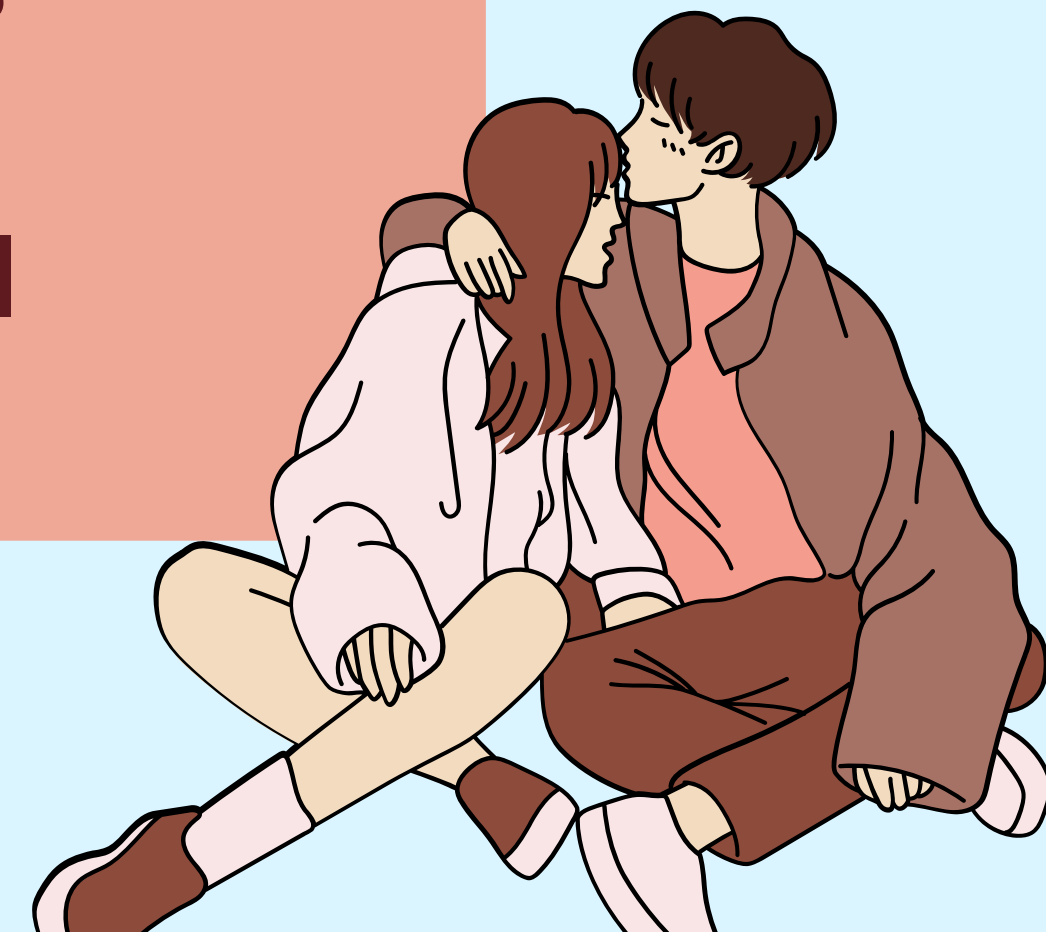
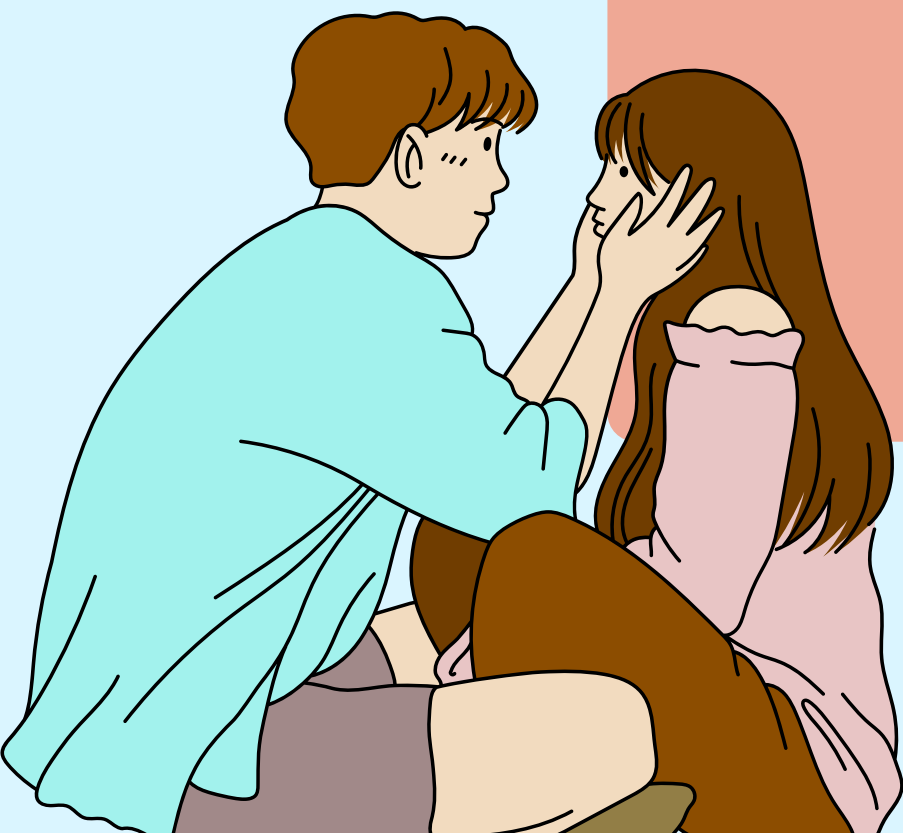


Nature



Love

Love may be the most popular theme in poetry because love is a complex emotion. This theme refers to the different emotions and experiences with love, including romantic love, familial love, and the love of nature.





Sonnet 18

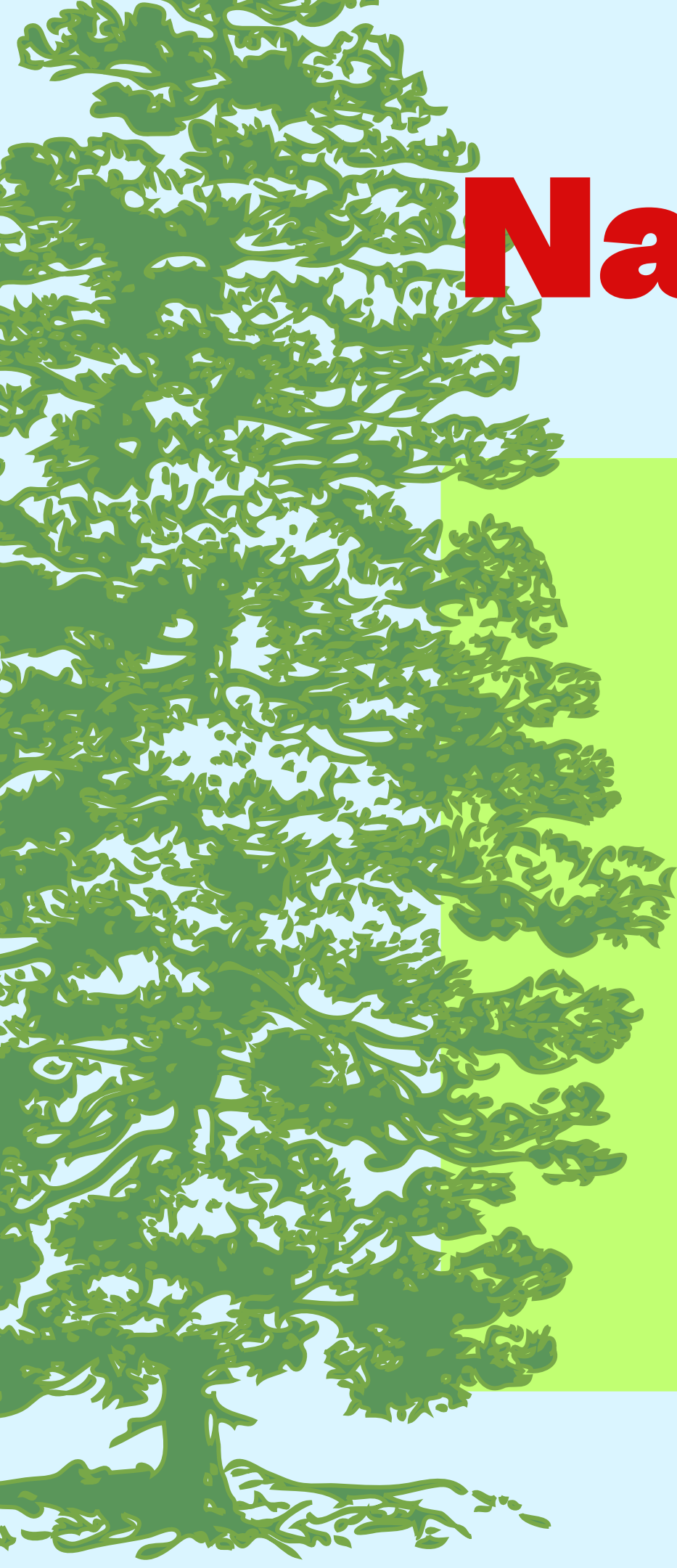
By: William Shakespeare

"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."



Nature

Nature is one of the most common themes of poetry. This theme refers to the natural elements such as landscapes, animals, and weather to express emotions, ideas, and themes in poetry, including love, death, change, and the passage of time.

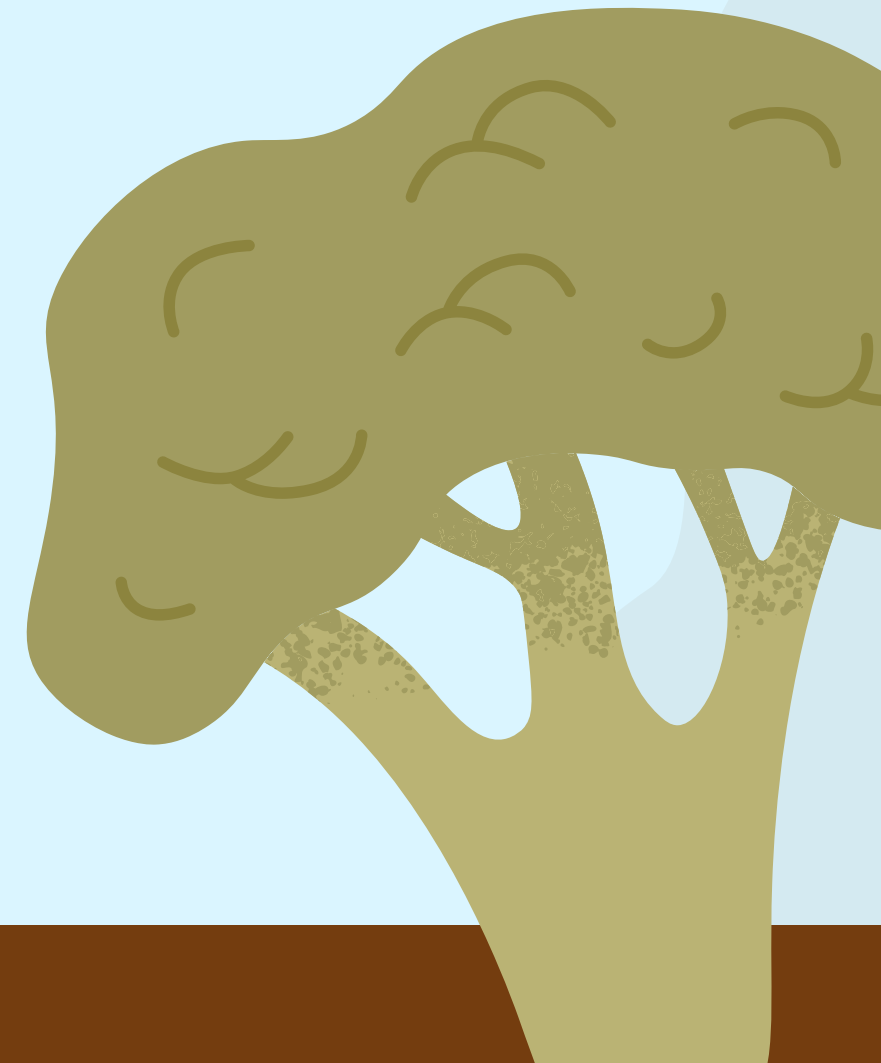


I Wandered Lonely as a Cloud

By: William Wordsworth

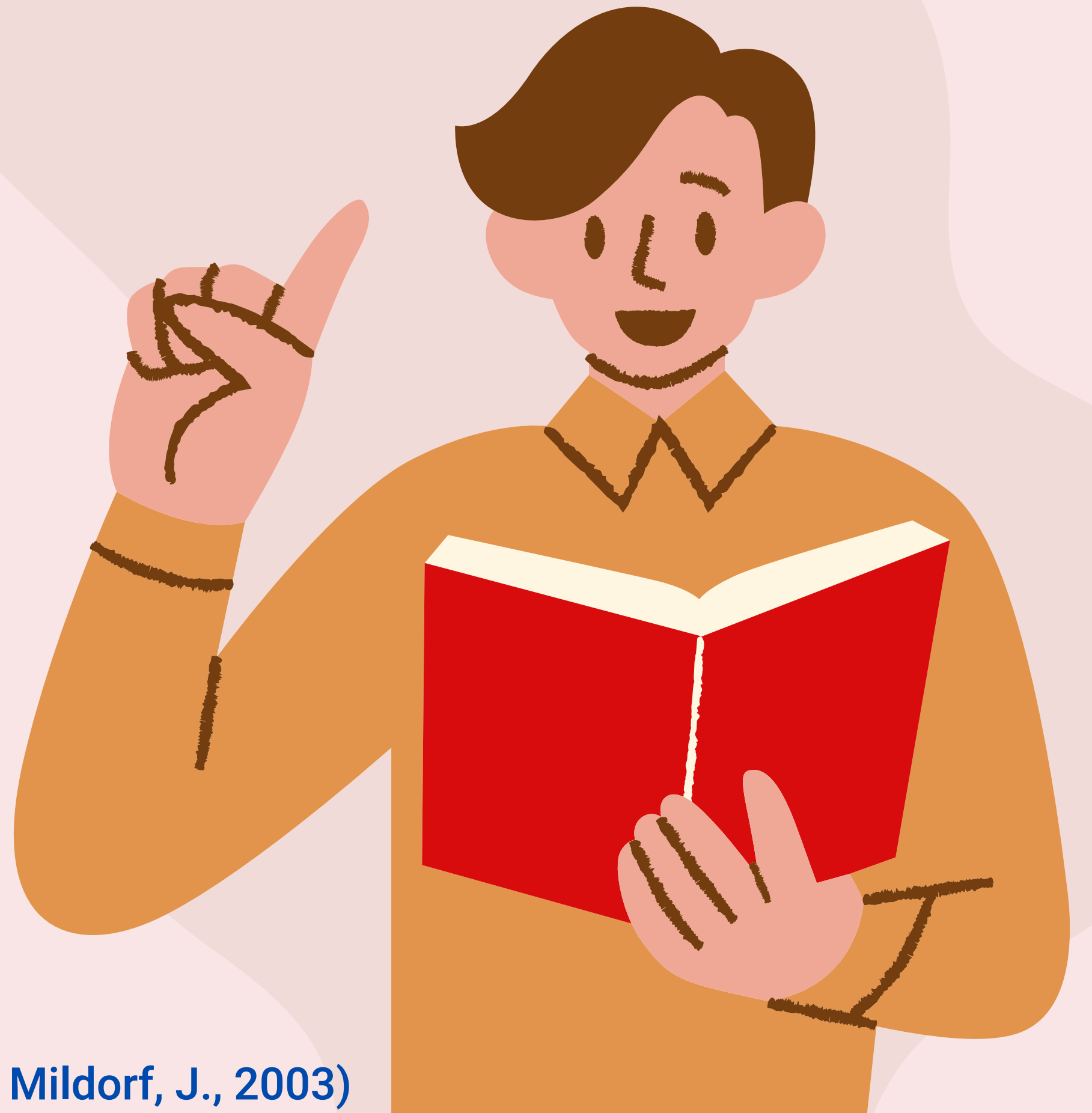


"I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze."



Rhythm

Rhythm is a crucial element in poetry, which utilizes different rhythms to create additional effects. In simple terms, **rhythm refers to the variations of speed** at which a poem is likely to be read.



(Lethbridge, S., & Mildorf, J., 2003)

**Try to read this
with constant
speed!**

i am trying to remember you
and
let you go
at
the same time.

— the mourn

Pic 1 : <https://uplift.love/>

What kinds of factors could influence it?

Pauses

Vowel Length

Modulation

Consonant
Clusters

Elisions and
Expansions



Now try again!

i am trying to remember you
and
let you go
at
the same time.

— the mourn

Pic 1 : <https://uplift.love/>

Rhyme

When two words have the same sound (phoneme) from the last **stressed vowel** onwards, they are considered to rhyme.

(Lethbridge, S., & Mildorf, J., 2003)



Types of Vowel Sounds

Half rhymes

- words that share similar but not identical sounds at the end of the word.

Example :

"pain" and "pane"
"love" and "move"

Slant-rhymes

- The final consonant sounds of two words are similar but not identical , while the preceding vowel sounds are different.

Example :

"wren" and "rain"
"time" and "slime"

Para-rhymes

- Type of rhyme in which words share similar consonants sounds but have different vowel sounds, Pararhyme is also known as double consonant rhyme or consonant mutation.

Example :

"tap" and "tip"

Types of Rhyme Based on Amount of The Syllables

Masculine Rhymes

- Rhymes of one identical syllable are called masculine rhymes:

street/meet, man/ban,
galaxy/merrily.

Feminine Rhymes

- Rhymes of two identical syllables are called feminine rhymes:

straining/complaining,
slowly/holy

Triple Rhymes

- Rhymes with three identical syllables, so-called triple rhymes:

icicles/bicycles.

(Lethbridge, S., & Mildorf, J., 2003)



Rhyming Line

Continuous rhyme aaaa bbbb ...

Rhyming couplets aa bb cc ...

Alternate rhyme abab cdcd ...

Embracing rhyme abba cddc ...

Chain rhyme aba bcb cdc ...

Tail rhyme aab ccb ...



(Lethbridge, S., & Mildorf, J., 2003)

Tone and moods

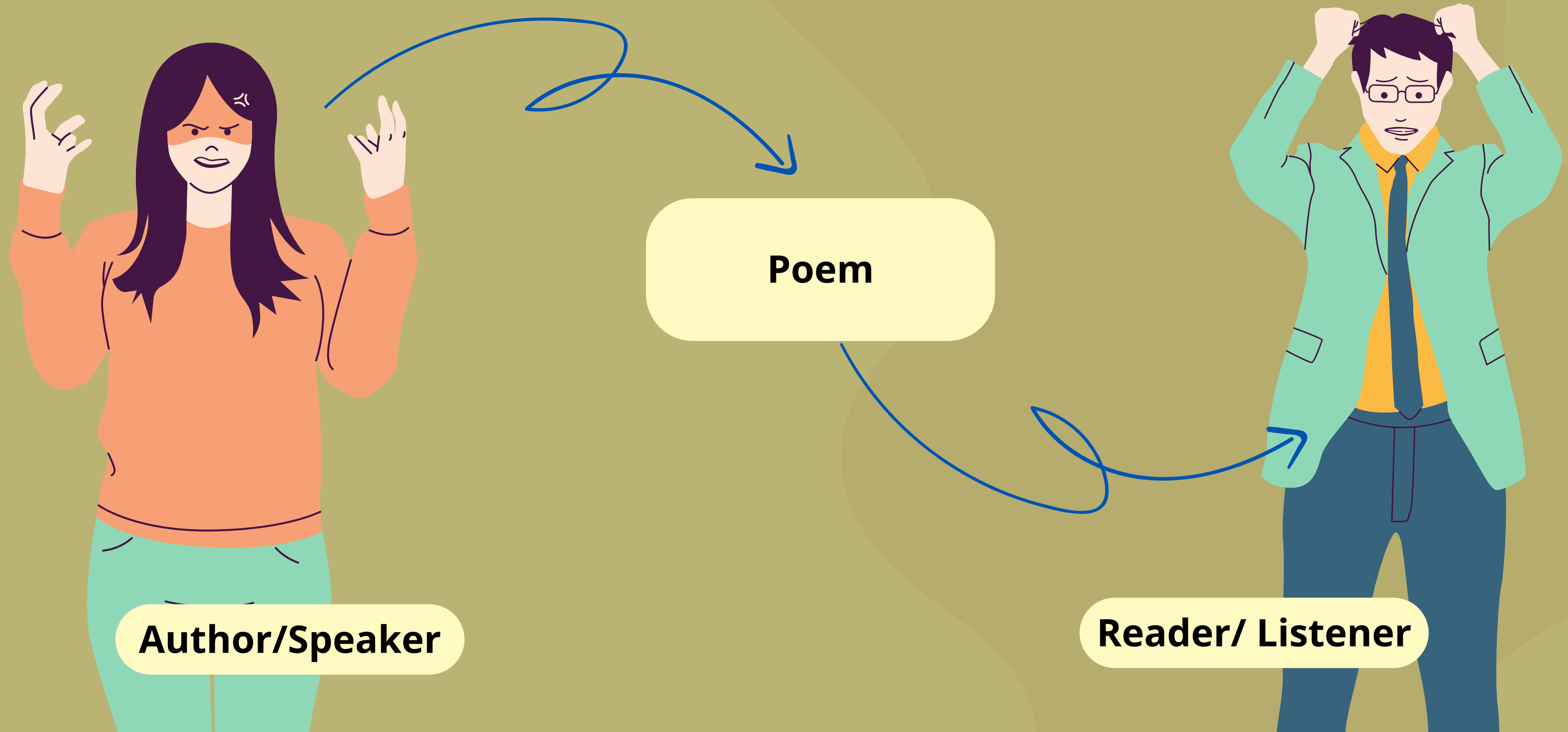
Each poet's choice of words governs the reader's responses, as do the participants and situations in the poem. In addition, the poet shapes responses through denotation and connotation, seriousness or humor, irony, metaphors, similes, understatement, overstatement, and other figures of speech.

Tone are the intention of the speaker or author deliver. Moods are the feelings that the reader or listener achieve from that poem.

(ROBERTS, E. V., & ZWEIG, R., 2012).



Tone and moods



Verse and Stanza Poem



Verse

A verse is a single line or specific section. It is usually short and often consists of just a single line,



Stanza

Stanza is a group of lines. it is from just two lines to many lines.



Verse and Stanza Poem

Stichic Verse



Stichic Verse

It consists of lines of **equal length that are arranged in a continuous sequence**, without any stanza breaks or formal rhyme scheme. It is that lines are arranged sequentially without any breaks or interruptions.

(Lethbridge, S., & Mildorf, J., 2003)

"The Waste Land"

by: T.S Eliot

April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.

Verse and Stanza Poem

Stanza breaks

"Stopping by Woods on a Snowy Evening

by: Robert Frost

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

Verse and Stanza Poem

Blank Verse



Blank Verse

It uses unrhymed lines of iambic pentameter. Blank verse iambic pentameter is a rhythmic pattern that consists of ten syllables per line. Some poets may choose to write blank verse with lines that have more than ten syllables, and this is sometimes called "extended" or "loose" blank verse.

(Lethbridge, S., & Mildorf, J., 2003)

"Hamlet"

by: William Shakespeare

To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them?

Verse and Stanza Poem

Couplet



Couplet

It is a pair of successive lines that usually rhyme and have the same meter. In other words, a couplet is a two-line stanza.

(Lethbridge, S., & Mildorf, J., 2003)

"An Essay on Man"

by: Alexander Pope

Know then thyself, presume not God to scan;
The proper study of mankind is man.

Verse and Stanza Poem

Heroic Couplet



Heroic Couplet

It consists of two rhyming lines that are written in iambic pentameter.

(Lethbridge, S., & Mildorf, J., 2003)

"An Essay on Man"

by: Alexander Pope

Know then thyself, presume not God to scan;
The proper study of mankind is man.

Verse and Stanza Poem

Octosyllabic Couplet



Heroic Couplet

It consists of two rhyming lines, and each line contained eight syllables.

(Lethbridge, S., & Mildorf, J., 2003)

"The Prelude"

by: William Wordsworth

The earth is all before me. With a heart
Joyous, nor scared at its own liberty

Verse and Stanza Poem

Octosyllabic Couplet



Heroic Couplet

It consists of two rhyming lines, and each line contained eight syllables.

(Lethbridge, S., & Mildorf, J., 2003)

"The Prelude"

by: William Wordsworth

The earth is all before me. With a heart
Joyous, nor scared at its own liberty

Verse and Stanza Poem

Tercet



Tercet

It, sometimes also called a triplet, is a stanza with three lines of the same rhyme.

(aaa) or (axa)

(Lethbridge, S., & Mildorf, J., 2003)

"Stopping by Woods on a Snowy Evening"

by: Robert Frost

The earth is all before me. With a heart
Joyous, nor scared at its own liberty

Verse and Stanza Poem

Terza Rima



Terza Rima

It is a variant of the tercet famously.
It uses a chain rhyme:
(aba bcb cdc ded efe fgf etc.)

(Lethbridge, S., & Mildorf, J., 2003)

"First Snow in Alsace"

by: Wilbur

The snow came down last night like moths
Burned on the moon; it fell till dawn,
Covered the town with simple cloths.

Absolute snow lies rumped on
What shellbursts scattered and deranged,
Entangled railings, crevassed lawn.

As if it did not know they'd changed,
Snow smoothly clasps the roofs of homes
Fear-gutted, trustless and estranged

Verse and Stanza Poem

Quatrain



Quatrain

It has four lines that follow a specific rhyme scheme, such as (ABAB) or (AABB).

When it is written in iambic pentameter and rhyming(ABAB), it is called heroic quatrain.

(Lethbridge, S., & Mildorf, J., 2003)

"Elegy Written in a Country Churchyard"

by: Gray

The curfew tolls the knell of parting day,
The lowing herd wind slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

Verse and Stanza Poem

Ballad Stanza



Ballad Stanza

It is a variant of the quatrain and consists of four lines that are typically written in iambic meter with alternating lines of tetrameter and trimeter. Ballad stanza The rhyme scheme is usually (ABCB), but sometimes also (ABAB).

(Lethbridge, S., & Mildorf, J., 2003)

"Elegy Written in a Country Churchyard"

by: Gray

The curfew tolls the knell of parting day,
The lowing herd wind slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

Verse and Stanza Poem

Sonnet



Sonnet

It usually has fourteen lines in iambic pentameter. But, later sonnet writers, sometimes, varied the number of lines between ten and sixteen lines.

(Lethbridge, S., & Mildorf, J., 2003)

"Elegy Written in a Country Churchyard"

by: Gray

The curfew tolls the knell of parting day,
The lowing herd wind slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

Thankyou



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- <https://www.poetryfoundation.org/poems/44106/holy-sonnets-batter-my-heart-three-persond-god>
- <https://www.poetryfoundation.org/poems/44982/richard-cory>