



# Poetry


## Lecture 8

# **PROSODIC FEATURES: METRE (ACCENTUAL METRE, SYLLABIC METRE, ACCENTUAL- SYLLABIC METRE)**


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# LESSON OBJECTIVE

- **Understand the use of metre** in Poetry and its types such as Accentual Metre, Syllabic Metre, and Accentual-Syllabic Metre.
  - **Analyze the metre** used in the poem examples.
  - **Write** their own poem with metre properly.
- 

# WHAT WILL WE LEARN IN THIS SESSION?



**Metre**



**Accentual  
Metre**

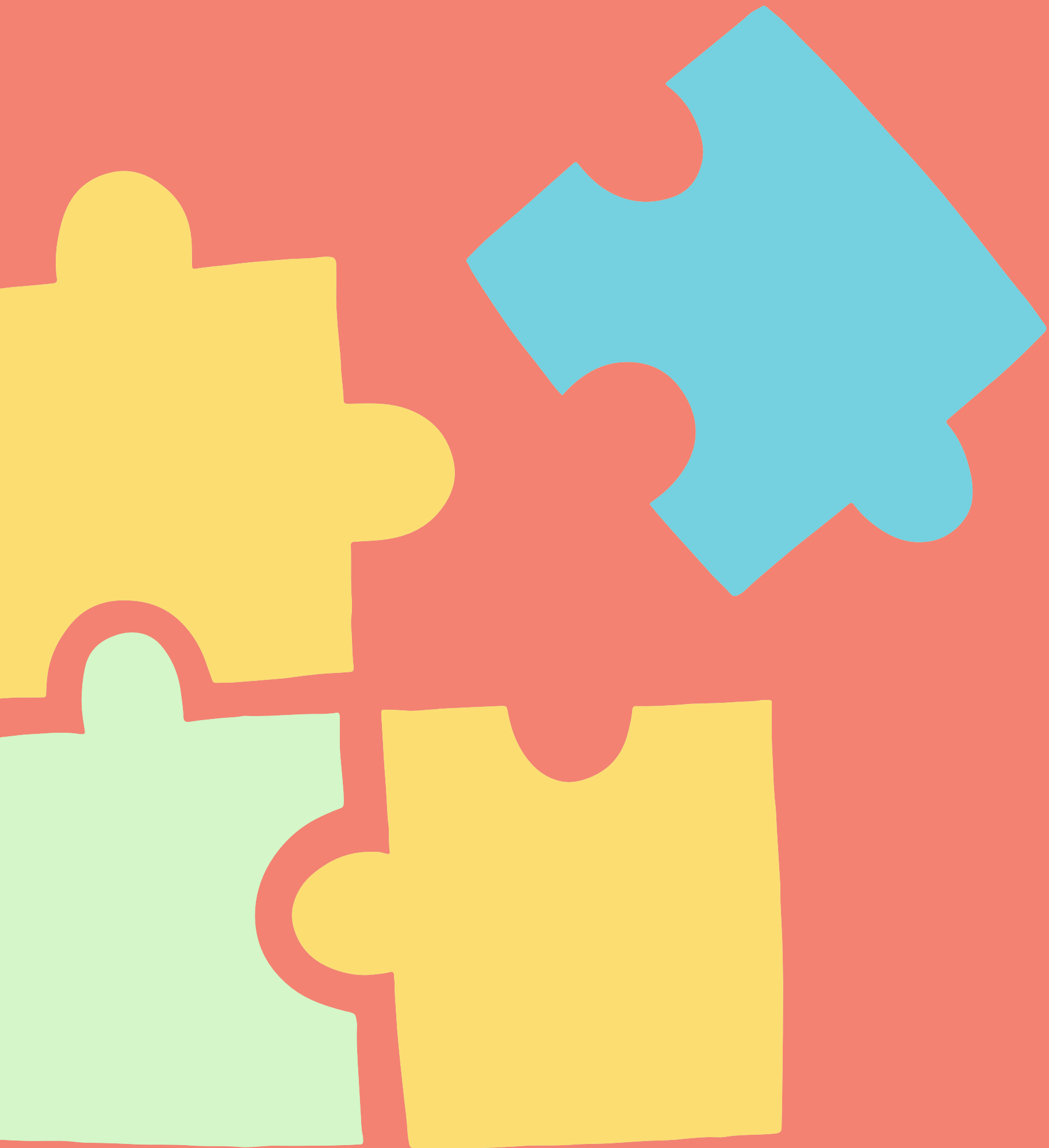


**Syllabic Metre**



**Accentual-  
Syllabic Metre**

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



**METRE / METER?**

# WHAT IS ACTUALLY THE DEFINITION OF METRE?

Metre is the **measured arrangement of accents and syllables** in poetry. In any kind of utterance, we **stress certain syllables** and not others.

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



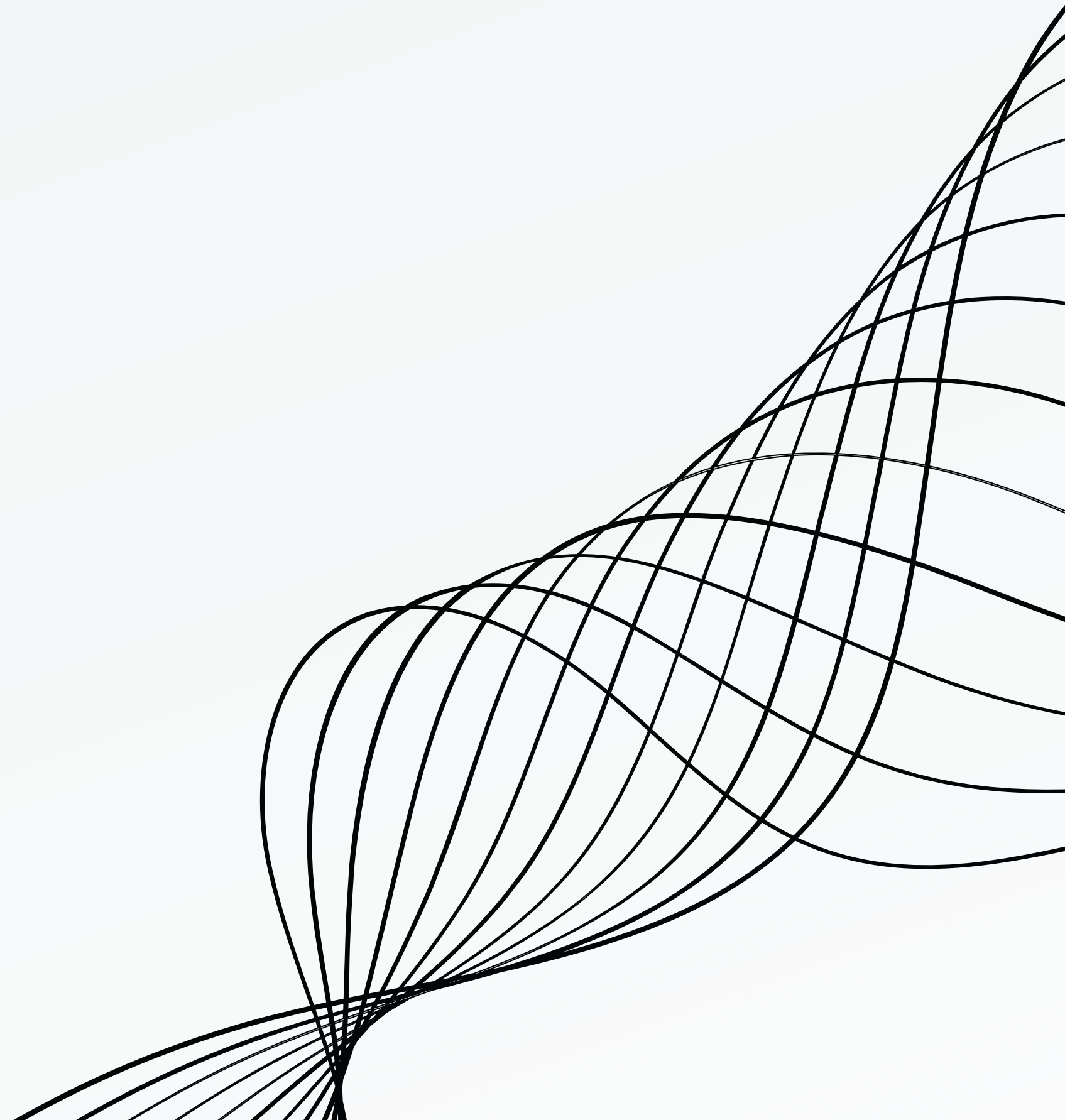
# METRE

The recurrence of regular units of stressed and unstressed syllables. A stress (or accent) occurs when one syllable is emphasized more than another, unstressed, syllable:

FOR• ceps, BA • sic, il-LU• sion, ma • LAR • i • a.

In a poem, even one-syllable words can be stressed to create a particular effect.

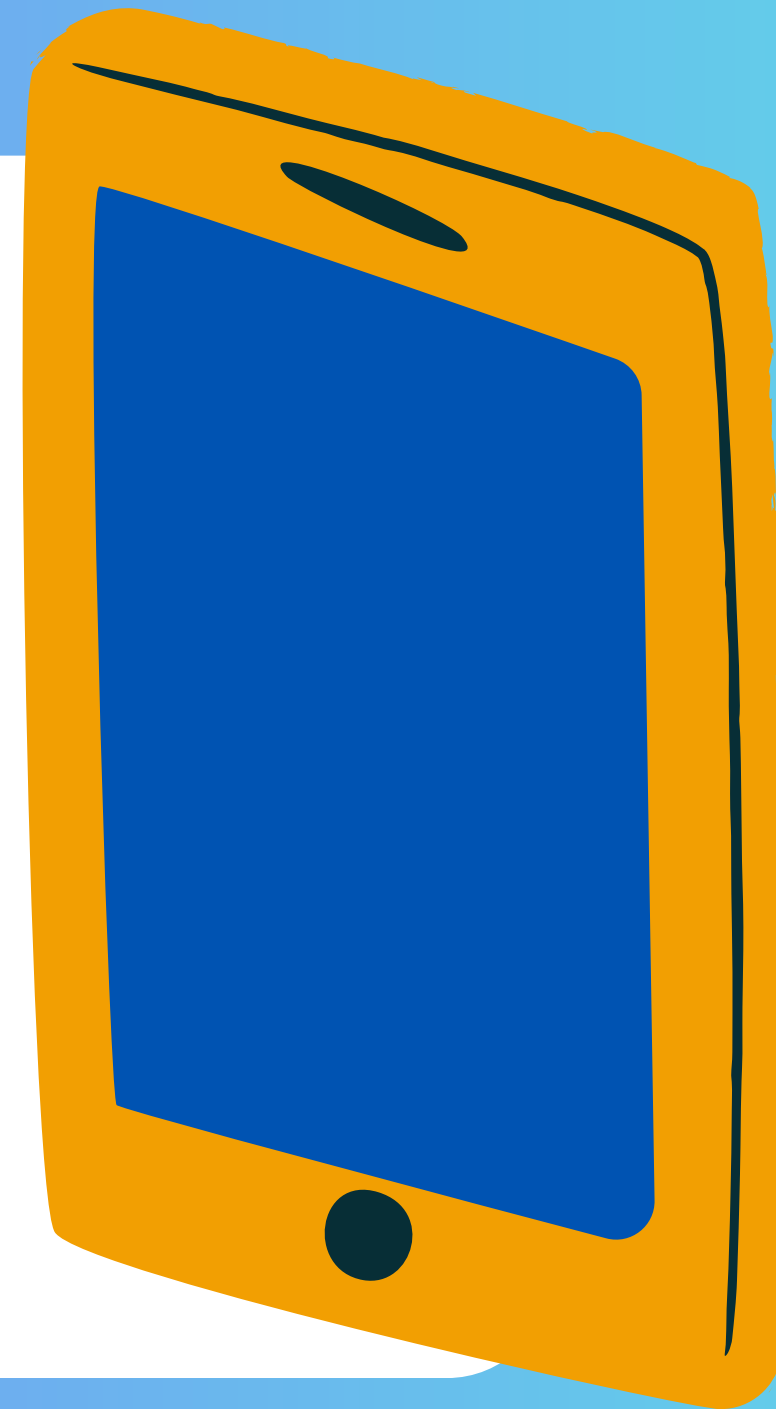
(Kirszner, L. G., & Mandell, S. R., 2007)

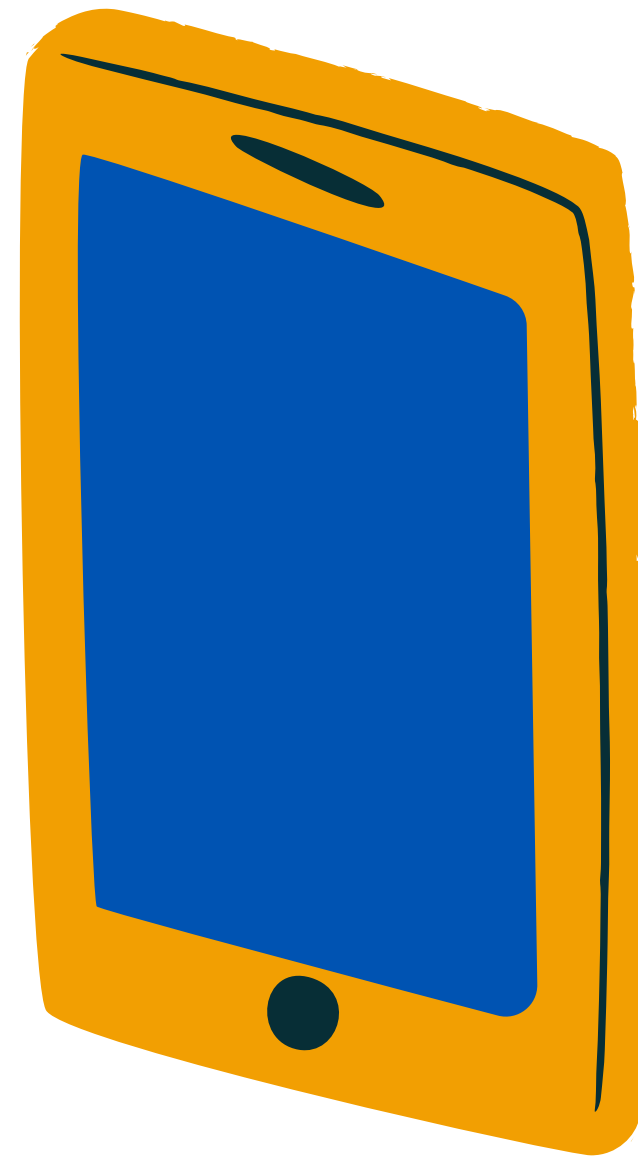


**LIKE WHAT?**

***Hand-PHONE***

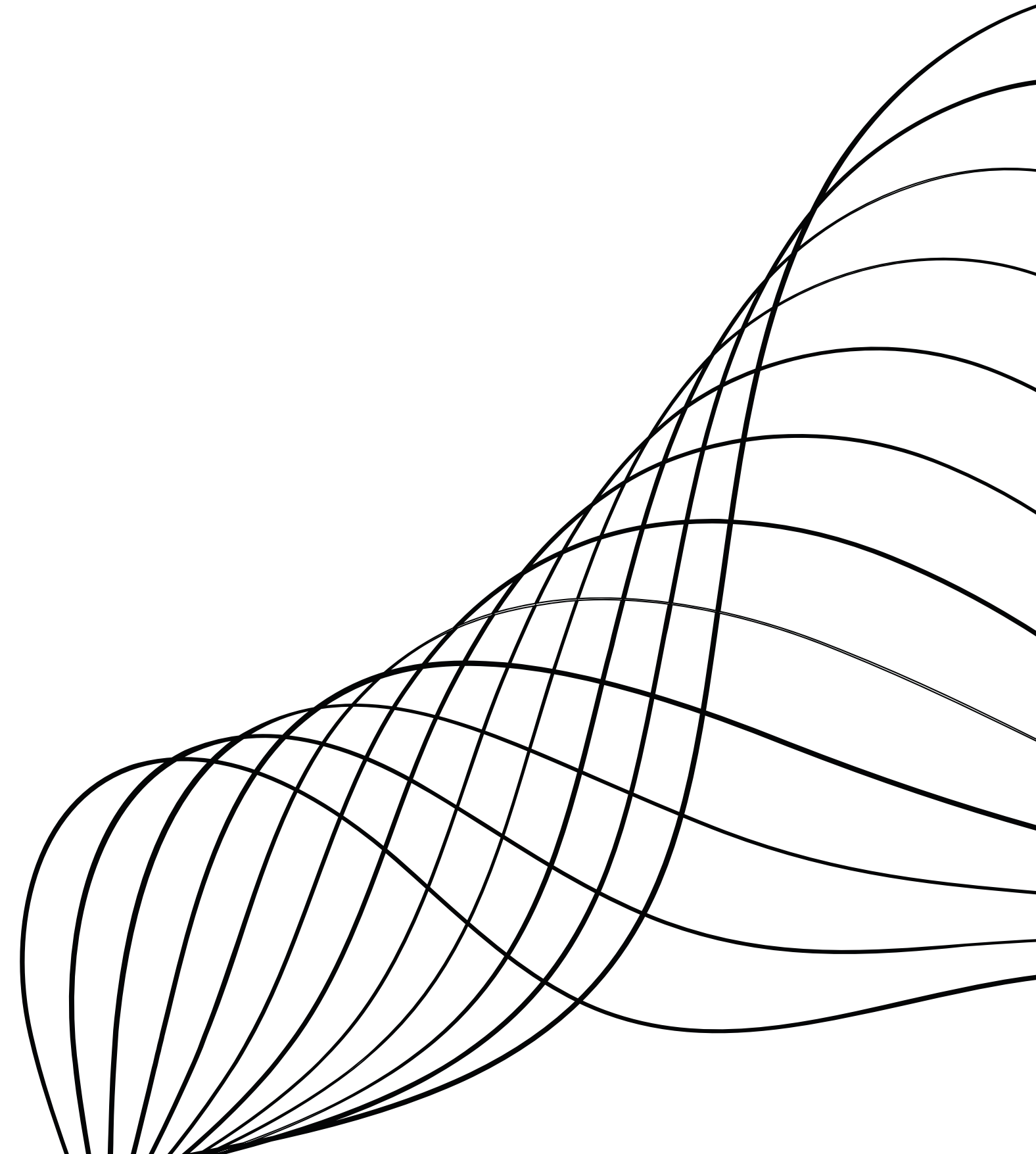
***HAND-phone***





**Foot** - a group of syllables with a fixed pattern of stressed and unstressed syllables.

(Kirszner, L. G., & Mandell, S. R., 2007)



# Regular pattern of metre

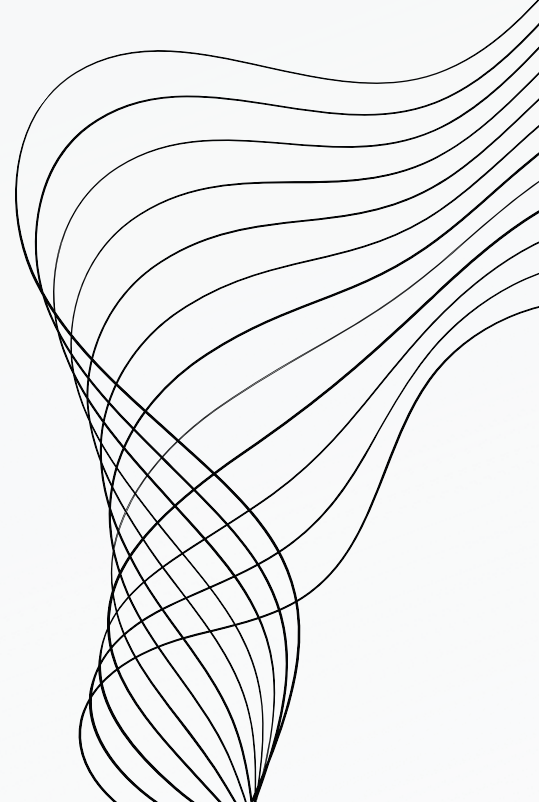
THAT TIME OF YEAR THOU MAYST IN ME BEHOLD

(1609)

WILLIAM SHAKESPEARE

THAT TIME OF YEAR THOU MAYST IN ME BEHOLD  
WHEN YELLOW LEAVES, OR NONE, OR FEW, DO HANG  
UPON THOSE BOUGHS WHICH SHAKE AGAINST THE COLD,  
BARE RUINED CHOIRS, WHERE LATE THE SWEET BIRDS SANG.  
IN ME THOU SEE'ST THE TWILIGHT OF SUCH DAY  
AS AFTER SUNSET FADETH IN THE WEST,  
WHICH BY AND BY BLACK NIGHT DOTHT TAKE AWAY,  
DEATH'S SECOND SELF THAT SEALS UP ALL IN REST.  
IN ME THOU SEE'ST THE GLOWING OF SUCH FIRE,  
THAT ON THE ASHES OF HIS YOUTH DOTHT LIE,  
AS THE DEATHBED WHEREON IT MUST EXPIRE,  
CONSUMED WITH THAT WHICH IT WAS NOURISHED BY  
THIS THOU PERCEIV'ST, WHICH MAKES THY LOVE MORE STRONG,  
TO LOVE THAT WELL WHICH THOU MUST LEAVE ERE LONG.

(Kirszner, L. G., & Mandell, S. R., 2007)



## Irregular pattern of metre

### **I walk in the old street**

(1944)

LOUIS ZUKOFSKY

I walk in the old street  
to hear the beloved songs  
afresh

this spring night.

Like the leaves –my loves wake  
not to be the same  
or look tireless to the stars  
and a ripped doorbell.

(Kirszner, L. G., & Mandell, S. R., 2007)

# CATEGORIES OF METRE



**Accentual Metre**



**Syllabic Metre**



**Accentual-  
Syllabic Metre**

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

# WHAT IS ACCENTUAL METRE?

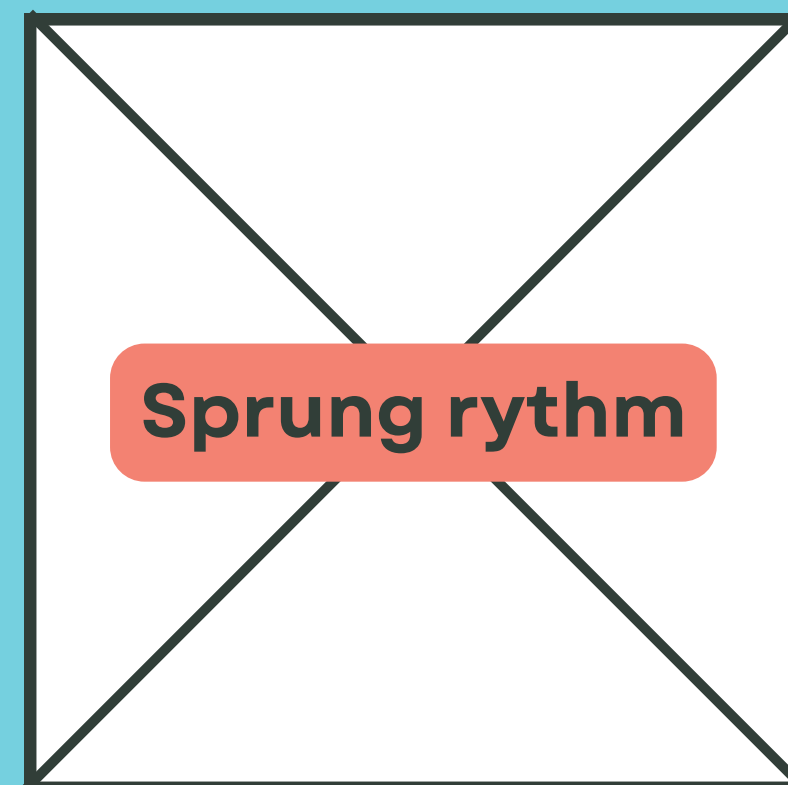
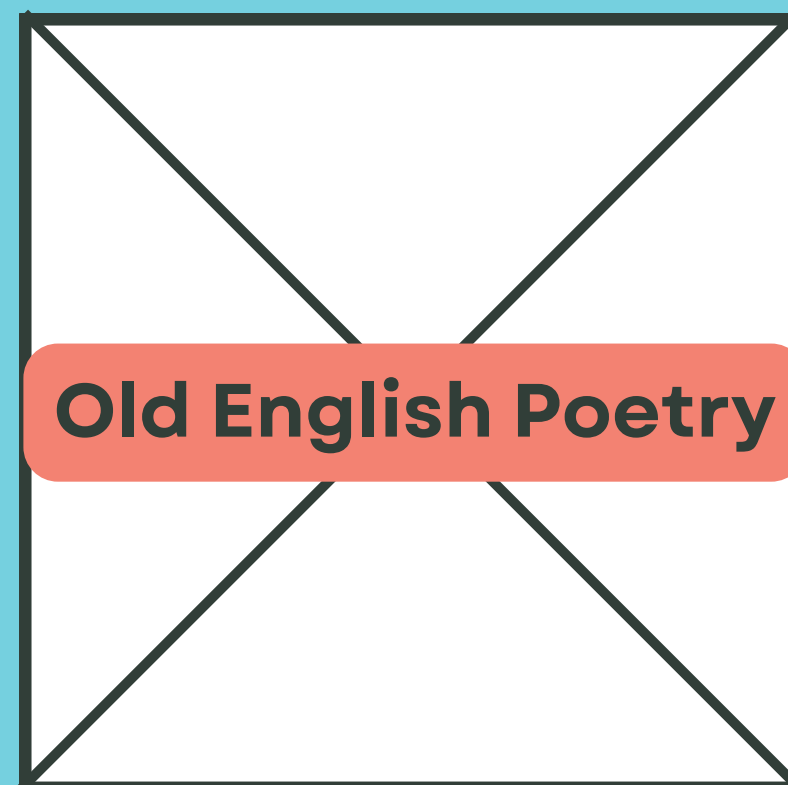
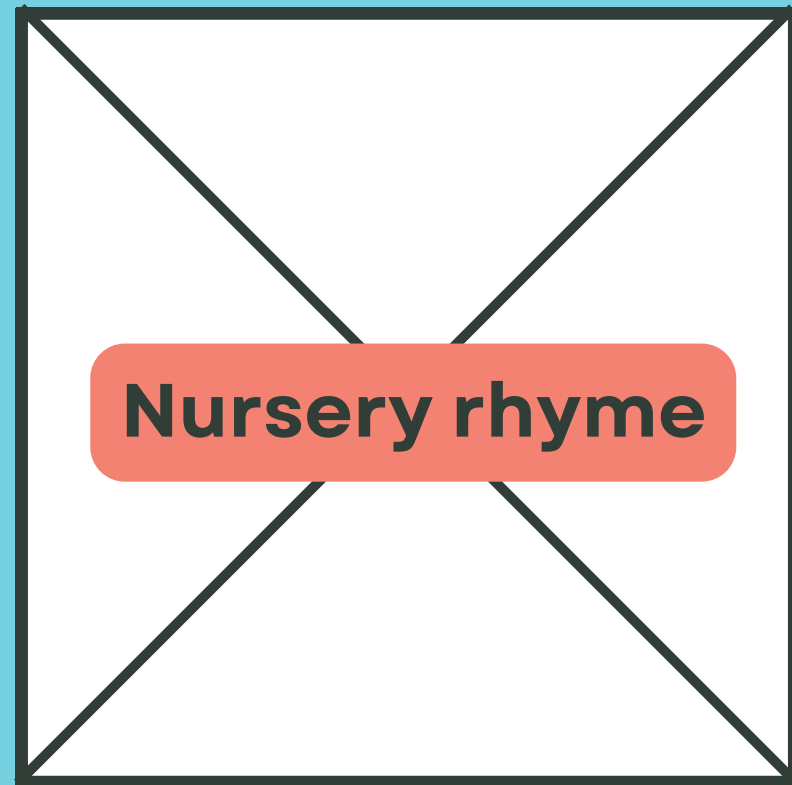
Each line has the same number of stresses, but varies in the total number of syllables.

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



# ACCENTUAL METRE

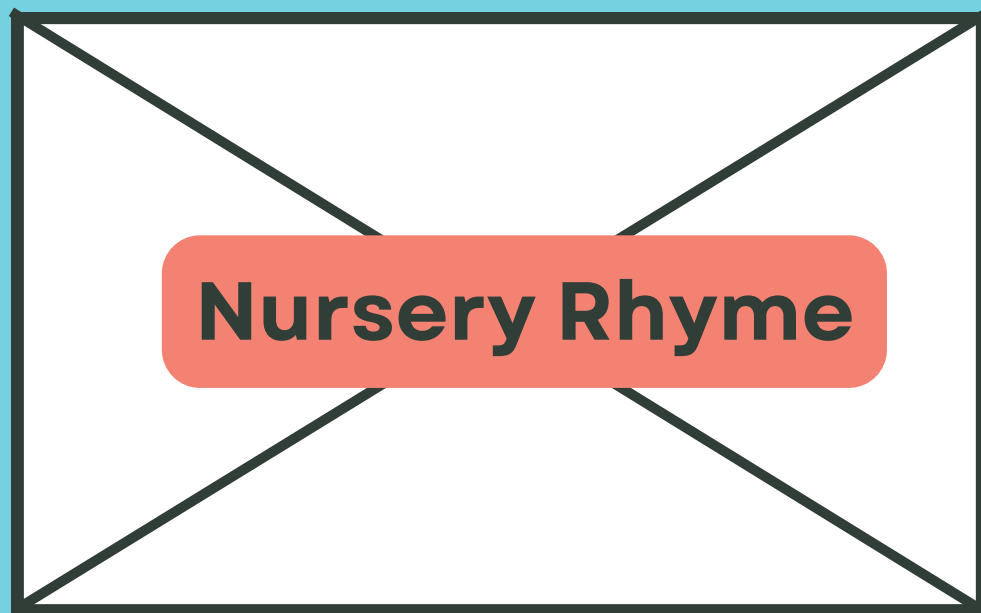
WHERE WE COULD FIND  
THIS ACCENTUAL METRE?



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



# ACCENTUAL METRE



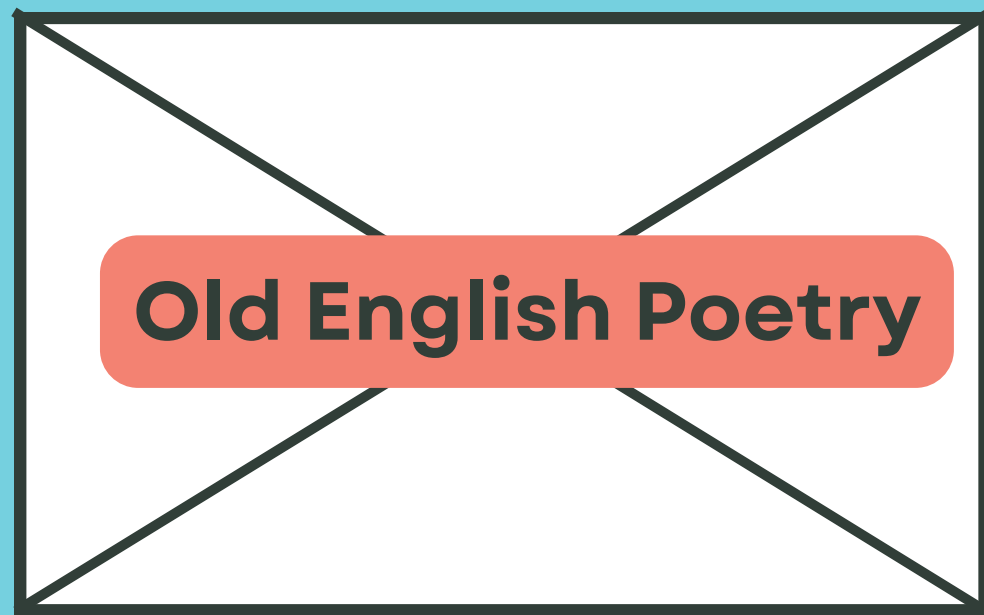
In this example there are six stresses in each line and a varying number of non-stressed syllables between the stresses.

There was a crooked man and he went a crooked mile  
He found a crooked sixpence beside a crooked stile  
He had a crooked cat which caught a crooked mouse  
And they all lived together in a little crooked house  
*(From: Christie, Crooked House)*

o1o1o1oo1o1o1  
o1o1o1oo1o1o1  
o1o1o1o1o1o1  
oo1oo1ooo1o1o1

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

# ACCENTUAL METRE



Usually, this metre has between two and four marked stresses in each line and a marked pause (**caesura**) in the middle, indicated by the gap in the printed line. Alliterations emphasize the stress pattern (alliterations are underlined):

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



# ACCENTUAL METRE

Nu sculon herigean

Now we must praise

Meotodes meahte

the Measurer's might

weorc Wuldor-Fæder

the work of the Glory-Father,

ece Drihten

eternal Lord,

(From: *Cædmon's Hymn*, seventh century, text and translation Abrams et al. 1986)

heofonrices Weard

heaven-kingdon's Guardian

and his modgeþanc

and his mind-plans,

swa he wundra gehwæs

when he of wonders of every one,

or onstealde

the beginning established

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



Old English Poetry

# CAESURA

Another way of varying the metre of a poem is to introduce a pause known as a caesura— a Latin word meaning “a cutting”— within a line. When scanning a poem, you indicate a caesura with two parallel lines: ||.

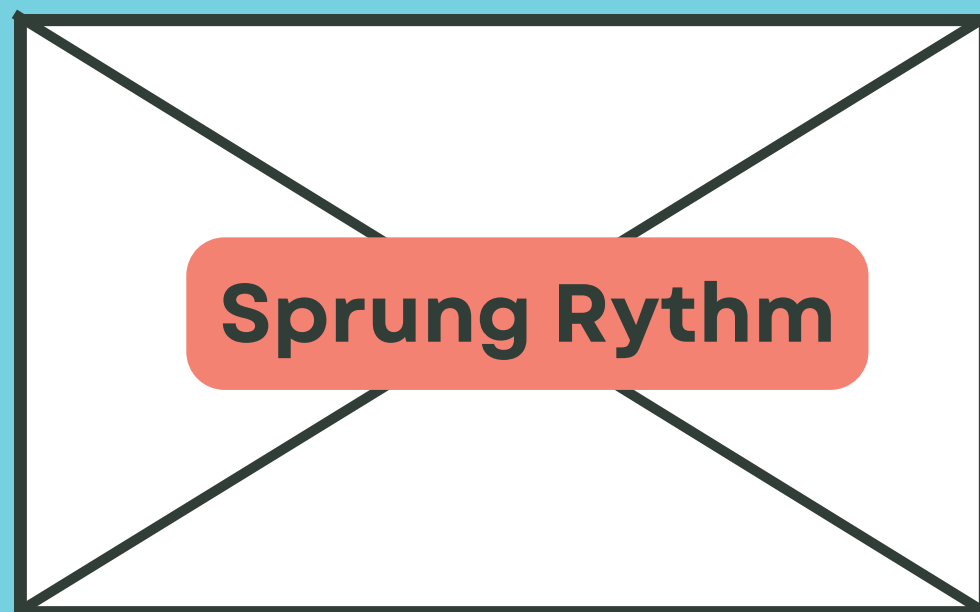
caesura occurs after a punctuation mark or at a natural break in phrasing:

How do I love thee? || Let me count the ways.  
Elizabeth Barrett Browning

Two loves I have || of comfort and despair.  
William Shakespeare

(Kirszner, L. G., & Mandell, S. R., 2007)

# ACCENTUAL METRE



has a varying number of syllables but an equal number of stresses in each line. In this example each line is supposed to be read with five stresses. Obviously, there is some room for interpretation.

As a dare-gale skylark scanted in a dull cage  
Man's mounting spirit in his bone-house, mean house, dwells;  
That bird beyond the remembering his free fells;  
This in drudgery, day-labouring-out life's age.

[...]

(From: Hopkins, The Caged Skylark)

001010100011  
110100010100  
010100100011  
001001000111

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



# ACCENTUAL METRE



Rap music relies on a similar pattern: four heavy beats with a marked pause in the middle of the line. Apart from alliterations, rap tends to rely on rhyme patterns to mark the line and provide a kind of climax on the fourth beat.

(Attridge, 1995, as cited in Lethbridge, S., & Mildorf, J., 2003)



# ACCENTUAL METRE

The following example uses internal rhyme (axe / Max / Tracks / Cadillacs / Wax), t-alliteration and m-alliteration, assonances on 'a' and the short German 'i' sound. The main stresses are underlined:

T-T-T-Trick-Texts, Battle-Axe, Gauner 's Max – Wollt Ihr Tracks  
fett wie Cadillacs oder wollt Ihr Airbag-Raps auf Wax?

Trick-Tracks, Battle-Raps – Gauner am Mikrofon.  
Mick Mac Tizoe Rap – Du steppst in die Battle Zone.  
Da machst dick Wind, bist blind, mehr Plastik als Synthetik.  
Trick-Tracks, Battle-Raps, schlachten Dich, Du Rindvieh!  
(©Gauner)

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



Rap Poetry

# SYLLABIC METRE

Syllabic metrical systems have a **fixed number of syllables in each line**, though there may be a varying number of stresses. They are named, quite simply, according to the number of syllables in each line, using Greek numbers. A line with seven syllables is called heptasyllabic and so on.

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





**THE NUMBER OF SYLLABLES IN  
EACH LINE, USING GREEK NUMBERS**

seven syllables

eight

nine

ten

eleven

twelve

heptasyllabic

octosyllabic

enneasyllabic

decasyllabic

hendecasyllabic

dodecasyllabic

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

# SYLLABIC METRE

William Blake, for instance, liked the so-called fourteener, a line with fourteen syllables:

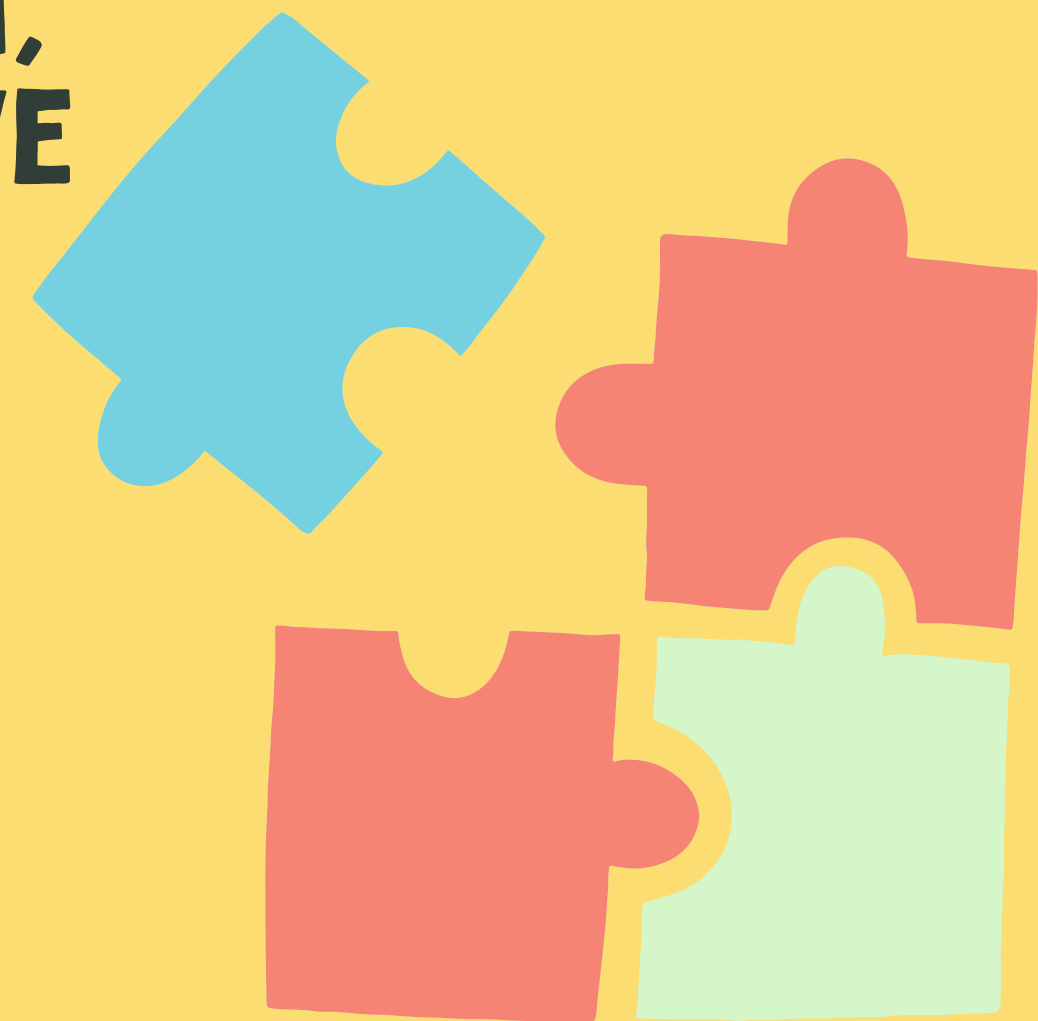
‘Twas on a Holy Thursday, their innocent faces clean,  
The children walking two & two, in red & blue & green,  
Grey headed beadles walkd before with wands as white as snow,  
Till into the high dome of Paul’s they like Thames’ waters flow.  
(From: Blake, *Songs of Innocence: Holy Thursday*)

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



**PURE SYLLABIC VERSE IS COMPARATIVELY RARE IN ENGLISH AND WHAT THERE IS, IS IMPORTED FROM FOREIGN FORMS OF POETRY, SUCH AS THE JAPANESE HAIKU. THE HAIKU, IN ITS CONSERVATIVE DEFINITION, HAS THREE LINES, THE FIRST AND THE LAST LINE HAVE FIVE SYLLABLES, THE MIDDLE LINE HAS SEVEN**

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



Printer not ready  
Could be a fatal error  
Have a pen handy?  
(*Error-Message Haiku*,  
<http://users.bestweb.net/~bkoser/marnen/email/errorhaiku.html>)

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



# WHAT IS ACCENTUAL-SYLLABIC METRE?

In this metrical system both the number of stresses and the number of syllables between the stresses are regular. Each single unit of stress and nonstress is called **foot**.

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



The number of syllables should be identical for each line, but it is very often the case that a line leaves one metrical foot incomplete, thus varying the number of syllables as a whole.

**(LETHBRIDGE, S., & MILDORF, J., 2003)**



# ACCENTUAL-SYLLABIC METRE

Types of metrical foot measurements

IAMB

0 1



TROCHEE

1 0



DACTYL

1 0 0



ANAPEST

0 0 1



SPONDEE

1 1



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

# ACCENTUAL-SYLLABIC METRE

## IAMB

Has an **unstressed syllable** followed by a **stressed syllable**



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



ap-**P**LE

# READ THIS WITH IAMBIC METRE!

A **man** put **on** his **hat**  
And **walked** **along** the **strand**  
And **there** he **met** another **man**  
Whose **hat** was **in** his **hand**  
(Samuel Johnson's example of bad  
poetry)

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



## ACCENTUAL-SYLLABIC METRE

# TROCHEE

This is the opposite of an iamb. The **stress is located in the first syllables.**





**FA-ther**

# READ THIS WITH TROCHEE METRE!

**Hark, the hour of ten is sounding Hearts**  
**with anxious fears are bounding**  
**Hall of Justice crowds surrounding**  
**Breathing hope and fear**  
(Gilbert and Sullivan, from: Trial by Jury)

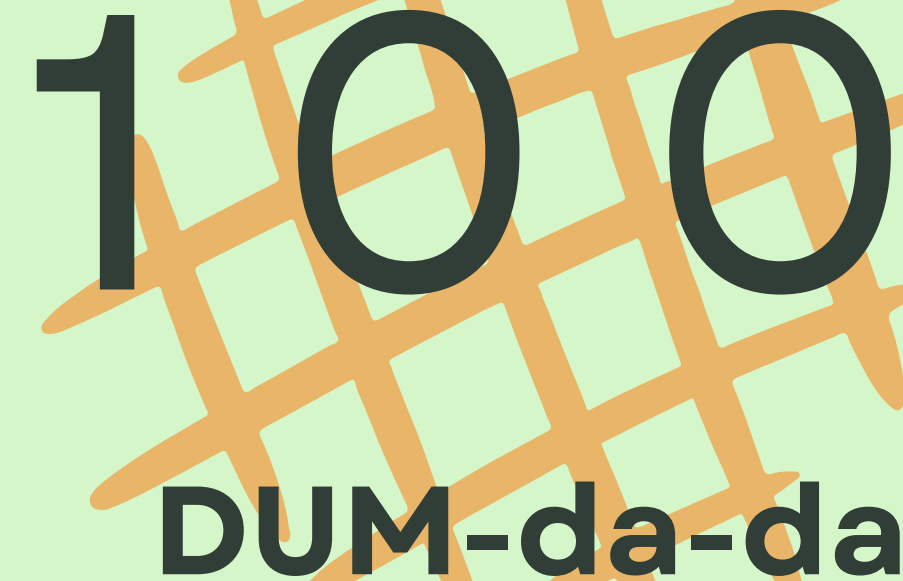
(Lethbridge, S., & Mildorf, J., 2003)



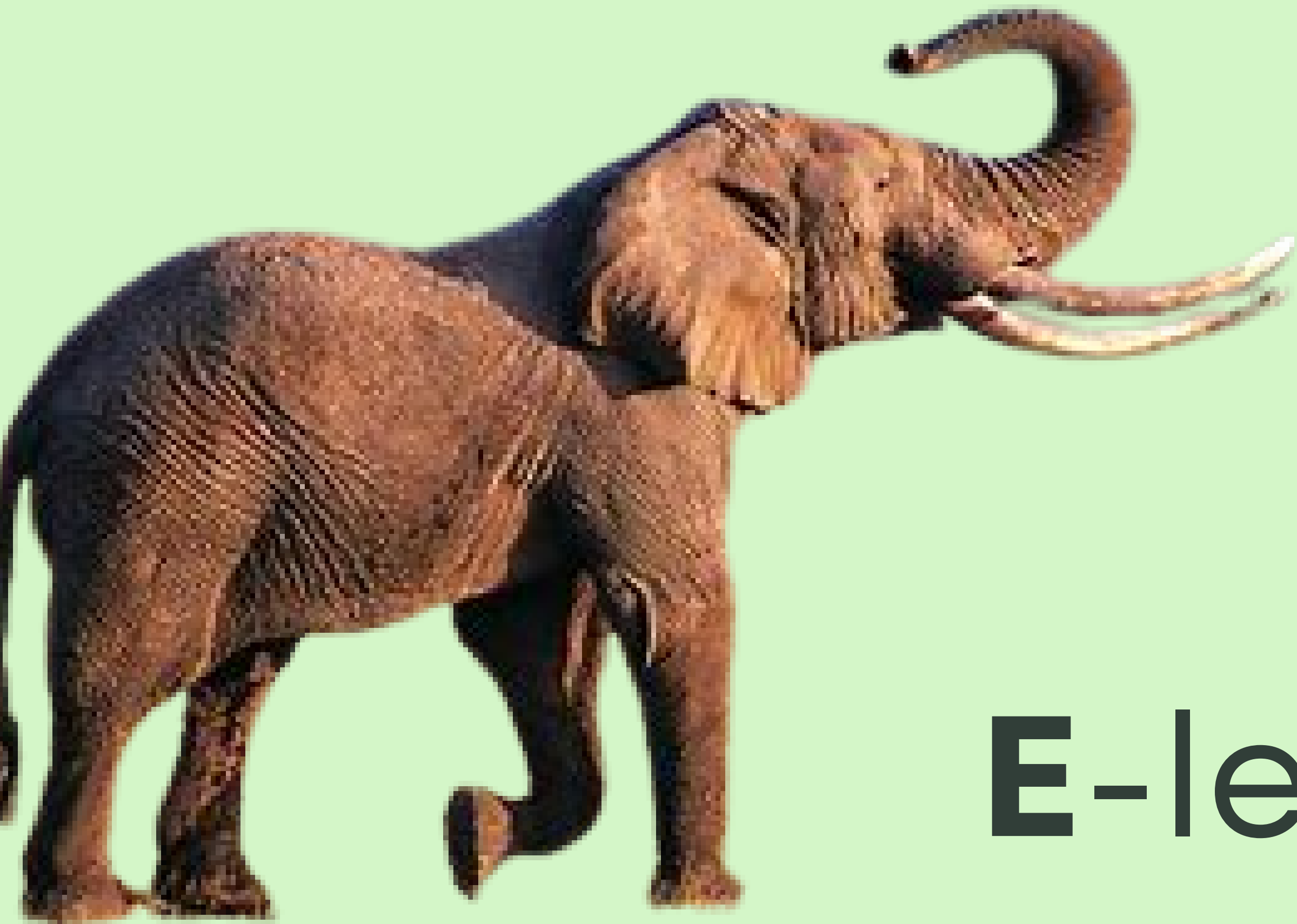
## ACCENTUAL-SYLLABIC METRE

# DACTYL

In some occasions that have three syllables, this **metre gives stress only for the first syllabels.**



100  
DUM-da-da



E-le-phant

# READ THIS WITH DACTYL METRE!

**Cannon to right** of them

**Cannon to left** of them

**Cannon in front** of them

**Volley'd** and **thunder'd**

(From: Tennyson, Charge of the Light  
Brigade)

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



## ACCENTUAL-SYLLABIC METRE

# ANAPEST

In some occasion that have three syllables, this **metre give stress only for last syllabels.**



0 0 1  
da-da-DUM



se-ven-**TEEN**

Pic 4: <https://www.drodd.com/>

# READ THIS WITH ANAPEST METRE!

I **conceive** you may **use** any **language** you  
**choose**  
to **indulge** in without **impropriety**  
(Gilbert and Sullivan, from: Iolanthe)

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



## ACCENTUAL-SYLLABIC METRE

# SPONDE

is used to add emphasis or to provide variety rather than to create the dominant metre of a poem.





Pomp, pride | and  
circumstance of  
glorious war!  
(William Shakespeare)

(Kirszner, L. G., & Mandell, S. R., 2007)

Pic 5: <https://blog.timesunion.com>

# READ THIS WITH SPONDEE METRE!

**Bark bark bark bark**  
**Bark bark BARK BARK**  
(T.S. Eliot, Book of Practical Cats)

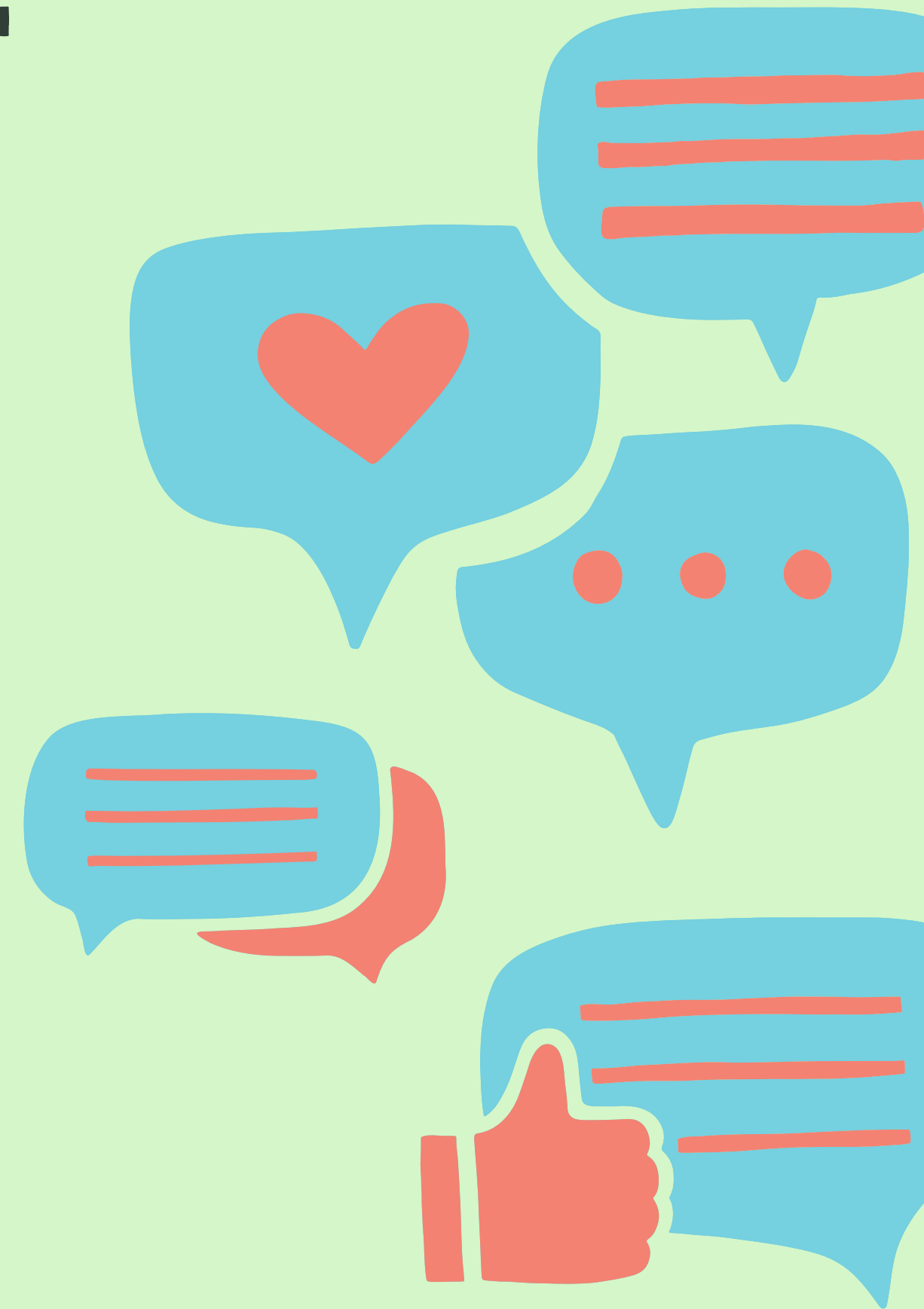
(Lethbridge, S., & Mildorf, J., 2003)



**IN ACCENTUAL-SYLLABIC VERSE: LINES ARE NAMED ACCORDING TO THE NUMBER OF ACCENTS THEY CONTAIN. AGAIN THE GREEK NUMBERS ARE USED.**

1 accent	<b>monometer</b>
2 accents	<b>dimeter</b>
3	<b>trimeter</b>
4	<b>tetrameter</b>
5	<b>pentameter</b>
6	<b>hexameter</b>
7	<b>heptameter</b>
8	<b>octameter</b>

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



# READ THIS POEM WITH THE METRE PATTERN THAT ALREADY PROVIDED!

To name the metre of a poem one usually combines the terms giving the stress pattern and the number of stresses per line: A line of poetry that is written in iambic metre and has four accents or stresses is called **iambic tetrameter**:

Had we but world enough, and time

This coyness, lady, were no crime.

We would sit down, and think which way

To walk, and pass our long love's day.

(From: Marvell, *To His Coy Mistress*)

o1o1o1o1

o1o1o1o1

o1o1o1o1

o1o1o1o1

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

# READ THIS POEM WITH THE METRE PATTERN THAT ALREADY PROVIDED!

A line written in dactyl with two accents is called **dactylic dimeter**:

Cannon to right of them

100100

Cannon to left of them

100100

Cannon in front of them

100100

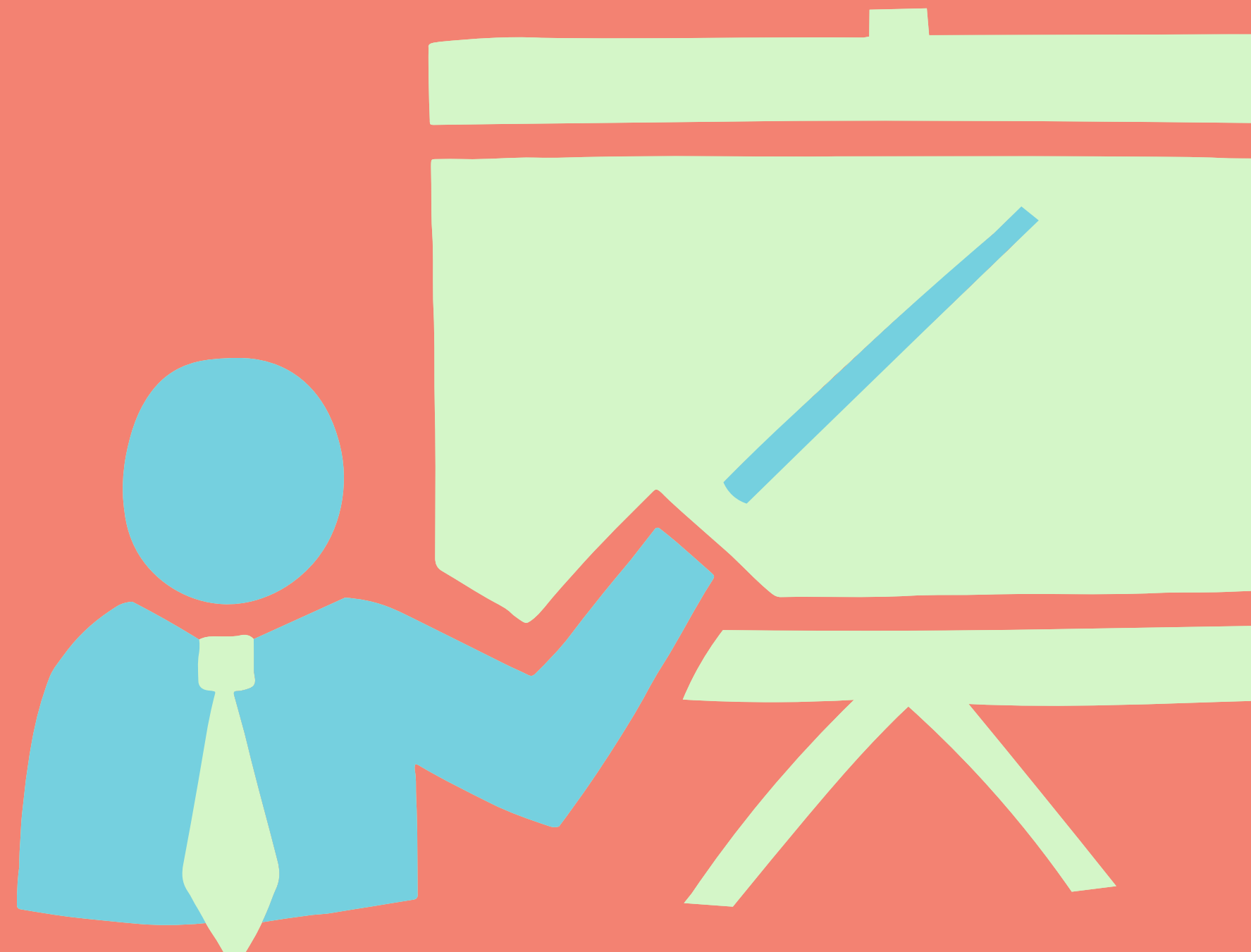
Volley'd and thunder'd

10010

(From: Tennyson, *Charge of the Light Brigade*)

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

**NOW, CREATE YOUR OWN  
POEM AND DESCRIBE HOW  
YOU WOULD LIKE TO READ  
IT! WITH WHICH KIND OF  
METRE?**





**Thank You**

# PICTURES REFERENCES

Pic 1 : <https://www.pexels.com/photo/apple-fruit-healthy-food-39803/>

Pic 2 : <https://www.telegraph.co.uk/men/relationships/fatherhood/11781940/Is-fatherhood-bad-for-mens-health.html>

Pic 3 : <http://allpicts.in/free-download-high-resolution-elephant-hd-images/>

Pic 4 : <https://www.drodd.com/>

Pic 5 : <https://blog.timesunion.com/kristi/2010/03/31/mean-people-do-suck-but-its-all-part-of-the-job/>



# BOOKS REFERENCES

- Lethbridge, S., & Mildorf, J. (2003). Basics of English Studies: An introductory course for students of literary studies in English. Freiburg University, Freiburg im Breisgau.
- Kirszner, L. G., & Mandell, S. R. (2007). Portable literature: Reading, reacting, writing.(6th) Ed.

