

The Elements of Poetry

- lyric:** subjective, reflective poetry with regular rhyme scheme and meter which reveals the poet's thoughts and feelings to create a single, unique impression.
- narrative:** nondramatic, objective verse with regular rhyme scheme and meter which relates a story or narrative.
- sonnet:** a highly formal and rigid 14-line lyric verse form, with variable structure and rhyme scheme according to type:

English (Shakespearean)--three quatrains and concluding couplet in iambic pentameter, rhyming **abab, cdcd, efef, gg** or **abba, cddc, effe, gg**.

<i>Shall I compare thee to a summer's day?</i>	A
<i>Thou art more lovely and more temperate:</i>	B
<i>Rough winds do shake the darling buds of May,</i>	A
<i>And summer's lease hath all too short a date:</i>	B
<i>Sometime too hot the eye of heaven shines,</i>	C
<i>And often is his gold complexion dimmed,</i>	D
<i>And every fair from fair sometime declines,</i>	C
<i>By chance, or nature's changing course untrimmed:</i>	D
<i>But thy eternal summer shall not fade,</i>	E
<i>Nor lose possession of that fair thou ow'st,</i>	F
<i>Nor shall death brag thou wand'rest in his shade,</i>	E
<i>When in eternal lines to time thou grow'st,</i>	F
<i>So long as men can breathe or eyes can see,</i>	G
<i>So long lives this, and this gives life to thee.</i>	G

Spenserian -- a specialized English sonnet form with linking rhyme **abab, bcbc, cdcd, ee**.

<i>Happy ye leaves! whenas those lily hands,</i>	A
<i>Which hold my life in their dead doing might,</i>	B
<i>Shall handle you, and hold in love's soft hands,</i>	A
<i>Like captives trembling at the victor's sight.</i>	B
<i>And happy lines on which, with starry light,</i>	B
<i>Those laming eyes will deign sometimes to look,</i>	C
<i>And read the sorrows of my dying sprite,</i>	B
<i>Written with tears in heart's close bleeding book.</i>	C
<i>And happy rhymes! bathed in the sacred brook</i>	C
<i>Of Helicon, whence she derived is,</i>	D
<i>When ye behold that angel's blessed look,</i>	C
<i>My soul's long lacked food, my heaven's bliss.</i>	D
<i>Leaves, lines, and rhymes seek her to please alone,</i>	E
<i>Whom if ye please, I care for other none.</i>	E

Italian (Petrarchan)--an octave and sestet, between which a break in thought occurs. The traditional rhyme scheme is **abba, abba, cde, cde** (or, in the sestet, any variation of **c, d, e**).

<i>When I consider how my light is spent</i>	<i>A</i>
<i>Ere half my days in this dark world and wide,</i>	<i>B</i>
<i>And that one talent which is death to hide</i>	<i>B</i>
<i>Lodg'd with me useless, though my soul more bent</i>	<i>A</i>
<i>To serve therewith my Maker, and present</i>	<i>A</i>
<i>My true account, lest he returning chide,</i>	<i>B</i>
<i>"Doth God exact day-labour, light denied?"</i>	<i>B</i>
<i>I fondly ask. But Patience, to prevent</i>	<i>A</i>
<i>That murmur, soon replies: "God doth not need</i>	<i>C</i>
<i>Either man's work or his own gifts: who best</i>	<i>D</i>
<i>Bear his mild yoke, they serve him best. His state</i>	<i>E</i>
<i>Is kingly; thousands at his bidding speed</i>	<i>C</i>
<i>And post o'er land and ocean without rest:</i>	<i>D</i>
<i>They also serve who only stand and wait.</i>	<i>E</i>

ode: elaborate lyric verse which deals seriously with a dignified theme.

blank verse: unrhymed lines of iambic pentameter.

free verse: unrhymed lines without regular rhythm.

epic: a long, dignified narrative poem which gives the account of a hero important to his nation or race (*Beowulf, The Iliad, Sir Gawain and the Green Knight*).

dramatic monologue: a lyric poem in which the speaker tells an audience about a dramatic moment in his or her life and, in doing so, reveals his or her character.

elegy: a poem of lament, meditating on the death of an individual.

ballad: simple, narrative verse which tells a story to be sung or recited; the folk ballad is anonymously handed down, while the literary ballad has a single author.

idyll: lyric poetry describing the life of the shepherd in pastoral, bucolic, idealistic terms.

villanelle:

a French verse form, strictly calculated to appear simple and spontaneous; five tercets and a final quatrain, rhyming **aba, aba, aba, aba, aba, abaa**. Lines 1, 6, 12, 18 and 3, 9, 15, 19 are refrain.

*They are all gone away,
The House is shut and still,
There is nothing more to say.
Through broken walls and gray
The winds blow bleak and shrill.
They are all gone away.
Nor is there one to-day
To speak them good or ill:
There is nothing more to say.
Why is it then we stray
Around the sunken sill?
They are all gone away,
And our poor fancy-play
For them is wasted skill:
There is nothing more to say.
There is ruin and decay
In the House on the Hill:
They are all gone away,
There is nothing more to say.*

light verse:

a general category of poetry written to entertain, such as lyric poetry, epigrams, and limericks. It can also have a serious side, as in parody or satire.

haiku:

Japanese verse in three lines of five, seven, and five syllables, often depicting a single image.

*Mocked in the schoolyard
By kids who thought they were cool
Now they work for me*

limerick:

humorous nonsense-verse in five anapestic lines rhyming abba; a-lines being trimeter and b-lines being dimeter.

*The limerick packs laughs anatomical
In space that is quite economical,
But the good ones I've seen
So seldom are clean,
And the clean ones so seldom are comical.*

Meter and Scansion

meter:

poetry's rhythm, or its pattern of stressed and unstressed syllables. Meter is measured in units of feet.

scansion:

the analysis of the mechanical elements within a poem to determine meter. Feet are marked off with slashes (/) and accented appropriately as stressed (') or unstressed (~).

stanza:

a series of lines in a poem, set apart much as a paragraph would be in an essay or narrative

Types of Metric Foot

<i>Iambic</i>	unstressed/stressed	bal-loon
<i>Trochaic</i>	stressed/unstressed	so-da
<i>Anapestic</i>	unstressed/unstressed/stressed	con-tra-dict
<i>Dactylic</i>	stressed/unstressed/unstressed	ma-ni-ac
<i>Spondaic</i>	stressed/stressed	man-made
<i>Pyrrhic</i>	unstressed/unstressed	of the

Number of Metric Feet

<i>Monometer</i>	one foot
<i>Dimeter</i>	two feet
<i>Trimeter</i>	three feet
<i>Tetrameter</i>	four feet
<i>Pentameter</i>	five feet
<i>Hexameter</i>	six feet
<i>Heptameter</i>	seven feet
<i>Octometer</i>	eight feet (very rare)

Types of Stanzas

<i>Couplet</i>	two lines
<i>Tercet</i>	three lines
<i>Quatrain</i>	four lines
<i>Cinquain</i>	five lines
<i>Sestet</i>	six lines
<i>Septet</i>	seven lines
<i>Octet (Octave)</i>	eight lines
<i>X-lined stanza</i>	nine or more lines

amphibrach: a foot with unstressed, stressed, unstressed syllables (˘ ' ˘)
(e.g. *Chicago*)

anacrusis: an extra unaccented syllable at the beginning of a line before the regular meter begins
Mine / by the right / of the white / election

amphimacer: a foot with stressed, unstressed, stressed syllables (' ˘ ')
(e.g. *attitude*)

catalexis: an extra unaccented syllable at the ending of a line after the regular meter ends (opposite of anacrusis)
I'll tell / you how / the sun / rose

caesura: a pause in the meter or rhythm of a line.
Flood-tide below me! || I see you face to face!

enjambment: a run-on line, continuing into the next without a grammatical break.
*Green rustlings, more-than-regal charities
Drift coolly from that tower of whispered light.*

Rhyme

- rime:** old spelling of rhyme, which is the repetition of like sounds at regular intervals, employed in versification
- versification:** the writing of verse.
- end rhyme:** rhyme occurring at the ends of verse lines; most common rhyme form.
*I was angry with my **friend**,
I told my wrath, my wrath did **end**.*
- internal rhyme:** rhyme contained within a line of verse.
*The splendor **falls** on castle **walls**
And snowy summits old in story:
The long light **shakes** across the **lakes**
And the wild cataract leaps in glory.*
- rhyme scheme:** pattern of rhymes within a unit of verse; in analysis, each end rhyme-sound is represented by a letter (abab etc.)
- masculine rhyme:** rhyme in which only the last, accented syllable of the rhyming words correspond exactly in sound; most common kind of end rhyme
*She walks in beauty like the **night**
Of cloudless climes and starry **skies**
And all that's best of dark and **bright**
Meet in her aspect and her **eyes***
- feminine rhyme:** rhyme in which two consecutive syllables of the rhyming words correspond, the first syllable carrying the accent; double rhyme
*Trembling, hoping, lingering, **flying**,
O the pain, the bliss of **dying!***
- half rhyme (slant rhyme):** imperfect, approximate rhyme (sun/sea/scud/beaks).
*In the mustardseed **sun**,
By full tilt river and switchback **sea**
Where the cormorants **scud**,
In his house on stilts high among **beaks***
- assonance:** repetition of two or more vowel sounds within a line.
*Burnt the **fire** of **thine eyes***
- consonance:** repetition of two or more consonant sounds within a line.
*And all is **seared** with trade; **bleared smeared** with toil;
And **wears man's smudge** and **shares man's smell**: the **soil***
- alliteration:** repetition of one or more initial sounds, usually consonants, in words within a line.
***Bright black**-eyed creature, **brushed** with **brown**.*
- onomatopoeia:** the use of a word whose sound suggests its meaning.
*The **buzz** saw **sarled** and **rattled** in the yard.*
- euphony:** the use of compatible, harmonious sounds to produce a pleasing, melodious effect.
*I knew a woman, lovely in her bones,
When small birds sighed, she would sigh back at them.*

cacophony:

the use of inharmonious sounds in close conjunction for effect; the opposite of euphony.

*Or, my scrofulous French novel
On grey paper with blunt type!
Simply glance at it, you grovel
Hand and foot in Belial's gripe;*