THE CRITICAL ANTHOLOGY OF CLASSIC ELEMENTS IN ENGLISH POETRY

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Knowledge is Our Business

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CHAPTER 1

ESSENCE OF POETRY: A MULTIFACETED EXPLORATION

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ABSTRACT:

"The Art of Literature an Exploration of Imagination, Creativity, and Suggestiveness" explores the many facets of literature as an art form and engages in a long-standing discussion about whether the core of literature lies in the subject matter or the style of expression. The paper makes the case that literature is best understood as a collection of works in which authors present artistic interpretations of their experiences, highlighting the crucial qualities of imagination, creativity, and suggestiveness. The study goes on to outline how creativity and imagination interact in literature, emphasizing how writers frequently transcend real-world experiences with the help of their imaginary creations. It highlights the distinctive way that writers use language to describe both actual and imagined experiences, highlighting the intrinsic inventiveness that constitutes literature. The discussion also emphasizes the role of indirection and suggestiveness in literary language, demonstrating how these features raise literature beyond other written genres. The ability of writing to accurately portray life through the skillful use of language, with the dual objectives of pleasure and instruction, is the essence of literature. The question of whether the essence of literature is found in its subject matter or its expression is still up for debate. But what actually defines literature are its core characteristics: imagination, originality, and suggestiveness. This course's primary literary genre, poetry, embodies these qualities. Our comprehension of people is improved, our horizons are expanded, and our senses are sharpened through literature.

KEYWORDS:

Imagination, Literature, Originality, Poetry.

INTRODUCTION

The art of literature is the imitation of life in words with the dual goals of amusement and instruction. The debate over whether the essence of literature is in the topic, theme, or object it addresses, or in the way it expresses this subject has never been settled. While these justifications can place literature in a specific place among the variety of other written forms created by man, it is the major traits of the art that most accurately identify it. In this sense, literature is best understood as a body of work written or oral in which a person presents an aesthetic account of his or her experiences. The qualities of imagination, inventiveness, and suggestiveness are what define the literary universe the finest. Poetry, which is the oldest of the major literary forms or genres and on which this course focuses, best exemplifies these characteristics.

You will learn about literature in this unit, which is an art form that uses well-chosen words or diction to reflect life in order to enlighten, instruct, and enhance the readers' or listeners' faculties of reasoning or thinking. As a means of laying the foundation for your basic knowledge of the study of poetry, you will also learn about the major forms or genres of literature. Literature study broadens our horizons, sharpens our sensibilities, and increases our comprehension of individuals and human nature in general. Literature is literature that uses

intentionally exaggerated language to describe concepts of eternal and universal ideals or interests with the intention of inspiring readers and indirectly imparting knowledge. Ezra Pound stated that "great literature is simply language charged with meaning to the utmost possible degree" (28), which contrasts sharply with this definition that clearly identifies literature as both content (what is said) and medium (how content is expressed). The diametrically opposed views on what constitutes literature best encapsulate the age-old argument over whether literary merit should be determined just by the subject or content of a work, or also by the manner in which it is expressed. We'll leave this question unanswered for the time being since you'll need to establish your own opinion as you learn more about how literature functions and support it with examples or facts. But some of the most important things a reader should understand about literature are its fundamental components or traits, such as imagination, creativity, suggestion, or indirection [1], [2].

Literature is a form of composition that relies mainly on the composer's or writer's mental excursions that carry him/her beyond the bounds of the given to a world of fiction or of the mind. Literature thrives mostly on creative constructs. Consequently, the literary artist is not always constrained by what regular people experience on a daily basis. A raconteur or storyteller, for instance, nearly always transports his or her audience to implausible and illogical places and eras that are the creations of his or her mind. Writers have taken readers on journeys through imaginary worlds filled with giants, one-eyed creatures, flying people, talking animals, and woods. In an effort to illustrate to readers or audiences the two poles of bliss/desire and repugnance/suffering and agony, some have depicted environments that are, at best, best described as duplicates of paradise or hell. In his short novella "Metamorphosis," Franz Kafka created the iconic picture of a young insurance executive who awoke one morning to discover that he had changed into a cockroach. All the incredible things that happen and people are made up by writers or people's imaginations. The literary artist uses events and experiences from his or her social milieu, but imbues them with imagined elements or qualities that elevate them above the ordinary. This is where imagination also enters the picture.

The way a literary artist uses words to convey experiences, whether they are genuine or imagined, is another obvious example of how imaginative they are. A competent artist always comes up with or creates a novel approach to communicate commonplace events, elevating them to a level that seems out of the usual. For instance, the Victorian poet Alfred Lord Tennyson draws a parallel between the speed of a thunderbolt and that of an eagle descending from a height to catch its prey in the simple but astounding statement, "He watches from his mountain walls/And like a thunderbolt he falls." This scene was imagined by the poet, and the reader's imagination is also fired up by it. James Reeves' observation that "most good poetry demands study and interpretation; it costs its maker much effort of thought, imagination, and feeling, and it is worthy of corresponding efforts by its readers" perfectly captures this collaborative process. In this discussion of literary imagination, Aristotle's argument that poetry the poet is superior to history the historian because the former is philosophical, expressing the probable, while the latter is factual, thriving on what has been, is instructive.

Creativity

The line that divides the above-discussed imagination from creativity, which forms the foundation of writing, is incredibly thin. For starters, they are both fundamental characteristics and works of art; a skilled artist may see the best shapes that his or her subject and method might take. Similar to this, it is the artist who imagines a fictional universe in which their mind interacts with symbols to make their art. Thus, the two characteristics

essentially overlap to provide us with a complete or rounded view of the true nature of literature. The literary artist is, in the words of Andrew Lang (quoted by Brooke in Blakeney, xv), "a born visionary and mystic, beholding things unapparent, believing in experiences that were never actual," at the time of creation. These types of poets include William Blake, Samuel Taylor Coleridge, and William B. Yeats, all of whom claimed that some of their most important works were given to them by supernatural beings or organizations. Some of their poetry sometimes began as historical or legendary sources before being given an outstanding poetic touch. These outstanding poetry of the exceptional and supernatural were given to English literature by this faculty, among many other things.

No other characteristic of literature sets it apart from other types of writing more clearly than its suggestiveness. Other types of writing may be considered innovative and creative in their own right, but they cannot be said to possess the literary language characteristics of indirection or suggestiveness. The majority of factual writings, including those on the sciences, history, geography, and other topics, cannot afford to be solely suggestive, as is the case with poetry and other forms of art. Distinguished literary critics have advised a particular level of ambiguity for a piece of writing deserving of the designation, including William Empson. The benefit of indirection in literary language has been stated by Empson in his examination of what he identified as the seven categories of ambiguity [3], [4]. When the French Symbolist poet Mallarme asserted that "poetry lies in the contemplation of things in the image emanating from the reveries which things arouse in us," he was also arguing that the essence of an object is destroyed by direct labelling. The appreciation of poetry that comes from slow, methodical divination is essentially destroyed when an item is named. To suggest the thing is ideal.

DISCUSSION

According to I. A. Richards and Cleanth Brooks, indirection or suggestiveness is best produced through the use of irony and paradox. The effect of suggestion is achieved by figurative language in poetry and generally through language that has numerous meanings. Paradox is the language that is proper and inevitable to poetry, according to the latter critic, who made this observation in his essay The Well-Wrought Urn. The poet's truth, it seems, can only be reached in terms of paradox; the scientist's truth, on the other hand, requires a language free of any traces of contradiction. In its most basic form, a writer can accomplish suggestiveness or indirection by purposefully refraining from referring to a thing by name while nevertheless employing words and idioms that imply the object. An excellent illustration of a poet describing an object using indirection is the following:

I like to see it lap the miles

And lick the valleys up,

And stop to feed itself at tanks

And then prodigious step

Around a pile of mountains,

And supercilious peer

In shanties by the sides of the roads,

And then a quarry pare

To fit its sides

And crawl between Complaining all the while

In horrid, hooting stanzas

He then chases itself downhill

And neigh like Boanerges

Then prompter than a star, Stop, docile and omnipotent, At its own stable door.

Emily Dickinson

Forms or Genres of Literature

You must have learned from your past studies that there are several main genres or kinds of literature. The four basic types poetry, drama, book or prose fiction, and non-fiction writing, also known as the essay could be further broken down into sub-types or categories. You should be aware that these literary genres are not categorised or centred on a particular theme, despite the fact that all three genres frequently explore similar literary issues. They are only grouped according on their stylistic characteristics. Thus, the following aspects or distinguishing traits are the best way to note these major types for study or understanding:

Poetry

This is the oldest of the three major literary genres, with roots that go back to ancient religious practises and ceremonies. Thus, it was mostly oral, performance-based, and open to the public because it was frequently used for supplication, community tribal celebration, celebration of the supernatural, and appreciation of nature's gifts. The lyric, on the one hand, and the conventional epic and ballad, on the other, symbolise the personal and impersonal forms of poetry that emerged from these early beginnings. We will discuss this literary form (poetry) in greater length in later chapters of this course material, so for now, let's quickly list its distinguishing qualities: imagery, tone, rhythm, and diction.

The sensory language employed in poetry is imagery. By sensory, we mean that the language impacts or appeals to the reader's or audience's senses. The aural element or quality of poetry is sound. This quality is crucial since poetry was originally intended to be sung, and most short lines still have this quality today. Poetry is designed to be heard. Poetry has a wave-like motion known as rhythm. It explains the musical quality of poetry, combined with sound. Diction describes the unique selection of words that the poet uses in his or her writing [5], [6].

Drama

Of the three main literary genres covered in the course, drama was the second to develop, and like poetry, it has its roots in ritual, song, and dance. As you will see in the definition that follows, a complete definition of drama therefore considers these distinguishing strands: Drama is a kind of storytelling in which actors portray the story's characters via action. It is a piece of literature made to be performed on stage by actors who play characters that are impersonated or imitated, and who talk and act out speech that has been predetermined. Action, story, dialogue, character (isation), and setting are the defining qualities or aspects of drama since it requires characters who imitate or impersonate the utterances and actions of other people on a stage in a theatre.

Fictional works in prose

The book is a long fictional prose composition or narrative that features human beings or humanised non-humans acting out a series of events over time, as well as a variety of human characters interacting with one another in settings that closely resemble real-world circumstances. In other words, the book is a fictionalised depiction of how people's lives unfold. Although it had precedents in the oral traditions and poetic narratives of earlier ages, it became recognised as a literary genre and a commonly used form of writing later than the other two major literary genres. The book has advanced quickly to become the most well-known and frequently read of the three while being relatively recent compared to poetry and theatre. It has also successfully embraced and accommodated such subcategories as science fiction, fantasy, and utopia inside its fold. The aspects or distinguishing characteristics that they all have are story, storyline, place, and characterization.

Uses and Purposes of Literature

The two main functions of literature in human civilization, as we have already established, are amusement and pleasure and the inculcation of moral principles. Similar to these two purposes, critics have asserted strongly that literature also serves as the conscience of society. The author is viewed as society's moral compass, continually reprimanding and guiding humanity's misbehaving members to the proper path in order to preserve social harmony and wellbeing. The Romantic poet P. B. Shelley believed that poetry and by extension, all literature served as the world's unacknowledged legislator. There is no question that literature entertains and enlightens through the creation of beauty, the expression of intellect, and the expression of emotions, even though the aforementioned opinions of what literature is and what it is capable of doing in society are contested.

In this lesson, we were able to go over some of the fundamental ideas of literature as an art form. This information will be useful as a starting point as you study poetry in particular as well as other genres of literature. You have learned the following in this unit: The idea that literature is a creative and imaginative construction that conveys its ideas through implication or indirection.The main literary forms or genres, as well as the stylistic characteristics of each, such as imagery, sound, rhythm, and diction in poetry; action, dialogue, narrative, character(ization), and setting in theatre; and story, plot, setting, and characterisation in novels.The two main purposes of literature in society are entertainment and education.

You will discover the fundamental factors involved in studying poetry in this subject. As we mentioned in the previous Unit, poetry is regarded as the oldest of the four major literary forms. In light of this, we must start by considering it to be a form of literary expression, complete with all the characteristics of literature, such as imagination, inventiveness, suggestiveness, and indirection, and serving as a mirror to reflect the individual's perception of their experiences. Both oral and written poetry share many of the same characteristics, yet they are expressed and transmitted in quite different ways. However, both forms of poetry have the same content, form, and impact. This means that, despite the evident differences between various types of poetry, both the reader or audience and the writer's emotions and imagination serve as their sources and ultimate goals. They use language that is purposefully ornamented by the use of metaphorical terms and convey important facts about the human condition. You'll understand this once we identify poetry as a distinct literary form, which will help to make it more plain to you [7], [8]. Poetic inspiration can come from a variety of sources, both oral and written, and is as unique as each person and their unique life circumstances. Critics can typically identify three basic motivations, namely:

Imitative (Mimetic): The natural human propensity to copy objects, which can be seen in infants and monkeys.

Aesthetic/Emotional: The pleasant feeling one experiences when noticing accurate imitation. Because of this, Aristotle characterised poetry as "an imitative art."

Musical: The need or instinct to use melody, music, and rhythm as a way to convey and thereby let out feelings.

These reasons would generally hold true when considering other literary and even visual art forms, but they take on additional weight when studying poetry, which is what we are doing in this course. Let's have a look at the following situation, which encapsulates the three ideas mentioned above and should be familiar to you, to demonstrate how these impulses function. When most of you first learned to detect sounds and notes, the imitative sounds in the lullabies your mother or older siblings sang to you must have been your introduction to poetry. Even if you were unable to understand a word of the sing-songs, the occasional use of common bird and animal sounds, as well as strategically placed repetition of phrases and sounds, must have also had a relaxing impact on you. As you became older, you must have used the same approach to get the same results in your interactions with your kids. The imitational elements and their endearing impacts on you and your younger siblings as you grew up are the foundations of the poetic instinct that we carry into adulthood. You can find mimicry, music, and beauty/emotions in the lullaby naturally. Poetry has long been a part of human culture, as evidenced by lullabies and other practical songs and rituals. However, because the focus of this course is on written poetry, we will define poetry as a written form that, due to its shared oral antecedent, shares many characteristics with its written counterpart.

Since poetry can mean different things to different people, we won't respond to this question with a single definition till we've taken into account a sizable number of other definitions. This statement implies that there is no single definition of poetry that can satisfy all possible shades of opinion; rather, an aggregate(d) definition that incorporates elements of some common viewpoints or definitions representative of various critical approaches to literature may just be the most logical course of action. These later viewpoints are aware of fundamental ideas and vocabulary, including composition, word order, expression, emotion, feeling, and passion, as well as perception, thought, rhythm, and imagination.

The following are common definitions of poetry that show the varying perspectives on this form: Poetry is the language that communicates ideas to us through a more or less emotional response. Great or modest, all poetry does this. Consider the rhythmical creation of beauty to be poetry. Taste is the solitary arbiter of it. It only has side relations with the intellect or the conscience. Unless accidentally, it has no regard for either duty or truth in any way. Poetry is the lyrical, often rhythmic, imaginative expression of intense emotion. It is the peaceful collection of great emotions that have spontaneously overflowed. The acquisition or dissemination of truth is the right and immediate goal of science, while the proper and immediate goal of poetry is the dissemination of pleasure. The best and happiest moments of the best and happiest minds are captured in poetry. When we read something as poetry, we move through a series of sensations - sounds, sights, thoughts, and emotions. the narratively inevitable rhythmic transition from a covered-up blindness to a bare vision.

It is obvious from the aforementioned definitions or explanations of what poetry is that there cannot be a single definition that will be comprehensive enough to suit the numerous shades of ideas and schools of thought regarding the exact nature of the genre. This is in line with what we stated previously. It is true that each definition has a different emphasis, which

positions it in one of the two camps in the great literary and creative argument over content, style, and effect, even though it is incorrect to rate one definition as superior, better, or more comprehensive than another. Thus, it is evident that William Wordsworth and Edwin Arlington Robinson place a greater emphasis on content and effect in their definitions of poetry in order to reflect their respective English and American Romantic heritages, as opposed to Edgar Allan Poe, who places more emphasis on style or form. In this regard, you should pay close attention to Emily Dickinson's definition of poetry, which bases its evaluation on how it affects the reader as well as how it affects the author. Given the particular interests and historical fascinations that define various definitions, one cannot ultimately criticise any one of them [9], [10].

Along with the specific emphasis noted in the definitions we used as examples above, we should also be aware of the frequent use of some common words and phrases, such as emotions/feelings, rhythm/rhythmical, truth, pleasure, imaginative expression, language, and so on. These words and phrases highlight how versatile poetry is and how it can be defined in many different ways, much like the proverbial blind men saw and defined the elephant. The following definition, which aims to condense the numerous components of the previous explanations, is our final attempt: Poetry is a type of verse-based composition, particularly one that conveys lofty ideas or strong emotions in a rhythmic and often lovely or ornate language with the intention of sharing an experience. This definition comprises the fundamental components of the poetry genre (imagery, rhythm, sound, and diction), which we will focus on in the following unit of this course.

The oldest important literary genre that has been a part of human traditions throughout history is poetry. It has appeared in the majority of human ritual activities and provided ready entertainment during conventional festivals. Although it has a long history, is a constant, and is used in significant human activities, it has eluded definition since it seems to affect individuals differently. You have now learned a number of definitions and justifications for poetry as a literary form. We have offered a definition that incorporates the main themes of the numerous explanations common to diverse traditions and eras of literary history, even though a universal definition has not been produced, as shown by the variety of definition samples reviewed.

CONCLUSION

In summary, literature is a rich art form that goes beyond words on a page. It thrives on originality and imagination, enabling authors to take readers to imaginative worlds and push the limits of realism. The literary artist's ability to utilise language to make the ordinary extraordinary is demonstrated by the way words are used. Literature includes a wide range of genres and styles, each having its own distinctive aesthetic elements like imagery, rhythm, and dialogue. Literature fulfils the dual functions of entertaining and teaching, making it a meaningful reflection of the human experience despite the constant discussion regarding its fundamental nature. Keep in mind that literature is a vivid tapestry of human expression that is bound together by the threads of imagination, invention, and suggestion as you dig deeper into the study of poetry and other literary forms. It encourages readers to go into the depths of feeling and possibility, so enhancing our lives.

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CHAPTER 2

EXPLORING THE RICH TAPESTRY OF POETRY: FORMS, QUALITIES AND EVOLUTION

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ABSTRACT:

This unit on the main varieties or forms of poetry provides a comprehensive understanding of various poetic styles with a focus on their distinct qualities. It highlights the historical development of these forms in English poetry, from the communal epic and ballad to more lyrical expressions like the ode and elegy. The unit covers the essential characteristics and examples of each form, including the epic's grand narratives, the ballad's narrative simplicity, the ode's elevated and ecstatic expression, and the elegy's contemplation of death and loss. By the end of this unit, students will have a well-rounded knowledge of these major poetic forms, enhancing their appreciation of English poetry. We encountered the elegy, a form that grapples with themes of death, loss, and mourning. We discussed the pastoral elegy's unique patterns and how it transforms grief into an exploration of nature and spirituality. We examined renowned elegies such as Gray's "Elegy, written in a Country Churchyard" and Milton's "Lycidas," experiencing the poignant beauty of these poems. In essence, this unit has equipped you with the knowledge and appreciation of poetry's diverse forms, each offering a distinct lens through which to view the human experience. As you continue your journey in the world of literature, may these insights enrich your understanding and deepen your connection to the art of poetry.

KEYWORDS:

Development, Death, Elegy, Poetry.

INTRODUCTION

Knowing the sort of poetry, you are working with at any given moment is essential. Speaking about distinct styles of poetry is commonplace nowadays, thus it is important to recognise that they emerged at various times throughout the lengthy history of written English poetry. Other types, whose roots may be traced to these earlier types but are primarily of the lyrical stock, have been added to the earliest and typically communal types, such as the epic and the ballad, which are concerned with the expression of the poet's intensely personal emotions or feelings on a particular subject. Because they are composed of standardised patterns or structures of rhymes and line lengths that govern the whole poem, these primary forms are often known as the "fixed forms" in poetry. The sonnet is regarded as being the most significant of all these established forms. The epic, the ballad, the ode, the sonnet, the elegy, and the lyric are the main forms or kinds we will explore in this subject.

The Legend

The epic is a large-scale poetry created or published, often in a number of different books or volumes, that tells the story of a famous national, historical, or mythical figure or hero. In other terms, an epic commemorates the exploits of one or more heroic figures from history or tradition via a continuous narrative. Because the epic often deals with lofty themes, its characters are frequently either extremely strong forces or people of great social position.

Despite its episodic structure, the epic narrative is presented in such a manner that the acts of the subject intimate and remark on the ideals and destiny of a certain nation or race [1], [2]. The primary (folk) and secondary (art) epics are the two main categories of epic. The term "folk" refers to a primary epic, which gets much of its energy from a people's oral tradition. A secondary epic is a version that has been modified and rearranged by writers who can be identified or are well-known. This second kind is created with great literary complexity by poets who copy the main epic in both topic and approach because of its very essence and premise.

Epic's characteristics

Epics, whether folk or artistic, have the following universal traits and practises in common:

1. The poet opens his story by articulating his main idea and calling on the Muse to guide and inspire him in his work.
2. The narrative starts "in medias res," or in the midst of events, and then continues to impartially tell the heroic exploits of the heroes.
3. The supernatural powers' involvement in the event is singular and complete.
4. The story is lengthy and expansive, with the action spanning numerous countries, the poet's historical period, or an imagined cosmos over a long period of time.
5. The audience or reader cares more about the hero because he or she stands in for the goals and future of his or her country or race. The hero is a person of enormous stature, legendary, and historical importance who accomplishes superhuman acts.
6. The narrative style is vast and switches between magnificent simplicity and the sublime or persistent elevation.
7. The important characters in the story give lengthy, formal speeches.
8. Since the narrative's individual episodes naturally develop from the main plot, the whole cannot be compromised by separating any of them.
9. A lot of soldiers, armies, and military equipment are mentioned in epic poetry, thus the appropriate epic simile or extended analogy must be used.

Well known examples of the epic in English literature include the following:

1. **Traditional/folk/primary:** Homer's Iliad, Odyssey; Anglo-Saxon Beowulf; the Indian Mahabharata; the French Chanson de Roland; and the Spanish El Cid.
2. **Art/Literary/Secondary:** Virgil's Aeneid; Milton's Paradise Lost.

The term, epic', has also been loosely applied to other works, both poetry and prose, written on a grand scale and attempting or aspiring to the spirit of the epic in matter/subject and manner/style. These include Dante's Divine Comedy, Spenser's Faerie Queene, Herman Melville's Moby Dick, Leo Tolstoy's War and Peace, Ezra Pound's Cantos, and Niane's Sundiata.

Ballad

One of the oldest types of poetry is the ballad, which is a song that tells a tale or, conversely, a song that tells a story. A ballad is a short narrative poem that has been modified for singing. It has a straightforward storyline and metrical structure, is composed of stanzas of four lines (quatrains) that rhyme in opposite directions, and is totally impersonal in terms of the author or performer. Similar to the epic, there are two basic forms of ballads: the folk ballad, also known as the conventional or popular ballad, and the literary or art ballad. Similar to the differences we have observed in the epic genre, these phrases similarly disclose the origins

and essence of this style of poetry. So a folk song is anonymous, but because most poems are written by a single poet, we may confidently assume that there was a poet. Hugh Holman states that there is ongoing controversy about whether the song was created by a single composer or by a group or community (52). The personal feelings of the composer or poet do not come through in their work, whether it be an individual or collective production [3], [4]. No first person singular (I) is used, but when it does, it is usually in the context of speech by recognisable individuals who are being referred to in the poem. In studying a folk ballad, we are studying traditional people's poetry, which is distinct from artistic poetry, as in an art ballad whose author may adapt and employ folk elements. Thus, the folk ballad's song is disseminated by oral transmission.

DISCUSSION

There are several subcategories of the ballad, some of which include ballads based on epic literature, songs of history, ballads of love, ballads of laughter, ballads of home tragedy, and ballads of humour.

The Ballad's Characteristics

To help you recognise, describe, and analyse ballads as a type of poetry as needed, you should make note of some of their common characteristics, which are as follows:

1. Lack of sentimentality and impersonality;
2. Anonymous authorship and the ensuing absence of author comments;
3. Simple repetition;
4. incremental repetition intended to slow down motion, heighten tension, and accentuate dialogue's themes;
5. Concentrate on only one episode;
6. Lack of or sparing use of figures of speech; Use of dialogue to make the action of the tale vivid and condense and eliminate extraneous descriptions and points;
7. Refrains are used, which enhances the poem's melody and serves the purposes of repetition mentioned in #4;
8. Stock epithets or stereotypes and concrete language;
9. Verse in a quatrain.

The ballad often utilises a four-line stanza with abab, abcb, or xaxa as its rhyme scheme. You should be aware that the first and third lines in this rhyme scheme might rhyme (represented by the letter "a" in the notation "abab," whereas the second and fourth lines (represented by the letter "b" must rhyme). The first and third lines of certain ballads, however, may not rhyme (for example, abcb and xaxa, where "x" stands for "no rhyme"); this divergence does not, however, invalidate such lines as ballad stanzas. The following are notable examples of the folk ballad and the art ballad which you should read in any good anthology of English poetry:

Folk/Popular/Traditional Ballad – _Sir Patrick Spens', _The Wife at Usher's Well', _The Daemon Lover', _Edward', _The Three Ravens', _Lord Randal' and _The Twa Corbies'.

Extracts:

1. Edward

"Why does your brand sae drop wi' blude,

Edward, Edward?

Why does your brand sae drop wi' blude,

And why sae sad gang ye, O?"

"O I hae kill'd my hawk sae gude,

Mither, Mither;

O I hae kill'd my hawk sae gude,

And I had nae mair but he, O".

(Reeves 4-6)

2.   Sir Patrick Spens

The king sits in Dunfermline town

Drinking the blude-red wine,

"O whare will I get a skeely skipper

To sail this new ship o' mine?"

O up and spak an eldern knight,

Sat at the king's right knee;

"Sir Patrick Spens is the best sailor

That ever sailed the sea".

(Reeves 7-10)

Art/Literary Ballad – Scott's ‗Proud Maisie', John Keats's ‗La Belle Dame sans Merci',
Samuel T. Coleridge's ‗The Rime of the Ancient Mariner', Robert Burns's ‗A Red, Red
Rose' and ‗Anna', Gerard M Hopkins's ‗Felix Randal'.

1.   A Red, Red Rose

O my love is like a red, red rose

That's newly sprung in June:

O my love is like the melody,

That's sweetly played in tune.

As fair thou art, my bonnie lass,

So deep in love am I;

And I will love thee still, my dear,

Till a' the seas gang dry.

(Reeves 60)

2.   Belle Dame sans Merci

What can ail thee, knight-at-arms,

Alone and palely loitering?

The sedge has withered from the lake,

And no birds sing.

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

So haggard and so woe-begone?

The squirrel's granary is full,

And the harvest's done

A rhymed or seldom unrhymed lyric poetry, sometimes in the form of an address, that expresses elevated or ecstatic feeling (typically in an exalted style and ecstatic tone), particularly one with variable or irregular metre, is referred to as an ode. Odes typically include between 50 and 200 lines and were originally written to be sung or at the very least recited. According to Gosse's definition (cited in Holman 363), it is "any strain of enthusiastic and exalted lyrical verse, directed to a fixed purpose, and dealing progressively with one dignified theme [5], [6]." It was choral or sung by a number of individuals who made up the personalities that moved in a dance rhythm in the theatrical poetry that served as the basic structural framework for the ode/form in its oldest Greek form, as created by the poet Pindar. Holman explains that the word "ode" "connotes certain qualities both of manner and form" in more detail. The ode is presented in language that is dignified, honest, inventive, and intellectual in tone. It is essentially an ornate lyric. The ode has a more intricate shape than most other lyric styles. The separation into strophes the strophe, antistrophe, and epode may be the fundamental difference in form (363). The choir dances in the following ways:

Trophe (movement to the left)

Antistrophe (movement to the right)

Epode (Chorus stands still).

Trophe makes a left turn. Anticlimax (turning to the right) Epode (Chorus remains motionless). Abraham Cowley, who popularised the Pindaric ode in English in the seventeenth century, marked the beginning of the great ode era in English poetry. In English poetry, there are three primary categories of ode: the Pindaric (regular), the Horatian, and the Irregular. The Pindaric ode is a long, intricate poetry composed in an irregular or rhyming rhythm about a topic of general interest or an abstract quality. However, the Horacean style, which was fashioned after the odes of the Roman poet Horace, is simpler, calmer, more controlled, and only has one strophe (homostrophic).

Horatian type modelled on the odes of the Roman poet Horace, is less complex, calm,

meditative and restrained, and contains only one strophe (homostrophic). Famous

examples are Milton's _Ode on the Morning of Christ's Nativity', _To the Lord General

Cromwell, May 1652'; Gray's _The Progress of Poesy'; the romantic odes including

Wordsworth's _Ode: Intimations of Immortality', Keats's _Ode to the Nightingale', _Ode

to Autumn', and _Ode on a Grecian Urn' and Shelley's _Ode to the West Wind'.

Excerpts:

1. **To the Lord General Cromwell, May 1652'**

    On the proposalls of certaine ministers

    at the Committee for Propagation of the Gospell

    Cromwell, our cheif of men, who through a cloud

    Not of warr onely, but detractions rude,

    Guided by faith & matchless Fortitude

2. **Ode to Autumn'**

    Season of mists and mellow fruitfulness,

    Close bosom-friend of the maturing sun;

    Conspiring with him how to load and bless

    With fruit the vines that round the thatch-eaves run;

    To bend with apples the moss'd cottage-trees, 5

    And fill all fruit with ripeness to the core;

3. **Ode to the West Wind '**

    O wild West Wind, thou breath of Autumn's being,

    Thou, from whose unseen presence the leaves dead

    Are driven, like ghosts from an enchanter fleeing,

    Yellow, and black, and pale, and hectic red,

    Pestilence-stricken multitudes: O thou,

    Who chariotest to their dark wintry bed

Elegy

An elegy is a lengthy, formal poem that expresses the poet's contemplations on death or another sombre subject (Holman 183). The meditation is often prompted by someone close to the poet passing away, experiencing a terrible loss, or by a global catastrophe that affects a larger group of people in the poet's community or humankind as a whole. This means that the poem might either be a broad observation or a representation of a gloomy mood. Other poetic forms that are similar to the elegy include the dirge, which is a brief, less formal form that is typically in the form of a text to be sung. It has sub-types like threnody, which is primarily a dirge equivalent, and monody, which is an elegy presented as an utterance by one person. Popular elegy works in English literature include William Gray's "Elegy, Written in a Country Churchyard," Alfred Tennyson's "In Memoriam," John Milton's "Lycidas," and W. H. Auden's "In Memory of WB Yeats." If you want to be able to recognise and debate an elegy, regardless of the variation you encounter, you should pick a good anthology of English poetry and read these works [7], [8].

The pastoral elegy is a traditional kind of elegy in which the poet or mourner, as well as the deceased or person being lamented who is also a poet, are all depicted as shepherds. The Greek word pastor, which meaning shepherd, is the source of the term "pastoral." M. H.

Abrams has highlighted seven essential patterns that have distinguished this poetry form from its earliest Greek form to the Renaissance as follows, citing one of the renowned pastoral elegy examples:

1. The calling out of the muses and repeated allusions to other characters from ancient mythology.
2. The loss of the shepherd is mourned by or involves all of nature.
3. The mourner accuses the nymphs or other caretakers of the deceased with neglect.
4. A parade of mourning is present.
5. The poet, in what seem to be digressions but are often essential to the development of the mourner's train of thought, as in "Lycidas," doubts the justice of divine providence before commenting on the degeneration of his or her current society.
6. of ornate passages of Post-Renaissance elegies, flowers are brought in to decorate the funeral.
7. There is an epiphanic understanding that death is a necessary preparation to a better existence, as well as a concluding comfort, particularly in Christian elegies, when the tone of the poem shifts from one of sorrow and despair to one of joy and certainty [9], [10].

Keeping in mind the elegy's broad thematic and stylistic traits discussed above, let's look at a local example to show how these traits may be used anywhere in the following Igbo traditional verse:

My brother, death has crushed my heart.

My brother has left me at crossroads

My brother has left me hanging over the fire like a

parcel of meat to dry

But a parcel of meat over the fire will still have

Somebody to touch it.

Death has reaped me up like cocoyam and peeled

off my tubers

My left hand has turned to my back

Death has turned me into bitterness itself

My mirror is broken

My own is past

CONCLUSION

In conclusion, this unit has delved into the rich tapestry of English poetry, offering a thorough exploration of its major forms. We began with the epic, a genre that weaves grand narratives of historical, mythical, or legendary figures, leaving an indelible mark on a nation's or race's destiny. We examined the primary and secondary epics, shedding light on their distinct origins and complexities. Next, we ventured into the world of ballads, the timeless songs that tell stories with simplicity and emotional resonance. By distinguishing between folk and literary ballads, we unraveled the unique qualities that define this poetic form. We explored the ballad's characteristic lack of sentimentality, its focus on storytelling, and its

reliance on repetition to create vivid narratives. Moving on, we explored the ode, a genre that elevates emotion and thought through its exalted style and ecstatic tone. We dissected the Pindaric, Horatian, and Irregular odes, showcasing their varying structures and purposes. Through examples like Keats' "Ode to a Nightingale" and Shelley's "Ode to the West Wind," we witnessed the power of odes to captivate and inspire.

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CHAPTER 3

EXPLORING THE DIVERSE WORLD OF POETRY: FROM SONNETS TO FREE VERSE

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ABSTRACT:

This article explores sonnets, a traditional style of poetry with 14 lines, iambic pentameter, and many rhyme schemes. The Petrarchan/Italian, Miltonic, and Shakespearean/Elizabethan subtypes of sonnets—each with a distinctive form and thematic implications—are the three primary subtypes that are covered. The essay also discusses the importance of rhyme schemes, focusing on the Petrarchan sonnet's volta (or theme change), and examines how sonneteers like William Wordsworth, John Milton, and William Shakespeare utilised this form to express their feelings. The article explores the larger genre of lyric poetry, which includes a variety of emotional expressions and subjects, in addition to sonnets. The presentation ends by highlighting the value of reading poetry aloud, comprehending metrical patterns, and how heroic couplets and free verse have influenced English poetry. Poetry's core remains entrenched in its capacity to relate with human experiences, making it a timeless and universal art form. This is true even when poets experiment with different forms and styles. Therefore, poetry continues to be a powerful form of expression and connection for poets and readers alike, whether they want to delve into the depths of sonnets or embrace the freedom of free verse.

KEYWORDS:

Free Verse, Poetry, Rhyme, Sonnet, World.

INTRODUCTION

A sonnet is a poetry that often expresses a single, full concept, feeling, or thinking. It consists of 14 lines that are often written in five-foot iambic pentameters and are organised into one of many distinct rhyme schemes. A fourteen-line lyric form that follows one or more of many rhyme schemes is how Holman describes this literary style (p. 300). You should pay special attention to the italicized portion of this definition since we'll need it later on when we examine the sonnet's numerous structural and prosodic forms.

The Petrarchan or Italian, Miltonic, and Shakespearean or Elizabethan sonnets are the three basic subtypes. It's important to note that while though the sonnet originated in Italy, thus the moniker Petrarchan/Italian for the prototypical form, it quickly gained popularity in the English poetry canon starting in the sixteenth century. Isaac Wyatt, Phillip Sidney (Astrophel and Stella series), and Edmund Spenser (Amoretti sequence) are the first English or Elizabethan sonneteers, and they established the standard by using their poetry as platforms for passionate romantic, religious, and friendship praise.

Petrarchan/Italian: This kind consists of two parts, or systems, as they are sometimes known: an octave, which is the main part and is composed of the first eight lines, and a sestet, which is the minor part and is composed of the final six lines. At the conclusion of an octave, ideas or thoughts often halt or change. This form often works hand-in-hand with the thematic

material of the poem in that a declaration of a problem, a situation, or an occurrence in the octave is followed by a resolution in the sestet. This turn or break in meaning is called technically as the "volta." The octave's rhyming pattern is abba, abba, and it is stable or constant. On the other hand, the sestet's rhyme pattern varies, but it may include any combination of two or three rhymes as long as the last two lines do not combine to make a couplet or rhyme [1], [2]. Therefore, cdcdcd or cdecde is the typical arrangement in the sestet. William Wordsworth's poem "The World is Too Much With Us" is an example of this style in English poetry:

The world is too much with us; late and soon,

Getting and spending, we lay waste our powers;

Little we see in Nature that is ours;

We have given our hearts away, a sordid boon!

This Sea that bares her bosom to the moon;

The winds that will be howling at all hours,

And are up-gathered now like sleeping flowers;

For this, for everything, we are out of tune;

It moves us not. Great God! I'd rather be

A Pagan suckled in a creed outworn;

So might I, standing on this pleasant lea,

Have glimpses that would make me less forlorn;

Have sight of Proteus rising from the sea;

Or hear old Triton blow his wreathèd horn.

Miltonic: This style resembles the Italian form previously mentioned, with the exception that Miltonic does not pay attention to the stop or turn at the conclusion of the octave. Instead, he or she allows the octave to continue throughout the sestet. Suitable examples of this type are John Milton's ‗On His Blindness'; ‗On the Late Massacre at Piedmont' and Sonnet XXIII ‗Methought I Saw My Late Espoused Saint'.

Methought I saw my late espoused saint

Brought to me, like Alcestis, from the grave,

Whom Jove's great son to her glad husband gave,

Rescu'd from death by force, though pale and faint.

Mine, as whom wash'd from spot of child-bed taint

Purification in the old Law did save,

And such as yet once more I trust to have

Full sight of her in Heaven without restraint,

Came vested all in white, pure as her mind;

Her face was veil'd, yet to my fancied sight

Love, sweetness, goodness, in her person shin'd

So clear as in no face with more delight.

But Oh! as to embrace me she inclin'd,

I wak'd, she fled, and day brought back my night.

The Petrarchan and Miltonic forms are quite different from Shakespearean/Elizabethan/English. Its rhyme pattern is abab cdcd efef gg and it is made up of three quatrains and a concluding rhyming couplet. The final couplet is a clean and succinct encapsulation of the fundamental idea in the poem. Occasionally, the division of content seen in the Petrarchan sonnet is also present here, or there is repetition, with modification of the assertion in the three quatrains [3], [4]. It's possible for the volta to appear between the twelfth and thirteenth lines. The following Shakespearean poems are examples of this type: Shall I Compare Thee To a Summer 's Day? Let Me Not to the Marriage of True Minds‖; and Since Brass nor Stone, Nor Earth, Nor Boundless Sea.

In the first sentence of section 3.5, we promised to come back to the portion of Holman's definition that was underlined. In our analysis of the regions of congruence and divergence in the structures and rhyme patterns of the three primary varieties of sonnet, we have seen how the sonnet adheres to "one or another of several rhyme schemes." Although the differences between the three types discussed above have largely demonstrated the arbitrary nature of form, we should still point out that this trait also alludes to the peculiar manipulations of the sonnet's fundamental elements, such as the number of lines (14) and the number of feet per line (5 iambic feet). As seen by "Felix Randall" by Gerard Manley Hopkins and numerous other well-known works by American poets including William Carlos Williams, E.E. Cummings, and John Crowe Ransom, these deviations were mostly experimental.

Lyric

The lyric's original form was a poetry spoken to the sound of a lyre, a traditional stringed instrument. It was distinguished from the "choric," which was performed by a group of singers, in the Greek classical era because it was sung by a single vocalist. The phrase is currently used to refer to any poetry that is light in tone, has the potential to be turned into a song, and expresses the author's or performer's inner thoughts or feelings rather than telling a narrative. This aspect or feature is what distinguishes it as a poetry form from the ballad and the epic, which focus on extra-personal themes and topics. Because the lyric does not adhere to a strict metrical rule that distinguishes it from the sonnet, it is sometimes seen as a way of writing rather than a form.

The lyric poet's topics are as diverse as his or her emotions; as a result, s/he may write about love one moment and convey his or her sentiments towards nature the next, or just vent about general observations about life. The concept of unity of mood, thinking, sentiment, and style is crucial to the lyric, nevertheless. The ode, the sonnet, and the elegy are all examples of lyrics because the real characteristic of a lyric is its personal aspect, which serves as a vehicle for the poet's emotion and a way to communicate his or her unique sense. As a result, it is appropriate to study all the instances of this later type that were mentioned in the parts before this unit as lyrics.

The ode, elegy, sonnet, and lyric were the four principal personal or romantic genres of poetry, and each was described in terms of its distinctive qualities. Additionally, each's well-known instances were provided. The Elegy is often melancholy; the Sonnet is typically identified by its common feature: fourteen lines; and the Lyric is poetry in song form. The Ode is typically a lyrical address. Each of the four categories of poetry we've discussed above has its own distinct kinds and qualities. The Pindaric, Horatian, and Irregular kinds of odes exist. Famous examples include "Ode to a Nightingale" by John Keats. The tone of an elegy is often gloomy, and death and personal loss are prevalent themes. A good example is "In Memoriam" by Alfred Tennyson. Additionally, there are three variations of the Sonnet: the Petrarchan or Italian, Miltonic, and Shakespearean or Elizabethan. The name of the last variety, the Lyric, comes from the lyre, which was used to sing the song.

DISCUSSION

The greatest approach to read and appreciate poetry is to read it aloud, as we have previously emphasised in the earlier units of Module I. Even if certain poems might be appreciated "as a visual experience" by analysing their page patterns, poetry are ultimately designed to be heard and seen. For this reason, paying close attention to the sound and rhythmic patterns in a poem is essential to gaining a thorough understanding of it. Determining how to effectively use stressed and unstressed syllables in poem forms to portray speech rhythm and emotions is crucial.

Free Verse

Since the 16th century, this kind of metrical composition which generally comprises of lines of unrhymed iambic pentameters has been utilised most often in English theatrical and narrative poetry. In England, Henry Howard, the Earl of Surrey, who translated portions of Virgil's Aeneid's books, was the one who first used it. The Italian Renaissance authors altered it from its original roots, which were ancient Greece and Rome. Because it did not follow the standards of metrical compositions, it is known as blank verse. Instead, it was distinguished by poetry paragraphs that introduced each extended thought. It is "a supple instrument uniquely capable of conveying speech rhythm and emotional overtones" in the hands of a skilled poet, according to Encarta. Many well-known English poets and playwrights, like John Milton in "Paradise Lost," Alfred Tennyson in his narrative verses, William Shakespeare, Ben Jonson, Christopher Marlow, and other Elizabethan playwrights, used the inventive technique of using blank verse in their works.

Verse of Valour

Iambic pentameter lines with the rhymes aa bb cc, etc. are used here. The reason it is named heroic is because in English, plays and heroic/epic poetry were created using this format. However, it has changed since the 14th century, when Geoffrey Chaucer used it and it was often written in ten-syllable (decasyllabic) lines. In the 17th and 18th centuries, when it was widely used and well-liked, it was given the name "heroic couplet."

As the smallest unit of verse, it is also the most constricting, as shown by the examples that follow, which are taken from the works of two of the greatest poets of the Augustan or 18th century English poetry:

1.   First follow Nature, and your judgement frame

By her just standard, which is still the same.

2.   All human things are subject to decay,

And when fate summons, monarchs must obey.

The heroic couplet comes in two different varieties: closed and open. The closed couplet is one in which, after a pause at the end of the first line and the conclusion of that unit of thought at the end of the second line, the two lines of the couplet terminate at the same time as the end of a sentence, a full thought, or a self-contained unit of syntax. Think about the last two instances. This kind so makes up a stanza but is not distinguished from the lines that come before or after it [5], [6]. As opposed to the lively and rhythmic opening lines of Chaucer's prologue to The Canterbury Tales, which serve as the conclusion of the couplet, the open couplet's syntax is non-symmetrical, the lines ramble, and rhyme serves only as adornment.

<div style="text-align:center">

Whan that Aprille with his shoures sote

The drogte of Marche hath perced to the rote,

And bathed every veyne in Swich locour

Of which vertu engendred is the flour;

Whan Zephirus eek with his breeth

Inspired hath in every holt and heet

The tendre croppes.

</div>

Free Verse

Heese and Lawton describe free verse as rhythmical lines that may vary in length, adhere to no set metrical pattern, and are typically unrhymed. These qualities were intended to liberate poetry from the constraints of conventional metrical patterns and closely resemble the unrestricted rhythm of spontaneous speech. This means that free verse, or verse libre as it was known in French, is written with a broad rhythm as opposed to any pattern of metre or line length; it has a vague beat based mostly on repetition, balance, and diversity of phrases or parallel grammatical structure. Without a doubt, the lack of a consistent stress pattern or metre may give the impression that this style of poetry is random and lacks the structure that a typical rhythmic pattern imposes. T. S. Eliot correctly noted that no poetry is free for the poet who wants to do a decent job in order to dispel this myth, since the lack of metre does not imply the absence of rhythm. A poem composed in free verse should reveal its rhythmic pattern via the unusual changes in line length, repetition, etc. used by the poet.

The majority of contemporary poets, particularly the Imagists of the 20th century, made good use of free verse, as did the French Symbolist poets of the late 19th century and the American Walt Whitman. The poetry form is shown by the following lines from T. S. Eliot's "The Love Song of J. Alfred Prufrock":

<div style="text-align:center">

Let us go then, you and I,

When the evening is spread out against the sky

Like a patient etherised upon a table;

Let us go, through certain half-deserted streets,

The muttering retreats

Of restless nights in one-night cheap hotels

</div>

Note the irregular/variable line lengths, the lack of a purposefully created rhyme system, and the hazy beat that resembles the cadence of real speech. When poetry is read aloud, it is most enjoyable. This reading aloud is made feasible by a few characteristics. The three verse structures that we have just covered have a significant role in the feel, texture, and richness of a well-written poem. English literary heavyweights like Pope, Milton, Chaucer, and T. S. Elliot employed the three poetic forms blank verse, heroic poem, and free verse liberally in their poetry, which has led to the ongoing enjoyment of their literary creations. They improve the poetry's overall quality when used in an innovative way.

The poem's relevance is further enhanced by the use of Biblical reference. Allusions to Adam and Eve's meeting with the snake in the Garden of Eden and the consequent loss of paradise in Genesis Chapter 3 may be found in the phrases "Garden," "Tree (and) Apple," and even "Foe" who "into my garden stole" at night. As the poem describes the effects of the vice of rage, this approach helps to clarify the poem's meaning. The poem's link between the speaker's anger-garden and the Garden of Eden strengthens its moral message. The poem takes on a very significant religious undertone as a result of the biblical analogy. This enhances the poem's enduring appeal and goes hand in hand with the theme's global appeal. The adjectives anger, furious opponent, darkness, stole, shrouded, deceptive, etc. are mostly used to convey the poem's menacing, hostile, sinister, and stealthy tone. Wrath, furious, enemy, etc. all have the anger concept. The tone of the poem clearly conveys the covert act that is ingrained in the poet personae. It creates a depressing atmosphere.

The essential instrument of literature is language, hence no thorough literary study can afford to ignore language and word choice. Language is how literature communicates. More words in the poem have negative connotations than positive ones. Through words like worries, tears, sunned, and grins, the emotion is hidden. The poem's portrayal of rage as an innate emotion with effects on the outside is strengthened as a result. The poem is mostly cast in metaphor, as we've previously said. The poem uses largely monosyllabic and disyllabic words, which allows it to convey the complicated feeling in an easy-to-understand way. Is it not the practical definition of simplicity to say, "I was angry with my friend/I was angry with my foe"? In the poem under consideration, Blake uses phrases that are evocative of Niyi Osundare's literary stance that "poetry is/not the esoteric whisper/of an excluding tongue/not a claptrap/for a wondering audience/not a learned quiz/entombed in Grecoroman lore" ("Poetry Is' Songs of Marketplace 3"). Such arrangements make poetry simpler. throughout lines 2 and 4 of the last stanza, respectively, the contracted forms "veil'd" and "outstretch'd" are also used throughout the poem. The poetry is more organic because of the form's resemblance to real speech. The style fits the substance, which is a characteristic of people in general. Punctuation aids in conveying the poem's content [7], [8].

The poem's language is plain, uncomplicated, and descriptive. Critics concur that his language is straightforward. In this case, E. Blake was capable of great verbal daring, but the contrast between the simplicity of his language and the complexity of his symbolic implications is the hallmark of his lyric poetry, according to D. Hirsch (275). Additionally, Cracchiolo, Margaret Anna (27) asserts that "the simplicity of the poem recalls that of a nursery rhyme with a moral message... It does have a message, which might be interpreted as: "If you are angry, do not repress your wrath or it would fester and end badly." The lesson is that discussed rage leaves and fosters internal and outward freedom, but concealed wrath festers and devastates the bearer and human connections. While the first choice is damaging to the person and their connections, the later alternative has a healing impact. With the aid of the right literary techniques, these perspectives are successfully transmitted.

The insightful poetry addresses a fundamental human emotion that needs good control. It is a study of the human being. The poem's ability to effectively communicate one of the primary human emotions and its effects, as well as its concern with them, are fundamental to the poem's quality. Therefore, via the use of extensive metaphor and vivid imagery, William Blake "critically discusses the two opposing forces, uncovering the inherent weakness in human and the effects of these innate flaws".

We Real Cool by Gwendolyn Brook, which was first published in 1960 book, The Bean Eaters, which is her third collection of poetry, is another intriguing work chosen for this unit's study. Black woman and multiple award-winning author Brooks passed away in Chicago in December 2000. Below is a copy of the poem. The second analysis is more succinct and less thorough than the first. This is because you have a deadline to arrive at work. The analysis merely serves as a direction. The message is that you should analyse the poetry more thoroughly from a technique and style perspective.

'We Real Cool' by Gwendolyn Brooks

The Pool Players

Seven at the Golden Shovel

We real cool. We Left school. We

Lurk late. We Strike straight. We

Sing sin. We Thin gin. We

Jazz June. We Die soon.

This poem has four stanzas of two rhyming lines each and has eight lines overall. The poem, which might also be a chant or a song, briefly summarises the wild and rebellious life of a band of adolescent boys, from being cool to dying. The main subject of the brief, sharp poem is youthful crime and its repercussions. The structure of the poem is excellent. An opening sub-title is part of its unusual structure. The subtitle, "The Pool Players/Seven at the Golden Shovel," enhances the poem's significance by establishing the scene and describing the mood of the event described in the poem. Please take notice that there is no break in the meaning as it moves from one line to the next. This is enjambment at its finest. The poem addresses youthful crime and its repercussions. In an interview, Brooks said that her fortuitous encounter with a bunch of guys in a pool while out for a stroll in her neighbourhood served as the poem's inspiration. She continues by asking, "I wonder how they feel about themselves." By coming up with solutions to the preceding query, she transformed a real scenario into a lyrical experience of "Seven Pool Players at the Golden Shovel" rather than guessing as to why they aren't in class. Do you see how a mundane occurrence inspired a profound poem?

End and internal rhyme are used in "We Real Cool." All except the final line finish in we, and there are rhyme schemes including cool/school, sin/gin, and june/soon. It is the rhyme that "binds together and holds tight, suggesting the brotherhood of the gang," claims Andrew Spacy (1). In other words, the rhyme serves as a unifying element that links the whole poem, and the method works in tandem with the topic to convey the message. The youthful target group, to whom the poem is mainly aimed, finds it attractive as well. The poem's rap-like pace, an upbeat beat favoured by the youth, intensifies the musicality provided by the rhythm. The jazz poetry style popularised by American poet and founder of the Harlem Renaissance Langston Hughes may have had an impact on the poem's musical sound and character. Jazz

poetry uses jazz music and performers as its background and topic and has a rhythm that is similar to jazz [9], [10].

The poem also makes use of various literary devices to express its experience and give it significance. Another of them is alliteration. This is what "lurk late; strike straight; sing sin; jazz june" means. Another phenomenon mentioned in "sing sin; thin jin" is assonance. These help the poetry to flow naturally and easily and improve its musicality. The actions of the youngster strewn among the four stanzas of the poem serve as another reference to the seven deadly sins. Once again, the sub-title's "golden shovel" represents the seven young people's colourful and carefree lifestyle, which encourages the shovel to bury the early graves.

Except for the last line, every line ends with the word "we" in the first-person plural. This purposeful use of style is intended to emphasise. The lads, the topic, are brought to light. From the poem's inception until its conclusion, the pronoun serves to maintain them at the poem's centre of attention. After each "we," the reader is told about the we's actions in the next line. Please take another look at the last line, "We/die soon." Is it not startling how abrupt it is and how different it is from the other lines? The poem uses surprise as a means of illustrating the outcome of teenage irresponsibility. It nearly comes as a surprise, particularly after reading the vivacity and haughtiness of the words before. That section serves as the finale and eloquently describes the effects of youthful misbehaviour. The statement makes a clear point about self-consciousness and the cost of making decisions as it communicates in an abrupt way. Through the sentence, the poet appears to be saying that quitting school and leading a wild life on the streets is uncool and would bring about calamity.

What do you think of the poem's language? Is it not abrupt and bordering on brutal? Yes! That is young, bold people speaking. It goes hand in hand with the subject's impolite demeanour. The phrase suggests that dropping out of school results in some lack of appropriate education. Think of "we real cool." The lingo of the streets! The vocabulary of criminals who exude daring and audacity is reflected in the poetry. The tone conveys a devil-may-care mentality and is flippant, ecstatic, belligerent, and uncompromising. Particularly in the last line, the poem evokes an atmosphere of anxiety, fear, sorrow, and melancholy. The poem is brief and straightforward, yet it conveys a meaningful message that applies to everyone. The poet's success is rooted on her capacity to communicate a key idea in plain language and few words. You should find it useful both intellectually and ethically as a student.

CONCLUSION

The analysis of sonnets has shown how form and meaning in poetry interact in a complex way. The versatility of this poetry form is shown by the Petrarchan, Miltonic, and Shakespearean sonnet forms, each with its own unique rhyme scheme and thematic subtleties. Shakespearean sonnets have a unique quatrains-couplet form, although Miltonic sonnets preserve continuity and Petrarchan sonnets use the volta to change meaning. Contrarily, lyric poetry offers a blank slate for poets to convey a broad variety of feelings and ideas, emphasising the intimate and emotional nature of the human experience. This article has shed light on the many styles and characteristics of lyric poetry, including odes, elegies, sonnets, free verse, and couplets of bravery. In the end, studying poetry involves more than just examining its structure. It includes the skill of expressing feelings and concepts using well selected words, rhythm and rhyme.

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CHAPTER 4

UNRAVELING THE TAPESTRY OF
FIGURATIVE LANGUAGE IN POETRY

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ABSTRACT:

This study explores the complex realm of figurative language and its significant function in poetry. It emphasizes the importance of the figurative and connotative elements of poetic language and highlights the fact that poetry is an intentional choice and arrangement of words intended to evoke emotional and intellectual reactions via meaning, tone, and rhythm. The research examines numerous figurative literary methods that poets use to create intentionally oblique and provocative language, including irony, paradox, metaphor, simile, personification, metonymy, and synecdoche. Each mechanism is discussed with examples to help illustrate how it works specifically in the world of poetry. Poets use these resources to enhance their rhymes, imagining a universe in which words have meanings beyond their literal connotations and enticing readers to delve into the depths of human experience and fantasy. Insight into the deep craftsmanship that lies behind each well selected word and meticulously written line is gained by studying the figurative elements of poetry, which enhances our understanding of and enjoyment for literature.

KEYWORDS:

Figurative Language, Intellectual, Poetry, Tapestry.

INTRODUCTION

The emphasis we put on the figurative or connotative aspect of the language of poetry. We emphasized, among other things, the fact that poetry expresses experiences via language that has been purposefully chosen and organized by the poet to elicit a certain emotional as well as intellectual response through meaning, tone, and rhythm. We also said that poetry conveys experiences via indirection, in keeping with the overall essence of literature. This lesson will cover many figurative literary devices, including irony, paradox, metaphor, simile, personification, metonymy, and synecdoche, that are used to produce poetry's purposefully fabricated and indirect/suggestive language.

Irony

One of the most often used figures of speech in poetry is irony. It is a wide phrase that refers to the realisation of a reality distinct from the masking reality, according to Hugh Holman's definition. In other words, it's a figure of speech when the literal, common, or denotative meaning of a phrase or term is more or less the exact opposite of the speaker's or, in this instance, the poet's intended meaning. By paying particular attention to the settings in which the sarcastic phrases or expressions are utilised in a poem, you should be able to recognise this literary method. Irony could appear, for instance, when something that is obviously ugly and unpleasant is praised as beautiful, appealing, and rewarding. For instance, when a dwarf is compared to a palm tree or the African "iroko," when a hopeless circumstance is represented as an optimistic or encouraging one, or when an ugly person is referred to as the most beautiful or handsome person. These are examples of linguistic irony, which flips logic

on its head via phrase or use that is based on a difference between what is said and what is really the situation [1], [2]. We will now look at the first few lines of J.P. Clark's little poem "The Cleaners" to see how this kind of irony functions:

Look at the crew

Who after each disastrous race Take over a public place

To wash it new.

They are themselves so full

Of muck ...

The irony in the poem's title comes from the fact that it contradicts the moral character that one would anticipate of someone who claims to be a cleaner. The irony is heightened by the fact that "the crew" is shown as a bunch of people who put on a front of moral rectitude rather than the people who caused the tragic race that prompts their response. Even if they are not much better than those they have removed, they claim to want to clean up the political "Augean stable." This kind of language deceit, which is the ironist's stock in trade since it is obvious, should be easy for you, close readers, to see and appreciate.

The more subtle forms of irony, on the other hand, are those in which the persona or speaker in a poem assumes the position of a well-meaning or disinterested neutral person to express ideas that appear to be earnest but which ultimately are not to be taken literally. This type of irony best demonstrates the characteristic feature of irony as a dominant structural ingredient in an ironic poem. Jonathan Swift's poem "A Modest Proposal," in which the persona plays a caring professional economist who offers economic solutions to end poverty in his impoverished society by suggesting outrageously impractical steps to be taken by the authority, is a good example of this type of irony. It is strongly advised that you read this poem in a respectable collection of English poetry. Situational, cosmic, and dramatic irony are other types of irony that are more commonly utilised in dramatic works.

A paradox is a statement or phrase that, at first glance, seems contradictory or absurd yet, upon deeper inspection, reveals significant truth. It generally includes some element of surprise or shock as a literary strategy that shows the possibilities of words in poetry and literature in general. Paradox's inherent truth is often discovered against a backdrop of religion or philosophy. For instance, the idea of the Fortunate Fall, as expressed by a mediaeval lyricist, does not make sense when read literally, but when read against the Biblical and religious background of Man's fall from divine favour in the Garden of Eden, it conveys the truth of how the Fall and the arrival and mission of Christ on earth interact. The fact that it creates the necessary for Christ's redemptive career turns an ostensibly sad fall or disfavour into a fortunate ascension. Similarly, the religious idea that death is not the terrible end-all of a person's ontology but rather a necessary interlude between a person's existence in this world and his or her transition to the next world is necessary for understanding and accepting the paradox that runs through John Donne's sonnet, "Death Be not Proud":

Death be not proud, though some have called thee

Mighty and dreadful, for thou art not soe

.... why swell'st thou then?

....

One short sleepe past, we wake eternally,

And death shall be no more; death, thou shalt die.

Here, contradiction and shock come together to provide a perfect illustration of how a paradox operates. The poet proves in his conclusion that death is only a necessary preparation to a person's resurrection, which would signify the end/death of death, that the thought that death is not huge and horrible does not seem sensible at first [3], [4]. The following poem by William Wordsworth, "My Heart Leaps Up," likewise expresses this usual shock brought on by a fresh realization of a fundamental truth in a seemingly ludicrous statement:

My heart leaps up when I behold

A rainbow in the sky;

So it was when my life began;

So is it now I am a man;

So be when I shall grow old,

Or let me die!

The Child is father of Man;

And I could wish my days to be

Bound each to each by natural piety.

DISCUSSION

The author provides enduring form to the idea that a child's potentials are a foreshadowing of what s/he will become as an adult in this Romantic poetry. However, the way it is worded gives the absurd and incongruous sense that the kid is truly the father of man, which is what it seems to be. Only until the Romantic philosophy of the child's progress is closely examined, with all of its advantages and disadvantages, does its inherent truth become apparent. In "Letter from Kampala," a poem that expresses the thoughts of the persona who is on a voyage away from home as follows, J. P. Clark also provides us with a suitable example of the use of paradox to strengthen poetic meaning:

At this other end of Africa

It is of you alone

I think at home,

And the children:

I go further in order

To get home to you.

If the latter two words are taken literally, a person who is truly missing his wife and children would not have home sickness since he would be purposefully travelling away from them and away from home, not back in the opposite direction. The explanation behind this apparently ludicrous process is that the traveller must really go to his furthest point in order to finish his voyage and return to his family. If he remains at the starting point of the voyage, he won't be able to do this.

Metonymy

This entails using a concept or item to stand for or represent something else that is strongly related to it but isn't necessarily a part of it. In this kind of figure/trope, "the king" is sometimes referred to as "the crown," an item that is strongly linked with monarchy but is not an integral part of the person of the king or royalty [5], [6]. In a same manner, the "scythe" and "spade" are intended to represent the peasantry, which is strongly identified with two items, like in the instances that follow:

The glories of our blood and state

Are shadows, not substantial things,

There is no armour against fate,

Death lays his icy hand on kings;

Sceptre and crown

Must tumble down,

And in the dust be equal made

With the poor crooked scythe and spade.

James Shirley, "The Glories of Our Blood and State"

Other instances include:

1. The green berets (i.e., the troops) were called in to control the situation after widespread unrest on the streets.

2. The guy who lives across the street pursues any woman in a skirt in the area.

Synecdoche

A person, place, thing, or object is made to stand in for the whole or the opposite is also true in this figure of speech. It's important to note that, like the metonymy, this figure relies on connection or relationship; but, unlike the metonymy, the part in this case is an essential component of the whole since the whole often functions as a whole because it subsumes the part. Additionally, the synecdoche must be based on a significant or central aspect of the entire and should be clearly connected to the subject being addressed or the point of concentration, as in the instances above, for it to be successful and apparent.

1. More hands, or workers, are required to complete the activity.
2. The worker finds it challenging to provide for additional people in his household (i.e., mouths).
3. I issued orders, and everyone's grins came to an end.

Simile

A simile is a figure of speech or rhetorical device in which two objects or activities are explicitly compared due to some fundamental similarities they have, even if they may vary greatly in other ways. The phrase alludes to the similitude or similarity that is at the core of the two things or activities being compared, which are often connected by the operative words "like" or "as." A poet or writer's capacity to perceive and convincingly create resemblance in a simile between two obviously distinct items is seen as a sign of genius so long as the comparison stays novel and striking [7], [8]. Think about the examples below and come up with as many original and eye-catching examples as you can:

1. The youthful hue /Sits on thy skin like morning dew
2. My love is like a red, red rose/That's newly sprung in June
3. I cannot sleep
i. But my head just stops
ii. Like a broken down car!
4. He talks endlessly,
i. And some of the things he says
ii. Are painful and hurtful,
iii. Like an unripe boil.
5. The roof sizzle at the waking touch,
i. Talkative like kettledrums
ii. Tightened by the iron fingers of drought

Metaphor

A metaphor is a condensed simile that dispenses with the comparison adjectives "like" and "as" by indirectly equating the two related items with one another. The following metaphors may be condensed from the similes above:

1. The vibrant colour is morning dew.
2. My love is a crimson rose that has just bloomed in June, according to
3. My brain is a wrecked vehicle.
4. He mentions certain things that are yet unripe boils.
5. Talkative kettledrums are on the roof.

"Beauty is but a flower which wrinkles will devour" is another illustration you want to pay special attention to for its clever equation.

Personification

A figure of speech known as personification gives inanimate things, animals, or abstract concepts a human shape, personality, or sensitivities. So, to personify something is to give it human characteristics or emotions. It was referred to as "another kind of image" by Heese and Lawton, where "the'something concrete' relates to human beings, while the'something else' is not human" (83). Examples:

1. Summer's lease hath all too short a date:
   Sometime too hot the eye of heaven shines,
   And often is his gold complexion dimmed:
2. The keen wind
   Knifes through his
   Torn trousers

Licking his bruised knee

Witth rough fenile tongue

...   ...

The small toe

On the left foot

Slowly weeps blood

3.   Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run

For instance, when the context in which irony is utilised is known, it may be better appreciated [9], [10]. The paradox displays a seemingly illogical and uninformed viewpoint, which often incorporates some element of shock or startling reality. A small number of words with deep meanings also employ metaphors. Usually, an item or element is used to symbolise the entire. For instance, the terms "green berets" and "crown" denote different types of military personnel.

CONCLUSION

To further our comprehension, we have examined a variety of figures of speech and provided some pertinent instances. The following figures of speech have specifically been covered: paradox, metonymy, synecdoche, simile, metaphor, and personification. Understanding figures of speech improves our comprehension of poetry and our ability to interpret the specific meanings that the poet is trying to convey. The rich fabric that poets create with their words is shown through this investigation of figurative language in poetry. Contrasting realities used as examples of irony reveal the deeper levels of significance in poetry language. With its assertions that appear to contradict one another, paradoxes reveal important truths hidden in the apparently ludicrous. Synecdoche effectively captures the entire inside a component, whereas metonymy enables the portrayal of ideas via related elements. Simile and metaphor provide a way to make striking analogies, while personification gives inanimate objects life. Our appreciation of poetry as a tool for expressing complicated feelings and ideas via the power of language is enhanced by knowing how to use these figurative elements.

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CHAPTER 5

ARTISTRY OF LANGUAGE: EXPLORING FIGURATIVE DEVICES IN POETRY

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ABSTRACT:

This inquiry has highlighted the critical importance of figurative and connotative language in poetry. It becomes clear how poets construct their verses to resonate emotionally and intellectually with readers through the study of various literary devices, including irony, paradox, metaphor, simile, apostrophe, personification, metonymy, synecdoche, contrast, antithesis, hyperbole, onomatopoeia, and oxymoron. It emphasises how poets deliberately choose and structure language to elicit emotional and intellectual reactions, often communicating experiences in an indirect manner. The research examines a variety of figurative strategies, showing how they heighten the profundity and intensity of poetic language. These devices include irony, paradox, metaphor, simile, apostrophe, personification, metonymy, synecdoche, contrast, antithesis, exaggeration, onomatopoeia, and oxymoron. This meditation offers insights into the beauty of poetic language by looking at instances and considering the function of these methods. Poets might juxtaposition contrasting materials to show differences and convey deeper meaning via indirect means by using contrast and antithesis, for example. Contrarily, hyperbole makes use of exaggeration to emphasise a point and elicit laughter or strong mental images. By simulating sounds in words, onomatopoeia immerses readers in sensory experiences.

KEYWORDS:

Figurative Language, Intellectual, Poetry, Tapestry.

INTRODUCTION

Now is a good time to reflect on how, in Unit I of Module I, when we looked at several definitions of the genre, we emphasized the focus on the figurative or connotative aspect of the language of poetry. Among other things, we emphasized how poetry expresses experiences via language that has been purposefully chosen and organized by the poet to elicit a certain emotional as well as intellectual reaction. Another relevant point we stated was that poetry transmits experiences via indirection, in keeping with the overall character of literature. The use of figurative language, such as irony, paradox, metaphor, simile, apostrophe, personification, metonymy, synecdoche, etc., is essential to achieving poetry's purposefully fabricated and indirect/suggestive language.

The practise of putting opposite characters, concepts, or pictures next to one another in order to intensify or enhance an effect is known as contrast, according to R. N. Egudu. Contrast is a tool for discovering direction via indirection, much like irony or paradox, according to the author, and is a key component of poetry. On the other hand, Hugh Holman refers to it as a rhetorical technique and emphasises its purpose of emphasis and clarity whether it is used in a poem or any other type of writing. To put it simply, contrast is used and felt when concepts, things, people, or circumstances are put next to one other in a setting where their opposing features are made obvious and striking. It is significant to notice that the clarity provided by

this contrasting technique would not exist if these concepts, people, things, etc. were made to stand alone. Egudu has described the technique as a real method of "finding direction by indirection" in this sense since it helps to highlight the disparities between the concepts, items, circumstances, or individuals that are contrasted or juxtaposed. The use of contrast in poetry will be shown by the examples below [1], [2].

Contrast highlights the starkly different realities in two historical eras in the national life of a postcolonial country in David Mandessi Diop's poem "Loser of Everything." In the first 10 lines, nature imagery represents a tranquil and natural order, whereas in the last ten lines, corrupt machinery and images of corruption portray a militarised and ravaged order. By putting these two opposing orders side by side, the differences between the sociopolitical conditions in a normal pre-colonial African environment and those under a colonial rule are made evident and more pronounced:

The sun used to laugh in my hut

And my women were lovely and lissom

Like palms in the evening breeze.

My children would glide over the mighty river

Of deadly depths

And my canoes would battle with crocodiles.

The motherly moon accompanied our dances

The heavy frantic rhythm of the tom-tom,

Tom-tom of joy, tom-tom of carefree life.

Amid the fires of liberty.

Then one day, Silence...

It seemed the rays of the sun went out

In my hut empty of meaning.

My women crushed their painted mouths

On the thin hard lips of steel-eyed conquerors

And my children left their peaceful nakedness

For the uniform of iron and blood.

Your voice went out too

The irons of slavery tore my heart to pieces

Tom-tom of my nights, tom-toms of my fathers.

Another example of the use of contrast is available in the poem, 'Virtue', by the English metaphysical poet, George Herbert, as follows:

Sweet day, so cool, so calm, so bright,

The bridal of earth and sky,

The dew shall weep thy fall tonight

For thou must die

Sweet rose, whose hue angry and brave

Bids the rash gazer wipe his eye,

Thy root is ever in its grave; And thou must die.

Sweet spring, full of sweet days and roses,

A box where sweets compacted lie,

My music shows ye have your closes,

And all must die.

Only a sweet and virtuous soul,

Like seasoned timber, never gives;

But though the whole world turn to coal,

Then chiefly lives.

The fleeting "Sweet day," "Sweet rose," and "Sweet spring" are contrasted with the abstract Virtue to emphasize its limitless value in contrast to their inevitable demise. The distinction between these events and the "sweet and virtuous soul" is shown via indirection as they "speak" for themselves [3], [4].

Positivus

Poets are always looking for and applying new strategies to concretize, accentuate, and heighten meaning in their works, as we have seen so far in our study of the devices and instances of their usage in the sections above. We have seen how irony, contradiction, and contrast are used to accomplish this. We will now focus on the apostrophe, which is a simple and straightforward way to address a deceased person, an abstract idea, or an inanimate object.

DISCUSSION

The apostrophe is a device used by poets to convey immediacy, emotional connection, and overflowing in their writings. In other words, it makes it possible for the poet and the reader to have a sensation of proximity and presence to the subject of a poem. You'll concur with me when I say that this technique also helps the reader's imagination interpret the meaning of a poem. To demonstrate these features and purposes of this rhetorical device, let's look at the examples below:

1.   *Sweet Auburn, loveliest village of the plain*

Where health and plenty cheer the labouring swain

2.   *O dawn*

Where do you hide your paint at night

That cool breath, that scent

With which you sweeten the early air?

O dawn

What language do you use

To instruct the birds to sing

Their early songs

And insects to sound

The rhythm of an African heartbeat?

3.   *Before you, mother Idoto,*

naked I stand,

before your watery presence,

a prodigal

leaning on an oilbean,

lost in your legend...

Christopher Okigbo, 'Idoto'

The poets treat abstract and lifeless things or creatures as if they were alive and sensate in these three extracts. The device, as we have already mentioned, is a ready tool for the poet's emotional expression, as shown by the direct addresses of eulogy and adoration made to the vanished village of Auburn (excerpt 1), the vanishing dawn (excerpt 2), and the revered female godhead Idoto (excerpt 3).

Antithesis

This is a rhetorical figure of speech that the poet uses to establish expressional balance by putting two opposing words or sentences next to one another. It "is a contrast or opposition in meaning, emphasised by a parallel in grammatical structure," in the words of Abrams (10). This device's wittiness and capacity for surprise via sudden opposition are intriguing features. Hugh Holman (35–36) has issued a warning that, regardless of how clever and alluring it may be in a poem, using it too often risked losing its impact and element of surprise [5], [6]. Following that, he suggests that "true antithetical structure demands that there be not only an opposition of ideas, but that the opposition in different parts be manifested through similar grammatical structure -- the noun "wretches" being opposed by the noun "jury-men," and the verb "hang" by the verb "dine," as in the example below:

The hungry judges soon the sentence sign,

And wretches hang that jury-men may dine

Other examples of antithesis that obey the above structure and are likely to be familiar to you:

1.   To err is human, to forgive divine

2.   For many are called, but few are chosen

3.   Once bitten, twice shy

Hyperbole

Without intending to mislead the reader or audience, this is the use of purposeful exaggeration or overstatement for emphasis or to generate a funny impact. Litotes' antithesis is this. In a dictionary or glossary of literary terminology, look up this (to learn more). You should be able to understand the use of exaggeration in communication, just as it is often done among you and your friends. Consider the scenario when you enter your friend's room after a hard day of consecutive lectures and declare, "I want to eat a basin of eba." You are aware that you cannot consume that much food, but you said it anyway to make a funny remark and to stress how hungry you are. The following quotes from Robert Burns' poem "A Red, Red Rose" serve to both explain the purpose of and the impact of hyperbole:

O my luve's like a red, red rose

That 's newly sprung in June:

O my luve's like the melody,

That's sweetly played in tune.

As fair thou art, my bonnie lass,

So deep in luve am I;

And I will luve thee still, my dear,

Till a' the seas gang dry.

Till a' the seas gang dry, my dear,

And the rocks melt wi' the sun;

And I will luve thee still, my dear,

While the sands o' life shall run.

And fare thee weel, my only luve!

And fare thee weel awhile!

And I will come again, my luve,

Tho' it were ten thousand mile.

You should pay attention to the phrases and lines that are italicised in the stanzas and make an effort to understand, enjoy, and be prepared to explain how effective the exaggeration is.

Onomatopoeia

According to Abrams, this rhetorical device "is applied to a word, or a combination of words, whose sound seems to resemble the sound it denotes". Examples include "hiss," "buzz," "rattle," and "bang." Using words whose pronunciation echoes or suggests their meaning is what is meant by the figure. For instance, the phrases that have been highlighted in the lines

below that are taken from Coleridge's "The Rime of the Ancient Mariner" insinuate their meaning by a skillful blending of sound and sense:

1.   *The ice was all around:*

It crack'd, and growl'd, and roar,d

2.   *With heavy thump, ...*

They dropp'd one by one

3.   *And every soul, it pass'd me by*

Like the whizz of my crossbow!

The closing lines of David Rubadiri's 'An African Thunderstorm' also contains some words whose sounds resemble and suggest their meaning, as follows:

As jaggered blinding flashes

Rumble, tremble, and crack

Oxymoron

Two words or phrases with opposing, conflicting, or contrasting meanings are put together to create an oxymoron for rhetorical effect. While such a comparison would appear "pointedly foolish," given the context in which it is employed, it gains acute emphasis. Bitter-sweet, loving hatred, pleasant agony, kindly unfriendly, I burn and freeze, deafening stillness, noticeable absence, a dearness that lacerates, etc. are examples of words and idioms. In this Unit, we have examined additional figures of speech. Many of the ones covered here have an impact when contrast is used to great effect. Thus, the contrast, antithesis, and oxymoron are examples of literary devices that employ opposites to stunning effect. The figures of speech covered here are used by poets to leave readers with a lasting impression [7], [8]. For effect, words are sometimes employed to mimic the sounds that certain objects make, as in onomatopoeia. As an example, mention "the thunder claps," "the bees buzz," "lightning strikes," etc. The use of words to make a hilarious effect is known as exaggeration. For example, "I have a mountain-load of dirty clothes to wash." To achieve artistic balance, conflicting words or phrases are juxtaposed in an antithesis. In this case, "bitter-sweet." The aesthetic appeal and literary depth of poetry are greatly enhanced by these forms of speech.

CONCLUSION

By giving inanimate things and abstract ideas life, apostrophes and personifications help readers develop strong emotional bonds with the subjects they are reading about. Synecdoche and metaphor provide subtle but effective methods to convey complicated concepts via connected parts. This investigation reveals that poets are skilled linguists who use these devices to communicate complex emotions, vivid images, and deep insights. Poetic language's metaphorical and connotative elements open readers up to the profound and entice them to explore the wide range of human experiences. Readers may discover the genuine essence and craftsmanship of poetry and enable it to connect on a deep level by comprehending and appreciating these literary strategies.

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CHAPTER 6

UNMASKING THE ARTISTRY OF SUPPRESSED EMOTIONS: A LITERARY ANALYSIS OF 'A POISON TREE' BY WILLIAM BLAKE

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ABSTRACT:

In order to get a greater knowledge of literary works and to improve communication with others, literary analysis is a methodical method of evaluating and analysing them. Examining the "what" and "how" of a literary work entail concentrating on the author's ideas and how they were expressed, as well as the themes and underlying meanings. The way a poem expresses its thoughts is covered in depth in this course, including form, structure, vocabulary, figures of speech, rhyme, rhythm, and more. Additionally taken into account are elements like tone, emotion, imagery, symbolism, technique, and style. Poetry uses a variety of approaches and styles to express ideas, feelings, and experiences, thus it's important to analyse poetry carefully, paying special attention to technique and style. This lesson intends to provide literary students a high degree of expertise in methodologically analysing poetry. The method a poet creates meaning has received a great deal of attention in this course. That is how poetry communicate their experiences, thoughts, and message. It has discovered and investigated the literary devices used in a few poems. Additionally, it has stressed the characteristics and purposes of certain literary techniques. By enabling you to check your understanding of the unit on occasion, the self-assessment tasks that are offered have the duty of assisting you in understanding the lesson. Please return and reply if you haven't already. The connection will benefit you if you treat them like friends.

KEYWORDS:

Artistry, Emotions, Literary, Poem, Poetry.

INTRODUCTION

An organised method of studying, assessing, and scrutinising a literary work in order to better comprehend it and make it more understandable to others. The what and how of a literary piece are examined in literary analysis. In other words, it is interested in the author's ideas and the manner in which they are expressed. from the standpoint of the topics covered (matter) and associated meaning. In other words, the prior unit was concerned with the meaning and content of poems. The way or approach in which a poem expresses its ideas is the focus of this unit. As a result, our investigation includes form and structure, language, figures of speech/sounds like metaphor, simile, personification, exaggeration, and anaphora, as well as rhyme, rhythm, onomatopoeia, and assonance. Both tone and mood, as well as imagery and symbolism, are taken into consideration in the study. Technique and style are taken into consideration.

A multitude of approaches and styles are used in literature, a formal process, to convey thoughts and ideas, relate experiences, and create meaning. As a result, poetry analysis extends beyond understanding, outlining, and debating the many sorts of issues, nuances of concepts, and forms of significance present in a poem. Additionally, it entails watching and

determining how interests and ideas are expressed as well as how various poetic devices and devices interact to produce meaning. This refers to how the tools are used to extract bits of human experience from a text. Poetic analysis provides perspectives and insights to help readers understand and appreciate poetry more fully. As a result, an important consideration in analysis is the process of creating and communicating ideas and meanings. You must comprehend that a poem's meaning refers to its overall impact on the reader, and that a poem's meaning is greatly influenced by the poet's use of literary resources, components, and methods. For instance, David Herbert Lawrence's amazing poetry from the 20th century, "Snake," describes the poet's meeting with a snake while passing through a waterway. By comparing the effects of contemporary civilization and awareness on the human person, particularly in his or her interaction with other non-human living creatures of nature, exemplified by his topic, the snake, he is able to address cosmic harmony. Lawrence opts for the free verse style of poetry to best convey his message to the audience.

The poem is divided into six sections or movements. Then, in order to communicate what has to be said in a way that provokes the right emotional reaction from his audience, he makes use of a variety of literary devices, including personification, repetition, simile, and metaphor. For instance, by elevating the snake via analogy and personification "like a god like a king" and "the voice of my education said to me he must be killed" he conveys the contemporary person's hostility towards the reptile. Lawrence expresses the snake's worth and its vulnerable state by giving it human characteristics via the use of these gadgets. The poet's use of a variety of components and literary devices helps to effectively communicate the concepts and meanings that have previously been established. The aforementioned illustration should have made it clear why it's important to analyze poetry while paying particular attention to technique and style. This unit's role is to assist you in developing a high level of proficiency in analyzing poetry from a manner/method perspective, and this governs our unit goals [1], [2].

A poem uses certain techniques to convey its content and topic. The term "method" refers to these means through which a person shows their interest. The term "method" refers to the strategies and approaches a poet uses to create meaning and express thoughts, emotions, and experiences. A poem uses a range of methods and forms to convey its topic and meaning. You have a responsibility as a literature student to recognize and analyze the devices an author (poet) employs to convey meaning. Technique in this sense refers to the poet's method of meaning construction. The way something is done, especially how concepts and meanings are expressed in a poetry writing, has to do with style or technique. Literary devices are precise, purposeful linguistic constructs that authors employ to communicate meaning. A single word or phrase, or a specific collection of words or phrases, at one specific time in a work is often how an author employs literary style (Davidson 1). Literary devices are used to enhance a piece of writing so that the reader may more easily understand the content that is being conveyed. Poetry is a good example of how fiction uses a variety of techniques to make its ideas and meanings more compelling. Literary elements and literary methods are the two subcategories of literary devices. The first is composed of the required elements of a literary work, such as topic, story, language, etc. The optional second section contains metaphors, similes, imagery, etc.

Poetry's main/common devices include imagery, symbolism, metaphor, personification, and motifs, which are collections of symbols or pictures, emotions, or colours. Over the course of the poem, they gain importance. For instance, J. P. Clark's poetry "The Casualties" uses the death theme, including burial, grave, kwashiorkor, dead, and wounded, to successfully portray his concern in the effects of war on everyone. Most of these methods work to convey

meaning via association, which is the process of comparing the characteristics of one thing to those of another in order to express new information about it. Let's go on to style now.

A poet's style is the approach used to convey intent, emotions, and tone in a poem. The manner that anything is spoken, written, or performed is referred to as style, according to Leech (10). Style is "the manner of linguistic expression in prose or verse -- as how speakers or writers say whatever it is," in Abrams' words. (312). Style is concerned with how words are used by an author. This includes the words they use, the way their sentences are put together, and any metaphorical language they use. A poetic text's tone, atmosphere, symbolism, and importance are all established by a mix of these. It is "the author's description of events, things, and ideas." (Read, Write, and Think) The explanation that follows is really useful and relevant. It ought to make the idea of style easier for you to understand: Consider fashion trends as a tool to better comprehend literary style [3], [4]. Clothes may be sporty, preppy, formal and elegant, casual and casual-chic, and so on. A text's literary style is like the clothing it wears. By way of comparison, the information below is like the person's body, while the particular words, sentence patterns, and word placements are like the clothes. A single message may be dressed in a variety of literary styles, just as we can dress one person in numerous distinct looks.

DISCUSSION

Poets use a variety of styles to create their own charms, and a poet may be identified by their own style from all other poets. Every poet's style is impacted by the environment, culture, and attitude towards the issue at hand. Let's utilize poems by J. P. Clark and Wole Soyinka with the same title, "Abiku," to support this thesis. They must have been read by you. What are you waiting for if you haven't already? Please read them both. You are required to read as many poetry as you can for this course. The same abiku myth is explored by Clark and Soyinka, both Nigerian poets, but they approach it in quite different ways. The abiku is the persona in Soyinka's poem, and his attitude and tone are practically impolite; in Clark's poem, the abiku is being addressed, and the tone is one of passionate begging. The difference demonstrates the different approaches taken by the two poets to their same theme. The author's writing style has a significant impact on how readers comprehend and interpret the content given in a literary work. The decisions a poet makes, both poetically and technically, in order to produce the intended meaning and effect that improves the reader's overall experience are collectively referred to as the poem's style. Technical options in poetry include punctuation, short or long lines, rhythm and rhyme scheme, etc., as well as diction (word choice), form (lyric, ode, ballad, sonnet, etc.), subject matter, and rhyme scheme.

Using his or her chosen poetic form, such as a sonnet, lyric, haiku, epic, etc., the poet may express meaning. The shapes have hidden meanings. A narrative poem narrates a tale, while, for instance, a ballad is connected with an adventure, a sonnet with love, and a haiku with philosophy. An epic poem often features a national hero or other notable figure. It differs from the satirical mock heroic epic like Alexander Pope's "Rape of the Lock." For instance, John Milton's "Paradise Lost" and the Ozidi tale, which are both famous epic works, are both from the Ijaw culture of southern Nigeria and Mali, respectively. A excellent example of a narrative poetry is "Paul Revere's Ride" by Henry Wadsworth Longfellow. A poet's approach also incorporates musical devices like rhyme and rhythm. As a result, an analysis of poetic technique considers numerous elements. In conclusion, manner/method carefully evaluates the approach and aesthetic a poet uses in a poem. It examines the ways in which literary techniques are used to convey ideas and provide meaning. This is why unit 2 of this curriculum is essential for you as a literary student. You are given instructions for thorough analyses of poetry from the standpoint of manner/method to make things simpler.

Practical Advice for Interpreting Poetry: Mode/Method

The advice provided below could make your endeavour to analyse poetry less difficult and frustrating, leading to a more successful and satisfying outcome. You HAVE to carefully read the poem first. Start with the poem's title, which provides the first indication of the poet's word choice and may thus affect how you interpret the poem. Find out what it reveals, what expectations it raises, and how it aids in predicting the poem's substance. Sometimes the genre a poem falls under is mentioned in the title. The "Ode to a Grecian Urn" by John Keats serves as an example of this. While some titles are satirical, others make inferences about the substance. For instance, Percy Lamb's "Ozymandias" Bysshe Shelley offers the topic because it uses history to recount the tale of Ozymandias, a highly strong King of ancient Egypt, to highlight the fleeting nature of authority, notoriety, and prosperity (Ramesses 11). But the title hardly hints at what the poet has to say about the topic. The sonnet "Death Be Not Proud" by John Donne alludes to the poem's attitude and concern towards the age-old topic of death. The speaker and the recipient of the speech are made clear in Langston Hughes' "Mother to Son." As you can see, it will be useful to establish if the title makes a remark on the content and how the poet utilises it to clarify and strengthen the delivery of his or her views [5], [6]. Identification, categorization, and investigation of poetic methods as used by a poet in the poem under study are necessary for analysing a poem's technique and style. You must remember these in order to do this:

1. *Form (category):* Each category is distinguished by its own unique traits. For instance, a sonnet is composed of a couplet, three quatrains, and 14 lines.
2. *Structure:* The methods the poet employed to arrange the poem on a page, including enjambment, repetition, caesura, and other devices.
3. *Rhyme structure:* Since some poems are offered in free verse, they lack rhyme structures.
4. Figurative language, such as imagery and metaphor.
5. Use of sound devices like alliteration, rhyme, metre, assonance, and others.
6. *Language use and style:* repetition, alliteration, and words used for both sound and meaning
7. Word selections, such as the number of lines, senses, visuals, and word length.
8. *Tone/mood:* The tone of a poem expresses the poet's sentiments and attitude towards the issue at hand; it also expresses the poet's point of view and forms the poem's overall mood; this atmosphere is meant to elicit an emotional reaction from the reader and help them anticipate the poem's resolution. This might be upbeat, menacing, lively, depressing, bitter, patronising, loving, serious, or joyful.
9. A change in the poetry-reading experience.
10. The effect of structure on meaning; alterations in rhyme and/or diction may indicate meaning changes You also need to focus on a number of aspects in order to make your analysis even more understandable. Therefore, determine the:
11. Speaker, who could be the poet or someone else. For instance, Lawino, who laments her husband's cultural estrangement as a consequence of his exposure to Western influence, is the speaking voice in Okot P. Bitek's "Song of Lawino."
12. Movement and time describes the historical era (and the poet's argument) in the poem. While T. S. Eliot, the author of renowned poems like "Marina," "The Waste Land," and "Journey of the Magi," belongs to the modernist tradition (20th century), John Keats is a Romantic poet and so belongs to the Romantic period (late 18th to mid-19th century).
13. The goal of writing, which may be to enlighten with facts, convince via argument or emotion, amuse, etc.

14. Words are used in their literal sense, which makes it easier to comprehend the main themes.
15. Connotative word usage refers to a deeper meaning, message, or universal truth. For instance, the Ghanaian author Kofi Anyidoho employs terms more connotatively than denotatively in his novel "Hero and Thief."

Please be aware that form and structure are two different things. To conduct a thorough analysis, you need it. An illustration of the discrepancy may be a picture or a home. Structure is the setting in which the scene is set, while form is like a frame and canvas. Structure stands in for a home, Form for the rooms, and Language for the furnishings. When you have this knowledge, you have everything you need to create an in-depth literary essay. Next, what? We'll look at two poems from the perspectives of technique and style. A Poison Tree and We Real Cool are the verses. Both were chosen because to their respective appeal to all people and current relevance. One of the most well-known poems of the English poet William Blake from the eighteenth century is "A Poison Tree." The poetry is shown below.

'A Poison Tree' by William Blake

I was angry with my friend;

I told my wrath, my wrath did end.

I was angry with my foe;

I told it not; my wrath did grow.

And I watered it in fears,

Night and morning with my tears;

And I sunned it with smiles,

And with soft deceitful wiles.

And it grew both day and night,

Till it bore an apple bright.

And my foe beheld it shine,

And he knew that it was mine.

And into my garden stole,

When the night had veiled the pole;

In the morning glad I see

My foe outstretched beneath the tree.

Both the words "poison" and "tree" have metaphorical meanings that allude to a tainted essence or material. An early indicator of the poem's focus in anything sick and dangerous is the image of a poisoned tree. Let's first introduce the poem and discuss its format and organisation before we begin the examination. A Poison Tree was first printed in Songs of Experience in 1794. The poem has four stanzas and rhymes with the words "friend, end,"

"foe, grow," "tears, fears," "smiles, wiles," and other similar words. This indicates that there are four sets of rhyming couplets in the poem, with a complete rhyme making up each quatrain. The way that one stanza flows into the next gives the impression that "one thing leads to another." The poet's application of the observable cause and effect principle results in a natural correlation between activities that take place throughout time and the effects that follow [7], [8]. As a result, the movement makes it easier for people to express their concerns. Trochaic trimeter predominates in "A Poison Tree." As a result, every line has three feet and the DAdum DAdum Dadum rhythm.

I was angry with my friend;

I told my wrath, my wrath did end.

An accurate summary of the text is also necessary for literary interpretation. You must thus comprehend what the poetry is saying without dismissing how it is expressing it. The story "A Poison Tree" recounts the speaker's own interactions with a friend and an enemy. It is a poetry of experience as a result. Since the event is being described from the speaker's point of view, the personal pronouns "I" and "my" are often used to convey that experience from the speaker's point of view. The speaker had a bitter grudge towards the buddy. He or she addressed the emotion, and it was put out of its misery. On the other hand, the same speaker was enraged at his adversary but kept it to himself and suppressed it. The enemy's death was ultimately the result of the wrath, which slowly grew and consumed the speaker. The past tense is mostly used to describe the experience. However, it is ended in the present tense as follows: "in the morning glad I see/My foe outstretched beneath the tree." The speaker is able to narrate a previous occurrence without omitting the accompanying current event because to the choice of tenses. You should understand how the poet is expressing himself more clearly.

You have to realise that having some background information about the poet's time and society might help your interpretation. Blake lived in an environment where the government and the church supported suppressing feelings while promoting decorum and apparent calmness. His conception of self-expression breaks away from the era's trend towards control as a result. One might see how his work and society are related in the same way that the opposites in the first verse are related. In this way, the poem is transformed into a metaphor of repressed emotion and the terrible effects it has on the culture that encourages such inclinations. This raises the possibility that Blake's approach is affected, possibly unintentionally, by the contrast he sees between the ideal and the rules of his society.

A perceptive reader would have seen that the poem's main theme is the disastrous effects of suppressed human wrath. It also touches on resentment and vengeance. How are they conveyed in the poem? The speaker of the poem introduces the topic of rage by acknowledging his or her own experience with it. The speaker then discusses the many ways that emotions are reacted to by friends and foes, as well as the advantages of expressing sentiments and the consequences of holding them in. The persona then continues to describe how the feeling was fostered and how it affected both the persona and the enemy. As a result, from the first to the final line, which marks the culmination of such repercussions, it powerfully illustrates the growth and ramifications of wrath. The topic is purposefully divided into four stanzas to describe a comprehensive experience from start to finish. Let's focus a bit more on the poet's stanza-based structure. It has a big role in his style. Please take notice that the stanzas depict several stages of growth.

The opening quatrain introduces the topic and explains that although the fury that was spoken has faded, the rage that was suppressed is still raging. An update on the suppressed fury is provided in the second quatrain. It is fed by hate, resentment, and thoughts of retaliation "day

and night." It reaches maturity and produces fruit in the third stanza, attracting the enemy's notice. The whole procedure culminates in the foe's demise in the last line, whose effort to quietly take the fruit ends in death. The poetry story's peak and resolution are captured in the last verse. Each stanza therefore shows a significant change in the speaker's level of rage. There is definite, sequential movement. The author skillfully uses the stanzas to express his worry and provide the essential extra details that amplify the poem's significance. Importantly, the opponent is also shown to be an enemy in the last stanza by having him break into the garden at night and take an apple. The speaker is not improved by his joy in dying. That makes them both culpable, and this expresses how angry both of them are. As a result, the four stanzas methodically and progressively depict the poisoned interpersonal interaction and its consequences.

The poem serves as a rational defence against controlling one's rage. But in order to emphasise the point, the poem first shows the benefits of expressing the same feeling before it becomes a destructive dimension in the first two lines. Please observe how the first two lines differ from the others. The speaker begins by saying, "I was angry with my friend/I told my wrath, my wrath did end." We'll talk more about this later. After establishing the poem's main issue and how it is originally presented, it is critical to recognise and examine the figures of speech and sounds the poem uses to express the experience and meaning that have been established. Blake uses a variety of literary techniques to illustrate the negative effects of rage, including metaphor, rhyme, rhythm, imagery, antithesis, alliteration, assonance, allusion, onomatopoeia, consonance, and more.

The poem uses metaphor throughout. The title is a metaphor for the speaker's poisoned mind, which is symbolised by a poisoned apple. Consequently, the poem's title is figurative. The poem is also a lengthy metaphor. The speaker's veiled rage is represented as a symbolic tree grown in his mental garden. As a result, it receives day and night care and bears fruit that is poisonous. Using metaphor, the unspoken anger's outcome is communicated. "An apple bright" represents the outcome of the speaker's suppressed rage. In a metaphor, the rage is cultivated with worries and tears all day long while being covered up with deceiving smiles in the speaker's mental garden. A bright apple in his anger-garden lured the opponent, who sneaked into the space, picked it, ate the poisoned fruit, and was later discovered dead under the tree the next morning by the joyful speaker. Thus, metaphor is mainly used to convey the effects of suppressed rage.

The poem also makes extensive use of visual imagery. Examples of visual pictures are "and it grew both day and night," "till it bore an apple bright," and "my foe outstretched beneath then tree." Please pay attention to how the visuals help you envision pampered hate, its results, and how it affects others. Therefore, the visuals conjure up vivid mental imagery of the "wrath" and its effects so that the reader may "see" the repressed rage. The speaker's experience is better expressed when visuals are used in this way. In other words, the poetry use visuals to convey its message. The text also includes imagery that are related to nature and flora, like garden, tree, apple, water, and sun. Even the cyclical nature of day and night, development, and ageing. The poem paints a clear picture of the genesis, nurturing, growth, outcome, and repercussions that suppressed rage goes through before it becomes fatal. The pictures support the poem's emphasis on human rage, which is a normal emotion [9], [10].

Review the first stanza once again. Can you identify the poem's blatant use of antithesis? Another literary device used by the poem to convey its interest is this. The poem's opening stanza shows the speaker's oppositional response to the same powerful feeling and its corresponding ramifications. The poet demonstrates his concern in the control of the powerful human emotion of anger in this stanza by contrasting two ways and showing how

each affects relationships between people. That fits with his overall aesthetic. On the one hand, the speaker expresses his or her emotions to the "friend," and it "ends." On the other hand, the speaker conceals the same passion towards the "foe," and it "grows," with disastrous results. In order to show different mindsets, the poet uses the antithesis construction; this is a lesson on how to deal with bad emotions in a healthy way. The two polar opposite strategies also serve to convey the duality that is ingrained in human nature, which broadens the message that the poem conveys. Thus, Blake uses antithesis to externalise a natural human inclination. This kind of writing gives the reader a more comprehensive understanding of the nature of anger and emphasises how it may destroy relationships instead of strengthening them. Additionally, a change in poetic experience from a constructive attitude to a destructive tendency is obvious in that duality. The shift is a technique used to show potential human reactions to basic emotions. This also sends a message about the idea of individual choice. The poem has been viewed as an allegorical representation of two sides of a human being "peace" and "war," symbolised by friend and adversary and "end" and "grow" because of this difference. The aforementioned justifications demonstrate the poet's dependence on antithesis as a means of expressing his worry.

One of the literary devices purposefully included into the poem is the contrast principle, which governs the poem's structure. Friend and adversary, expression and repression, daylight and night, honesty and hypocrisy are all mixed together. Additionally, the substance of the opening two lines contrasts sharply with that of every other line in the poem. From a tense standpoint, the final two sentences contrast all the others once again. For instance, the speaker's fostering of the anger is convoluted and filled with hypocrisy, in contrast to the discussion and release of the anger, which are straightforward and honest. The first approach's briefness—just two lines—is another way to represent simplicity. The speaker's and his or her enemy's interpersonal strife is highlighted by the juxtaposition. Using the contrast, the poet highlights the constructive approach and elevates it to the ideal in order to show it as a remedy for uncontrolled rage, the effects of which are vividly depicted in the poem's next three stanzas. This is one of the most significant meanings Blake creates in "A Poison Tree," and the use of the contrast principle makes it easier to understand. The first stanza's first two lines provide advice on how to handle anger, while the next lines show how suppressed anger affects interpersonal relationships. The speaker's joy at seeing his enemy's motionless corpse is utilised in the final phrase to represent unspoken rage as the mother of vengeance. The poetry's appeal is further fuelled by the contrast principle since the last line of the poem, "my foe outstretched beneath the tree," perfectly conveys the crippling effect of the fruit of the poisoned tree.

The poem employs repetition as a tool to personalise the action by repeatedly using the pronouns "I," "my," and "mine." By using this technique, the associated secret aspect and the fundamental essence of rage are both clarified. The poem may express its viewpoint on anger management as a personal responsibility of the individual experiencing the emotion since it is person-centered. Every line of the first verse uses anaphora and the parallelism "I," extending the personalization. Additionally, most of the lines in stanzas two and three begin with the conjunction "and." This literary trick, known as a "polysyndeton," illustrates how one action or thinking results in another. Therefore, it makes it easier to communicate how unspoken rage develops sequentially and enhances the themes and meanings.

Other literary devices are used by the poem in an effort to convey its topic and meaning. Alliteration, for instance, happens when the letters w and s are combined to form the phrase "I told my wrath, my wrath did end" and sunned it with smiles. The parts that are italicised have consonance. Examine these: My fury subsided, and He was aware that it belonged to

him;... had covered the pole. And I smiled as I sunned it. The recurrence of the same vowel sounds gives rhythmic and rhyming patterns energy and raises the text's tone and musicality. Until it bore an apple brilliant. In addition, the iambic rhythm and abab end rhyme scheme make the poem flow smoothly and effortlessly. Reread it out loud. The poetry is simple to understand. It has a soothing, nursery rhyme-like tone to it. These methods fundamentally raise the poem's artistic quality while also enhancing its ability to convey meaning and concern.

CONCLUSION

In conclusion, literary analysis provides a methodical and perceptive way to comprehend the complex components of literature, particularly when applied to poetry. Readers may decipher the layers of meaning and the poet's intention by looking at a poem's shape, structure, language, and stylistic choices. The literary tropes of metaphor, antithesis, repetition, and contrast are used in William Blake's "A Poison Tree" case study to depict the negative effects of suppressed rage. This course emphasises the value of technique and style in poetry analysis, stressing that the way a poem communicates its ideas is just as important as the ideas themselves. The depth of poetry may be appreciated and students can learn more about the human experience by strengthening their analytical abilities in this area. The capacity to connect with and understand the art of writing is improved through literary analysis, which is a useful tool for both students and literature fans.

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CHAPTER 7

EXPLORING THE INTERPLAY OF MEANING AND TECHNIQUE IN POETRY

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ABSTRACT:

The complicated interaction between meaning and literary devices in poetry is covered in this abstract. It emphasises the idea that each poem has a message, and that this message is closely related to the methods used to communicate it. Exploration of the idea of meaning draws attention to its subjectivity and the reader's function in interpreting poetry. The abstract also makes a distinction between a poem's message, which is particular to each reader, and its topic, which is universal. The relationship between theme and message is looked at, highlighting the fact that both are crucial components of poetry analysis. The poem "Still I Rise" by Maya Angelou is used as a case study near the end of the abstract to show how technique and meaning interact when analysing poetry. The conversation has also covered how literary devices may be used to express meaning. Poetry is infused with meaning and depth using poetic tropes like metaphor, simile, rhyme, and rhythm. The study of Maya Angelou's poem "Still I Rise" is a good example of how technique and meaning are intertwined in poetry analysis. The main takeaway from this investigation is that poetry is rich and complicated, with each word, line, and structure contributing to the variety of interpretations that may be gleaned from a single poem. To fully comprehend the complex world of poetry, it is essential to study both meaning and technique. It is only by studying meaning and method in tandem that we can fully comprehend the expressive power of poetry.

KEYWORDS:

Message, Poem, Poetry, Technique.

INTRODUCTION

Poetry uses literary techniques to convey ideas and tackle problems. Each poem depicts concepts, ideas, and events that may naturally lead to a variety of interpretations. For various reader courses, depending on the conditions of each group. A poem's message is often presented via the techniques it uses to express ideas that are similar to yet distinct from its topic. The notion or message that a poem conveys is what is referred to as its meaning. While the message is specific, the theme is universal. Remember that we just said that the reader of a poetic text draws his or her own inferences and conclusions. Because a poem might indicate or imply various things to different readers, two readers may get different interpretations from it. This implies that meaning is both particular and relative. You must demonstrate how a particular poem uses literary methods to express themes while doing literary analysis. Your analysis must show how technique and meaning are inevitably intertwined.

Every poetry expresses a message. It uses concise words to convey a message. Everything it says has some degree of worth, relevance, significance, or consequence. Thus, it has significance. Literary devices are used to communicate those meanings, which are deeply connected to topic. The assumption is that technique and meaning in writing are mutually reinforcing. The tool used to create and communicate meaning is called a method. Themes

and methods were the subjects of our poetic study in this Module's units 1 and 2, respectively. A careful learner would have seen from the two previous courses that literary devices, components, and approaches may disclose additional meaning and consequences to a poem's themes. This implies that even when it is primarily interested in the other, no thorough examination can totally reject the first. In other words, while analysing poetry from the standpoint of content and meaning, concerns of manner/method are also addressed, although in a minor way, and vice versa. Now you see why we claimed that both are inextricably related previously. In this unit, the intimate connection is underlined further. As a result, the concentration on both of these aspects of poetry's meaning and technique governs our goals [1], [2].

We use the term "meaning" often. How often do people ask, "What do you mean or what is the meaning of that? "? Have you ever considered the definition of the word "meaning"? Let's start by quickly going over what the word "meaning" means. This will help you understand the unit's subject matter. People look for significance in many facets of their surroundings, lives, and experiences. Additionally, scholarship uses rigorous categorizations, analyses, and explanations to find and/or build meanings in connection to various human endeavours. Arts are prone to ambiguous interpretations by nature. The same applies to literature. In terms of the meaning contained in the texts, classics like George Orwell's Animal Farm and Chinua Achebe's Arrow of God both works of fiction, William Shakespeare's Julius Caeser a play, and John Milton's "Paradise Lost" (poetry) have generated a vast amount of ideas, suggestions and implications, submissions and conclusions. In literary analysis, we look for hidden meanings in the text. Analysis of poetry is no different. It involves figuring out and talking about the meaning or connotation that poetry contain. This indicates that the poetry have meaning.

The phrase generally refers to what something indicates, implies, or identifies. It is connected to implication and has the same meaning as sense and importance. According to Michael Hauge, "a message is by my definition a political statement." It is a principle that only applies to persons in a certain circumstance and cannot be applied to everyone in the audience. This implies that depending on the reader, a poem's recommendations may change. It has a unique connection to each individual. Therefore, meaning is the importance a book has that a particular reader interprets as such. It becomes specific and subjective as a result. Now you know why multiple interpretations of the same literary work often produce distinct meanings. This is due to the likelihood that two readers of the same poetry may arrive at two distinct interpretations. Since the reader is permitted to form his or her own conclusions, Melissa Donovan claims that "one poem can mean different things to different people". In other words, a single literary device might elicit a variety of distinct readings and emotional responses. Please remember that, according to Arp and Johnson, "the meaning of a poem is the experience it expresses." Additionally, you should be aware that poetry express ideas since ideas make up the human experience. This is due to the fact that every reader approaches the poem from a unique perspective and set of experiences.

Additionally, poetry express feelings, concepts, and experiences from which many conclusions might be drawn. A work's message is often conveyed subtly or indirectly. Because it is built by the interface between a number of implications contained in the components and procedures of the in question work, it therefore demonstrates complexity in its analysis. A poem's meaning may not be obvious at first. Why? You have already been informed. This is due to the fact that the message is seldom clearly stated in a single phrase. Furthermore, poems include hidden, deeper, or even layers of meaning, which we are tasked with discovering and analysing via the means through which they convey their intended

meanings. Please keep in mind that the literary methods (and stylistic strategies) used by the poet to create a poem are what cause reactions to them. The same tools can lead to various interpretations.

You must have learned from the aforementioned justifications that poetry's meaning is by its very nature complex. You must be aware that the interpretations drawn from a literary work may differ from what the author intended [3], [4]. A poem's meaning may include the poet's intended meaning, an unintentional meaning uncovered by an attentive reader, meaning offered by the poet's other works, or meaning provided by the poet's life story and meaning inferred by the reader due to insufficient familiarity with the writer's other works and tales. A poem might have several levels of significance since it may include intentional hidden, ambiguous, or even hazy meanings. Additionally, meaning might vary throughout eras and locales.

DISCUSSION

These are all many ways that a poem might convey meaning. Additionally, analysis requires us to understand the meaning (what is being stated) included in a poem as well as the motivation behind it. In addition, some poems have explicit meanings while others don't. Other poems are abstract. It is your obligation to identify and analyse the meaning components in them. As a result, examining a poem's meaning is a necessary activity in poetry analysis. Finding the deeper meaning in poetry is crucial, particularly for someone studying literature like you. It involves carefully reading each line of the poem. You may sometimes need to read a poem more than once in order to get its hidden meaning. So, in order to understand and ponder a literary text's message, you must also understand and contemplate the work's topic.

Theme and Message

Message and topic are inextricably intertwined, yet they are not the same, despite the fact that they are often used synonymously. According to Lineberger, a poem's topic is its "lesson or message". The subject, concern, or interest of a poem differs considerably from its lesson, meaning, or moral. What makes a difference, then? The meaning of a poem is seldom precise and pertinent to all readers, but themes express universal truths that are generic or shared by all readers. K. M. Weiland describes the distinction in the following straightforward terms: Theme is a general principle, message is a specific example of that theme in action theme is the big stuff message, on the other hand, is found in the specific story situations that illustrate thematic principles. Your message is your story's theme in action. The most important difference to understand about theme and message is that theme is inclusive and message is exclusive.

For instance, the message may be that a student who avoids hard work is courting failure and a dismal future if the topic of the poem is hard labour and determination. Because of this, pupils are especially drawn to the poem due to its content. This concept may be further shown using the poem "Night" by the Lusophone poet Agostinho Neto, who Pallister identifies as "one of the most important African poets of the twentieth century." The poem addresses colonial dominance. However, phrases like "dark quarters of the world," the second line of the opening verse, imply the way of life the Angolan people experienced while living under the Portuguese political and economic order, which purposefully reduced and weakened the colonised. Even under colonialism, many African nations, like Nigeria, were spared the inhumane urban conditions experienced in Angola. Although colonialism is a global phenomenon, the effects vary according to the nations that were conquered. Therefore, the enervating effect of colonial authority on the colonised is one of the poem's primary

implications, especially to an Angolan reader, and this arises from the topic of colonial dominance. Because of their unique experience and circumstances, readers from Angola might thus derive special meaning from the poem. Do you comprehend the connection? An inclusive poem's concern must be communicated via its unique message. The suggestion is that although the concept is universal, the message is individual to each reader and their unique circumstances. In other words, a poem's concept is universal, yet its message is unique to each reader [5], [6].

But a topic would be meaningless without accompanying messages. Through the message, the poem's concept is conveyed. This indicates that both the message and the topic are intertwined. Please be aware of the connection between the two. The connection between theme and message is intrinsic. If you identify the poem's moral and utilise it to breathe life into the topic, your interpretation of the poem's message will be more cogent and useful. By reading the influential poem "The Vultures" by Senegalese Negritude poet David Diop, let's put this into practise. The colonialism of Africa by the British is the main focus. What then are the message(s)? Read the following sentence carefully.

You must have noticed that theme and message are two different things from the aforementioned explanations and the activity. The subject matter of a poem extends beyond its message. The message is unique yet the theme is universal. A poem's message is a particular thought it draws from its topic. One message that may accompany a topic of religious prejudice is that religious intolerance is a result of bigotry and breeds isolation and estrangement. Literary works must contain themes, and the way those themes are developed reveals the author's viewpoint and inventive approach to the issue that is central to the work. These have an impact on the meanings that such works convey as well. Theme and message are hence inextricably intertwined. Finding some meanings is the goal of reading a poem. The shape, structure, and language of a poem also include meanings. Poetic devices are used to convey meaning. Anaphora, for example, may be used to add emphasis, intensity, or texture to a phrase or a concept to give it significance and consequences. As a result, the message cannot be extracted from the procedure.

Message and Procedure

Literature works surreptitiously, or subliminally. It communicates literary devices like structure, shape, repetition, parallelism, etc. to convey recommendations, either directly or indirectly. Through the use of literary tropes, the poem pushes the reader to respond in an intellectual, practical, and spontaneous way. Its themes are deftly encased in imagined events and circumstances. The message of a piece of art is often indicated and indirectly communicated through a variety of techniques, such as contrast, metaphor, shape, and structure. A thorough investigation of the suggestive or symptomatic subtleties of literary devices including topic, language, pictures, and symbols, among others, is required for literary analysis. You can see how the two are formerly more tightly related. The two are dependent on one another. This connection may be traced back to the need that a poetic analysis look at how literary elements are used to convey meaning. Because of this, it's crucial to look at the methodology when interpreting the meaning a poetry work has. This explains why it's crucial to pay great attention to both message and method/manner when analysing literary works [7], [8].

In the subsequent section of this unit, we will demonstrate the intricate relationship between meaning and method using two poems, ‗Still I Rise 'by Maya Angelou and ‗I 'm Nobody! Who Are You? 'by Emily Dickinson.

Comparing the Literary Analysis Method to Meaning

The poems that have previously been mentioned above were chosen largely to assist you in developing your ability to assess literary works, particularly poetry. Additionally, they are specifically chosen to speak to you as a human being in order to aid in your personal growth. A more thorough examination of the first poem, Still I Rise, than the second, I'm Nobody! You are who? I thought I heard you ask, "Why?" As we previously agreed, "practise makes perfect," the first serves as a model analysis while the second serves as a guide that will assist you in creating your own analysis. Please pay close attention to the analysis that follow the poetry.

Analysis of 'Still I Rise' by Maya Angelou

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'Still I Rise' by Maya Angelou

You may write me down in history

With your bitter, twisted lies,

You may trod me in the very dirt

But still, like dust, I'll rise.

Does my sassiness upset you?

Why are you beset with gloom?

Cause I walk like I've got oil wells

Pumping in my living room.

Just like moons and like suns,

With the certainty of tides,

Just like hopes springing high,

Still I'll rise.

Did you want to see me broken?

Bowed head and lowered eyes?

Shoulders falling down like teardrops,

Weakened by my soulful cries?

Does my haughtiness offend you?

Don't you take it awful hard

'Cause I laugh like I've got gold mines

</div>

Diggin' in my own backyard.

You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.

Does my sexiness upset you?
Does it come as a surprise
That I dance like I've got diamonds
At the meeting of my thighs?

Out of the huts of history's shame I rise
Up from a past that is rooted in pain I rise
I'm a black ocean leaping and wide,
Welling and swelling I bear in the tide.

Leaving behind nights of terror and fear
I rise
Into a daybreak that is wondrously clear
I rise
Bringing the gifts that my ancestors gave,
I am the dream and the hope of the slave.
I rise
I rise
I rise.

Do you know that, in 1994, Nelson Mandela, who had spent 27 years in jail, recited the poem "Still I Rise" during his inauguration as president of South Africa? A lyrical poem with nine unequal-length stanzas, "Still I Rise" is part of Maya Angelou's third book of poetry, also titled And I Still Sing. The poem is regarded as both one of the finest contemporary poems ever written and her greatest accomplishment.

Summary/Synopsis

Still, I Rise expresses the thoughts and demeanour of the poet-speaker against her oppressors. The poet Maya Angelou is a black woman who is descended from African slaves. She lives

in an American society where her race and situation are disparaged. She still refuses to accept her position of servitude and sings the song that declares her triumph over her situation. The poem uses a variety of literary techniques, such as the lyric form, rhyme and rhythm, satire, metaphor, and simile, to convey its message of overcoming problems in life with self-assurance and assertiveness. With the help of this, the poem goes on to develop its themes of firm hope in undesirable circumstances, the effects of discrimination, patience and perseverance, a good attitude towards difficult situations, etc [9], [10].

It's important to note that the poem is introduced in the opening verse using the pronoun "you." It becomes clear that the poetry is directed to someone else or to someones. The oppressor is the other/others. Thus, the poem cannot be said to be a solitary meditation, unlike John Keats' "Ode to a Grecian Urn." The next line of the verse describes the speaker's resolve not to be intimidated by the false past and low rank that her captors, "you," have assigned to her. Her vitality and confidence are described in the second stanza, and her triumph is guaranteed in the third. In the fourth and fifth stanzas, she expresses her self-assurance and vivacity, as well as how shattered her harsh society wants her to be. Her ability to endure persecution is discussed in the sixth verse, and her feminine strength and happiness are discussed in the seventh. The next-to-last line reaffirms the speaker's fortitude, and the last line discusses how a bitter past may lead to a new triumph. The poem finishes on a hopeful note.

You must comprehend the poem's historical and cultural setting. The speaker makes light of African Americans. Maya Angelou, an African-American poet, attributes the history of black people in America and herself to "a past that is rooted in pain" and ancestors who were black slaves in the country. Despite being a product of slavery in post-slavery America, she faced racial prejudice. She once again saw civic society in America advocate for racial equality during the 20th century. The tone of the poem reflects the defiant and bold attitude of those black revolutionaries. Her expression of worry must have been impacted by both events. The issue in turn generates a variety of interpretations, which are conveyed via the poem's creative strategies. Therefore, we cannot afford to disregard the poem's thematic focus while discussing the message, teachings, and morals of the poetry in connection to methodology.

Message in relation to the song's thematic preoccupation

Let's start with the title and analyse it from there. Why not give it another look? Do you'see' the poem's concern there? Yes! The title gave away the main idea. The poem's title alludes to victory, which is the main topic covered in "Still I Rise." Still serves as a synonym for notwithstanding, notwithstanding, and in spite of all. You already know that the word "rise" refers to standing up and is connected to the verbs "overcome," "perform," "conquer," and "surmount." It claims that the speaker, the "I," succeeded in defying expectations and in spite of her very challenging circumstances, setbacks, hindrances, and difficulties. Curiosity is sparked by this title. Are you as a reader not curious to learn what the challenges were and to learn more about how the narrator overcame them?

CONCLUSION

This debate has shown the strong connection between poetry's literary devices and meaning. The creative use of language and form in poetry acts as a vehicle for thoughts to be expressed and a variety of concerns to be addressed, it has been emphasised. Every poem has a message, and the poet's stylistic choices are closely related to this message. Poetry's subjective aspect is highlighted by the discovery of meaning, which each reader contributes to with their own viewpoints and life experiences. Due to the potential for numerous interpretations caused by this subjectivity, meaning becomes both specific and relative.

Themes and meanings of a poem are revealed via the interaction of literary methods, elements, and approaches. The difference between theme and message has been made clear; theme now stands for universal truths, while message is a particular illustration of that concept in action. Understanding the message improves the comprehension of the poem's topic since these two parts are intricately linked.

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CHAPTER 8

A BRIEF STUDY ON RISING ABOVE

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ABSTRACT:

Maya Angelou's poem "Still I Rise" tackles themes of overcoming hardship, racial discrimination, self-assurance, and the lingering effects of slavery. The poem uses a number of literary devices, including personification, repetition, simile, and metaphor, to deliver its strong message of adversity resistance and empowerment. In the face of injustice and prejudice, it emphasises the value of confidence and nonviolent resistance. The poem's organisation and linguistic choices support its subjects and increase its readership. In the end, "Still I Rise" is an appeal for everyone to be confident, proud, and to fight prejudice. The poem "Still I Rise" by Maya Angelou is a classic and motivational work of literature that appeals to people of all backgrounds. It discusses issues including overcoming obstacles, racial inequity, confidence, and the continuing effects of slavery. The poem delivers a powerful message of resiliency and empowerment via the use of metaphor, simile, repetition, and other literary devices. It exhorts people to stand tall, preserve their confidence, and reject injustice without resorting to violence. The song "Still I Rise" is a rallying cry for confidence and boldness, showing us that, no matter the situation, we possess the inner power to overcome prejudice and discrimination. This poem is a notable and influential piece of literature because it continues to provide inspiration and hope to individuals who are dealing with challenging circumstances.

KEYWORDS:

Confident, Empowerment, Poem, Poetry.

INTRODUCTION

The poem's substance, which extends the message hinted at in the title and intended to a different person, thematizes triumph over difficult challenges and adversities of life as represented by slavery-induced racism and the ensuing enmity. It underlines its concern with succeeding against all circumstances by doing the following:

> *You may write me down in history*
>
> *With your bitter, twisted lies,*
>
> *You may trod me in the very dirt*
>
> *But still, like dust, I'll rise.*

Additionally, the following stanzas' declaration of the speaker's surprising vivacity and feeling of self-importance as well as its unpleasant effect on her oppressor expand the meaning inserted into the stanza above. By showing how she lives her life of "still I rise" rather than the expected "weakened" posture required by her condition, these nuances support the main message. Another similar interest in fearless hope can be seen, particularly in verse three, where it is powerfully expressed in the lines "hopes (which are) springing high... with the certainty of tides" and "in the likeness of the sun and moon." This serves to further

emphasise the concept of victory that is most strongly ingrained in the refrain "still I rise." The succinct sentence functions as both a refrain and a thesis since it conveys the speaker's upbeat perspective on her miserable existential situation. The dramatized hope gives a lot of worth or importance to what would otherwise be a pointless life [1], [2]. From this perspective, the concept is more real and significant as a model for readers experiencing unfavourable existential conditions. The sixth stanza provides support for the earlier point, which increases the poem's appeal and significance once more. As a result:

You may shoot me with your words,

You may cut me with your eyes,

You may kill me with your hatefulness,

But still, like air, I'll rise.

You will concur that the poem might be "interpreted as a call to assertiveness and pride for coloured people," according to Sangeetha. It is implied that you should take this extremely seriously since you are a Nigerian student. No matter where you are, you should hold your head up and walk tall. The message is that! As a result, the poem serves as a lesson on the importance of gaining self-confidence, which is derived from the topic.

The poem also demonstrates interest in politics, history, slavery, and non-violent resistance. All of them emphasise the main idea by describing the speaker's personal history with the notorious transatlantic slavery that took place from the 16th to the 19th centuries. They serve to highlight the inhumanity that gives the speaker a marginal position and to support her reluctance to accept it. For instance, the last two stanzas of the poem, which go like this: "out of the huts of history's shame/...Up from a past that is rooted in pain... Bringing the gifts that my ancestors gave/I am the dream and the hope of the slave," effectively convey the grim tales and history of slavery from the viewpoint of the slave. Once again, the names "hut" and "ancestors" reflect the rural African culture that existed before to enslavement, as shown by its form of habitation (huts) and religious beliefs (ancestors).

To Africans, they have a special yet distinct significance. For Africans living in their own countries, the phrases represent the operational existence that was upended by Europeans, who made slavery possible and permanently split the black race. They may equate to the complete loss of one's freedom and home for Africans living abroad. The phrases also suggest their enslavement and the ensuing estrangement from their African roots and even from their own homes in America. You must pay attention to three aspects of our analysis. The first is how two groups of individuals with diverse experiences and existential circumstances interpret the same subject preoccupations in different ways. The intimate relationship between theme and meaning is the second feature. The final finding is that these meanings are expressed implicitly.

If you have read the analysis up to this point, you will see that the poem makes a strong and inspiring argument against oppression based on race and other types of prejudice and injustice. Its interest in slavery gives the oppressed hope and gives the oppressor a voice of criticism. However, it addresses the group of the human race that is marginalised and oppressed more directly and strongly. Therefore, it is more important to a certain group of people. One of the most important things to take away from the poem is that prejudice based on differences such as race, ethnicity, class, gender, and religion may be used to justify marginalising and dehumanising a certain group of people.

The poem also serves as a lesson in assertiveness and self-assurance. Another lesson is that those who are oppressed can undoubtedly overcome all forms and degrees of the seeming spitefulness ingrained in slavery and tyranny if they have the correct mindset and are aware of their humanity. The world's demoralised, disadvantaged, and oppressed classes are urged to create nonviolent ways to fight injustice, prejudice, and humiliation [3], [4]. From these angles, it is clear that the poem appeals to all social strata and has a global appeal. The poem's literary strategies are used to express the themes.

'Still I Rise's' Message in Relation to Its Method

The shape, structure, and language of a poem are formed through literary methods, and they are linked to the content of the poem as well as its emotional impact. It is crucial to recognise these methods. The link between a poem's approach and message has already been shown. In other words, their partnership is mutually beneficial. A poem's message is often conveyed subtly. Form, structure, language, contrast, metaphor, simile, rhyme and rhythm, onomatopoeia, exaggeration, and other techniques may all be used to achieve this goal.

Still I Rise by Maya Angelou is a poetic, personal, political, feminist, and African-American poetry. You are already aware that, according to Akporobaro, a lyric poetry "expresses the thoughts and especially the feelings" of the poet. It has a strong musical character or tonal quality that makes it easy for readers like you to sing along. In the oral literary traditions of various African nations, including Igbo, Hausa, and Yoruba in contemporary Nigeria, lyric poetry plays a significant role. In most rural/agrarian communities across the globe, it is a widespread form. You may be wondering why we focused a bit more on this kind of poetry here. The response is not absurd. We're talking about how a poem's approach contributes to its deeper significance. Therefore, it's crucial to demonstrate how the poet's choice of the lyric form strengthens the poem's previously established content.

The form gives the poet the freedom to communicate her ideas and sentiments regarding slavery as a female descendant of slaves in the stratified American society of the 1970s because of its nature and characteristics. Because of this, it is also an autobiographical, feminist, political, and African-American poetry. The themes of the poem the triumph over the formidable challenges of slavery are in turn revealed by the ideas. The themes include the notions that racial and other forms of inequality are an inherent characteristic of racial domination and that it is up to an oppressed individual to rise above their situation and find happiness in an unfriendly environment. Thus, the selected lyric form helps to enhance concern and significance. Using the triumph over slavery as a topic, the form is obviously a suitable way to impart a priceless lesson on self-assertiveness and self-confidence, even in a dehumanizing situation.

DISCUSSION

The poem's organisation also strengthens its meanings. To express meaning, the shape and the structure work together. The title's arrangement is important since it not only hints at the poem's interest. The three-word title places the speaking voice ("I") in the middle. This puts the poet in a difficult position since she must choose between her unfavourable status as a "second class citizen" (Buchi Emecheta), a black descendant of slaves in a white-dominated America, and her proactive resolve to rule the world. The speaker speaks on behalf of the artist Maya Angelou, a black American who lived through racial discrimination and intolerance in Arkansas, and she expresses her own views. As a result, the term has profound significance for anybody who experiences persecution and repression since it encourages them to "still... rise." As a result, it turns into a powerful way to introduce the poetry's theme and message.

The poem has forty-three lines total, divided into nine stanzas with seven closely spaced quatrains each, and two concluding stanzas. The first verse begins with an unnamed "you" and promptly lists that "you's" transgressions. He is identified as the American white slave owner by the recounted grave misdeeds. This indicates that the reader is not the third person. The pronoun completes the word "I" by designating the message's intended recipient. The "I" and "you" grammatical construction imposes a conversational look as well as a protagonist vs antagonist structure in which the heroine confronts her oppressor in the first person. This strategy is used to create the conflict in the poem. The strategy is used to communicate the poem's lesson on the psychological and societal repercussions of a racially caused unequal relationship.

Take note of how the seven stanzas convey the difficulties the speaker has as a black American with the weighty baggage of slavery and her perspective on it. Nevertheless, stanzas eight and nine seem to change. Both are made up of six and nine lines, respectively. A change in the poem's theme coincides with the change in stanza structure. The speaker describes the traumatic history of African slaves on American land in the last two stanzas. She reenacts a typical experience of the black race in the diaspora while doing so. The two errant stanzas serve as a vehicle for enhancing the poem's racial, historical, and communal significance. This collective story broadens the scope of her attention from the private to the public, and it forges a strong connection between the two. The last two lines also serve to set up the events described in stanzas one through seven [5], [6]. Do you see the metaphorical language used in both lines?

The language used in the poem demonstrates a deliberate decision that enlivens the author's subjects and generates a variety of linked interpretations. In addition, the last stanza concludes with three powerful lines of "I rise." The speaker's main point, resilience, is highlighted by the repetition and brevity of his or her language. The brevity and melody of the chosen language convey this with an undeniable force in those three lines, which serve as the poem's conclusion. The poem's choice for short words, intermingled with only a few multisyllabic words like "sassiness" and "haughtiness," exhibits the same shortness. As a consequence, the poem is straightforward and simple to read, and this aesthetic decision encourages a better presentation of meaning. The phrase "I Rise" is woven throughout the whole poem, serving as both its fundamental message and an anthem for all oppressed people everywhere. It is there from beginning to finish. Do you see how the author uses the framework to convey meaning?

The poem is suffused in figurative language that gives depth and vivifies its messages. I am sure you can identify a number of such. Still, I Rise liberally uses literary devices such metaphor, simile, repetition, allusions, personification, exaggeration, synecdoche, and metonymy to convey its message and celebrate its author's victory against crippling bigotry. Similes and metaphors abound throughout the poem. analogies like "I'm a black ocean." The phrases "leaping and wide and I am the dream and hope of the slave" are meant to convey the depth of her indestructibility. The similes "but still, like dust, I'll rise" and "just like moons and like suns," "just like hopes springing high," best capture how the trait is energised. The figures of speech transmit a message of tenacious resistance to all types of intimidation and repression in the direction of success.

The black that is referenced in the first sentence here refers to her colouring and suggests her situation. Additionally, the poem's use of the "moon and sun," two natural components connected to the passage of time, vividly conveys the surety of her victory. Again, many readers may relate to a simile like "cause I walk like I've got oil wells/ Pumping in my living room," as having access to an oil well is a certain way to opulent prosperity. Given that

Nigeria is home to countless oil billionaires, the picture will probably mean more to a Nigerian like you. The figure of speech effectively conveys a crucial notion, namely that self-confidence is independent of one's financial situation and socioeconomic standing. Moreover, the message is intertwined within the self-confidence concept. As a result, the poem's use of metaphorical language strengthens its meaning and topic. As a result, it may be said that the messages are dressed suitably in suitable approaches.

You may probably see the poem's use of alliteration. Does my sassiness disturb you? and Does my sexiness upset you? are examples of alliterative phrases that expand the meaning of the poem. The phrases dramatise the speaker's spirited femininity and self-confidence in addition to the professed "haughtiness," as well as its impact on the oppressor. This brings the concept of maintaining a cheerful outlook even in trying circumstances to life. Again, assonance is used as a literary technique in "welling and swelling" and "bitter twisted lies" to convey the poem's theme and central concern. The speaker's meaningful triumphant rise from her derided life is shown in the first line via the strong visual and aural picture of the rising tides of the "black ocean," which is also partially represented in the second quoted phrase. Alliteration and assonance, which include the repeating of consonant and vowel sounds, provide musical qualities to the poetry.

You must have seen how the phrases "black ocean leaping" and "history's shame" personify the ocean and history. Both emphasise the need to rise beyond the shame brought about by the past of slavery and, therefore, discrimination. The same meaning is repeated in exaggerated language, such as "you kill me with your hatred and cut me with your eyes." I represent the slave's hope and aspiration. Exaggeration as such serves to express tenacity in the face of adversity, which serves as the poem's main takeaway. Please be aware of the violence implied by the verbs "trod, shoot, cut, kill." The reader is made more receptive to the speaker's claim of indomitability and invincibility by the words' ability to convey varying degrees of overt repression. In other words, the poetry makes excellent use of linguistic resources [7], [8]. Due of the reader's challenge to remain hopeful and strong in the face of the terrifying hate in his or her surroundings, the words strengthen the thesis, "still l rise." The key message is found there. Consider how the poem Still I Rise uses technique to convey meaning.

The use of poetic techniques in the text reveals a deliberate choice and blending for the efficient articulation of universally significant themes and the creation of several levels of significance for readers in particular unfavourable circumstances. Other literary elements, such as symbols and imagery, rhyme, a rhetorical inquiry, and anaphora, aid in conveying the poem's relevance and appeal. The poem's most often used literary device is anaphora. The most often used sentence, "I Rise," underlines the speaker's capacity to rise beyond the racism-related shame. The short line's ability to inspire is highly important. Additionally, the words "I" and "You" are used often, which strengthens the text's direct conversation style. The poem may maintain the protagonist's attention while also highlighting the opponent thanks to the style. Did you pay attention to the rhyme scheme? From the first through the seventh stanzas of "Still I Rise," there is a strong emphasis on the rhyme pattern abcb. For example, the first stanza has the following: history/lies/dirt/rise.

Please pay attention to the b section, which is lies/rise, just as previous stanzas are gloom/room, tides/rise, eyes/cries, etc. The next two stanzas' rhyming scheme switches to abcc and aabb. Why not appreciate the rhythm by reading aloud? Isn't it enjoyable? Additionally, the change in rhyme scheme works in conjunction with the changes in the poem's structure and movement in narrative emphasis to illustrate the history of the black slave in America. Thus, it uses flashback as a technique to emphasise its message by

returning to the beginning of slavery and the horrific sufferings that were involved with the act. The two last stanzas, which clearly describe the African ancestry of black slaves and their descendants, have particular significance for black people in general and for black Americans in particular. Additionally, the poem's lines demonstrate enjambment, as seen in the line "You may trod me in the dirt/But still, like dust, I'll rise." The verses have the effect of a chant by the downtrodden. Furthermore, rhetorical questions feature several times, especially in stanza four. Let us examine it again.

Did you want to see me broken?

Bowed head and lowered eyes?

Shoulders falling down like teardrops,

Weakened by my soulful cries?

You must have seen how the poet uses the questions to highlight both the oppressor's distress and the poet's perceived privileges and confidence. Her point is sharper as a result. She may inquire: "Does my sassiness upset you?/Why are you surrounded by gloom?/Does my haughtiness offend you?/Does my sexiness upset you? ", for example. This is a forceful critique of bias. Acerbic language is used. She insults and mocks her captors with caustic rhetoric, making their attempts to degrade her pointless. The use of interrogative language also raises concerns about the status of Black Americans and the realities of slavery. The diction of the poem therefore improves the presentation of meaning. Take note of how her use of hyperbolic language conveys her confidence and exemplifies her expressed "I rise." Her almost carefree attitude injects laughter into the poetry.

The poem makes use of symbols to further communicate confidence. The speaker's desire to exploit the dehumanising views of her oppressors as a springboard for higher heights is communicated via expressions like "you may trod me in the very dirt, but still, like dust I'll rise." These expressions are very significant. Once again, the phrase "oil wells, gold mines, and diamonds" conveys the speaker's high self-esteem. These figurative terms demonstrate the intentional language choice and its efficacy. They are positive words that reject racial prejudice, teaching us how to value ourselves regardless of our apparent socioeconomic and political restrictions. Additionally, "Black Ocean," "Ancestral Inheritance," and "My Ancestors" affirm the "Africanness" represented in huts and heavily imbue the poem with a feeling of Africa. This is significant in expressing the rich bequest of the culturally detached and degraded African-American blacks, even when that is gone. The sun, moon, dawn, and other symbols of time are also represented by tides. Did you want to see me broken?/Bowed head and lowered eyes?, an image of tyranny and subjection, equally beautifies the poetry while conveying the speaker's resistance to accept the forced downtrodden identity. In the last lyric, slavery is also referred to as the "black ocean," a reference to the black race, the slave's ethnic identity. 'Still I Rise' employs a combination of tones. The tone is primarily triumphant, proud and daring. It is also enchanting and inspiring as well as lighthearted but defiant, optimistic but acerbic, sarcastic, ironic, humorous/comical but angry. It exudes a celebrative mood that is in tandem with the speaker's positive and contagious attitude as well as the themes and messages.

Let's wrap off our examination by evaluating Maya Angelou's poem "Still I Rise." The poem "Still I Rise" cries out against tyranny and repression and describes injustices that damage society, such as racism. The poetry gives the oppressed life and elevates them. Its snarky, rebellious, brazen proclamation of self-assurance, self-aggrandizement, and optimism gives it its essential life.   It is a poem of motivation that urges the reader to transform suffering into

advantage. As a result, it has inspiring value. In spite of severe societal and psychological situations, the poem shows inner resilience. She is internally motivated to be defiant and rebel, as seen by the phrase "I rise." Sangeetha, S. (2016, p. 7) draws this conclusion in her analysis of the poem "Still I Rise," which she describes as a "sublime, straightforward poem that acknowledges that we need not depend on anyone else's opinion but our own." Maya Angelou is "a brilliant writer she was a story teller - and her greatest stories were true," in the words of Barack Obama from 2014... She had the power to serve as a reminder that we are all the children of God and that we all have something to contribute. The book serves as motivation for modern black people around. I tell you what. It is a poem that should be read aloud while travelling through life [7].

Analysis of 'I'm Nobody! Who Are You?' by Emily Dickinson

'I'm Nobody! Who Are You?' by Emily Dickinson

I'm nobody! Who are you?

Are you nobody too?

Then there's a pair of us – don't tell!

They'd banish us, you know.

How dreary to be somebody!

How public like a frog

To tell your name the livelong day

To an admiring bog!

The poet is the one speaking, and it is assumed that she is discussing her idealised private life. She published everything under an alias. That inclination for obscurity may be what this poem is subtly supporting. The burden of the "somebody" is the subject of the opening quatrain, which also addresses the "nobody." She declares her anonymity in the opening verse and identifies the reader as a companion who she believes also shares this trait. She then asks the reader to make a secret commitment in order to shield their freedom from fame. In the second stanza, she conveys the monotony, bustle, and associated sense of significance that come with fame and public life without using any expressive words. The poem portrays the star-struck population that idolises celebrities using the image of the "admiring bog." I tell you what. It is astonishing that anonymity has some value in a culture that exalts inane popularity, aided by social media.

The two-stanza lyric poem "I am Nobody! Who are You?" was first published in 1891 in a book called Poems, Series 2. The benefits of anonymity are discussed, along with the pretentiousness and expectations of fame. The reader is made a participant in a universe free of energy-draining popularity by the poem's joyful, childlike delivery, which incorporates them in the poetic experience. It rhymes in an unpredictable rhythm that is about abcb. Iambic tetrameter and iambic trimester alternate in "I Am Nobody! Who Are You," with line one being the only exception. Do you still recall the metre lesson? You should have it close at hand to conduct a more thorough literary examination. You may see why the word "roughly" is used in the analysis of the rhyme scheme by looking at the two stanzas. The text is a humorous poem that parodies the arrogance and attitudes of celebrities as well as the open and widespread adoration of their supporters. In doing so, she gives meaning to obscurity and

imparts humility and critical followership lessons. In order to express its message on the benefit of leading a solitary life and, conversely, the hardship of public life, it mostly uses short, basic, and common phrases like frog, bog, tale, etc. This is especially important in today's world of haughty politicians, opportunistic sports and movie stars, and other prosperous and well-known professions.

Via the usage of words like "you" and "I," the poet and reader are brought closer together via the poem's use of language. This writing style and approach captivate the reader by instilling a strong feeling of self-importance in him or her, even while they are in a private setting. It makes the poem's message and the benefits of anonymity easier to communicate. It also contributes to the text's lyrical charm. Alliteration, hyperbole, simile, anaphora, and other literary techniques are used to promote the poem's theme. For instance, the simile "how public like a frog" compares prominent personalities to croaking frogs. The contrast exposes and denounces the attention-seeking celebrities' shallowness, pride, and arrogance. This emphasises the lesson about the cost of fame and the need of humility.

CONCLUSION

The poem "Still I Rise" by Maya Angelou, which explores themes of resiliency, confidence, and the struggle against oppression and discrimination, notably racism, is a powerful and inspirational piece. The poem expresses a message of victory over hardship and the significance of retaining a positive viewpoint even in the face of prejudice and discrimination via its colourful language, analogies, and literary devices. The poem's style and structure, which include anaphora, rhyme, and rhetorical questions, help to effectively portray these ideas. The poem also examines the historical background of slavery and its effects on African Americans, highlighting the tenacity and optimism that have been handed down through the centuries. It is a great lesson for everyone who encounters injustice and discrimination since it demands for boldness and self-assurance. "Still I Rise" communicates to a worldwide audience and transcends its particular cultural setting, making it a work of writing that is ageless and always relevant. Both poems urge readers to consider their own identities and the decisions they make about how they show themselves to others in their own distinctive ways. Individuals may overcome misfortune with the help of "Still I Rise" and "I'm Nobody! Who Are You?" makes the case that it's important to be true to oneself and defy demands to achieve popularity and public recognition. These poems together provide insightful perspectives on the struggle for self-expression and authenticity, as well as the human experience.

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CHAPTER 9

EXPLORING THE TRANSIENCE OF POWER AND THE RESILIENCE OF ART IN PERCY BYSSHE SHELLEY'S 'OZYMANDIAS'

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ABSTRACT:

Building on the ideas presented in past modules while highlighting the value of actually analysing poetry, this course digs into practical study of poetry. It illustrates and explores several elements of poetry analysis using two carefully chosen poems, "Ozymandias" by Percy Bysshe Shelley and "The Snow Man" by Wallace Stevens, as well as three other works. The course emphasises how content and style interact in poetry and offers a methodical way to examine both aspects. Additionally, it presents six phases for dissecting poetry, concentrating on aspects like sound, shape, major ideas, rhythm, enjambment, techniques, and style. Through the prism of "Ozymandias," it also examines the concepts of transience, the lasting power of art, and the force of nature, emphasising how the poem captures the fleeting nature of human power, the tenacity of art, and the supremacy of nature. The overall goal of the course is to provide students useful skills for identifying and analysing the themes and literary methods found in poetry.

KEYWORDS:

Art, Ozymandias, Poem, Poetry, Transience.

INTRODUCTION

This unit inevitably builds on what the three earlier units in this module have given you, however from a more useful standpoint. It has its sights set on practise, as you have been informed. It emphasises and illustrates the concepts and recommendations covered in the earlier units and modules using two carefully chosen poems. Ozymandias and The Snow Man are the poetry. Percy Bysshe Shelley wrote the first, while Wallace Stevens wrote the second. Additionally, you have a collection of three poems to aid in your interpretation.

You must be aware that a variety of criteria, such as concern, style/technique, author, age, and influence, are taken into consideration while choosing the poetry. Does this imply that practise is the exclusive focus of this unit? It would be more correct to state that it focuses mostly on the analysis of poetry in practise. It does have a section that serves as the entrance to that exercise, however. In contrast to the previous chapter, when theory took up more room in proportion to the two poems under investigation, this unit devotes the majority of its space to analysis, pushing theory to the side. Remember that the focus of this course is on analysing poetry practically. It focuses on an in-depth analysis of the provided poetry.

You must be well conscious of the unbreakable connection between content and style in poetry, as well as other literary genres, at this point in your engagement with this curriculum. Your analysis must demonstrate awareness of this connection. This is true regardless of the topic, method, or aesthetic. However, the focus of your essay should be on the points it is supposed to make. When answering to a question that requests a thematic analysis of a poem, for example, you won't be asked to give topic and method the same amount of thought. You are not expected to completely disregard the method used to communicate the subject under

consideration in your analysis. You can see that both viewpoints complement one another, and because of this, no research will ever be able to wish away the symbiotic relationship. This unit's analysis of poetry will thus take into account both facets. The practise will also highlight how poetry, among other literary works, expresses a lasting collaboration. Therefore, the purpose of this module is to teach you, more practically, how to recognise and analyse the subjects and literary devices of poetry [1], [2].

This section of ENG172 is practical, as you have been informed. We must still remember a few pre-practice things that will improve our critical competency, however. Some of the advice you've been given will come true, and you'll also get some fresh advice. Before you meet the poems in this section, the purpose is to expose you to other poetic analysis techniques. To put you on a more solid foundation, we'll rely on the recommendations of a few academics, and you have a lot of alternatives to choose. It also aims to inspire you to do independent research to hone the abilities needed to become a proficient literary critic. Keep in mind that the "What" and "How" of a poem are what poetic analysis is all about. As a result, the information provided below will show awareness of both views. A dedicated student will focus on both and work to create a reliable method of analysis.

Pre-Analysis Information

Literary analysis adheres to a set of procedures, much like practically other domains of human inquiry. Keep in mind that a poem is a creation of art. The many components of a poem must be carefully examined by a learner in order to evaluate it objectively. Each poem expresses a subject and deeper implications or meanings for that theme. It chooses a predetermined shape and creates a framework (method) for expressing that "thing" using language. Don't forget that the home may be used to analyse the constant interaction between shape, structure, and language. The shape may be compared to a home; it serves as the canvas or frame, and the structure stands in for the rooms and setting that the episodes take place in. It consists of the strategies the poet used to assemble the poem. The vocabulary is the furnishings.

A poet chooses a certain kind of poetry (form), such as a sonnet, ballad, villanelle, dramatic monologue or dialogue, haiku, etc. Each form adheres to a certain set of rules. For instance, the name "haiku" for a 17th-century development in Japanese literature dates from the 19th century. A haiku is a three-line, five-seven-five poem with seventeen syllables and no rhyme. Ezra Pound's poem "In a Station of the Metro" and Matsuo Basho's "The Old Pond" are two examples of well-known haiku poetry. Do you know the two?

The Six Steps of Poem Analysis

As you've been informed, there are a few straightforward, basic actions that may be used to examine a poem. Let's hear from some academics. Depending on what you want to accomplish, you may embrace all or some of Condliffe's six-step method for poetic analysis. Start by reading the poem aloud many times. And why would you do that? Simple! A poem's sounds, including its rhymes and rhythms, are crucial. you are already aware of.

Secondly, analyse the poem to understand its main points. Poems include descriptions of things, people, occasions, emotions, and experiences. It is crucial that you locate the subject by looking for pronouns and proper nouns since they describe the poem's protagonist. The persona, who is often referred to using the personal pronoun "I," is the individual whose viewpoint is shown in a play. Do you still recall Maya Angelou's poem "Still I Rise," which was examined in the prior unit? Why not take a moment, read the poem again, and briefly express Angelou's viewpoint in writing? Punctuation is a further area that requires

consideration. To find the meaning, you may also separate the stanzas and read them as phrases. Find the motifs, or the symbols and pictures that appear repeatedly. These serve as hints as to the poem's intended message. They are closely related to the poet's message.

Third, give Rhythm and Metre more than passing consideration. They stand for the main distinction between poetry and other literary forms. Poems complement sounds. Metre is a crucial component of poetry but is less present in modern poetry. Poetry uses rhythm to convey meaning as well. Deviations from a specified rhythm point to a poem's main subject. Examine a concept or picture that is presented when you notice a rhythmic change. Talking about them will enhance your analysis. Even if you have trouble recalling their names or distinguishing the rhythms of a line or a poem, go ahead and talk about them. Don't let it get you down [3], [4].

Enjambment! The fourth is that. This occurs when a line of a poem doesn't end with a period, comma, colon, semicolon, or dash and instead spills over into the next line. As a result, a poem is said to be enjambed when lines naturally flow into one another without any punctuation. The poet uses this auditory approach to convey meaning and generate poetry. It might be used in a poem to accomplish a variety of goals. Draw a connection between two objects, separate two concepts with two lines, and highlight an item in one of the two lines, for example. It is up to you to choose what the enjambment draws attention to.

DISCUSSION

Techniques make up the fifth phase. Analyse the tactics used in the poem. A poem's underlying meaning is generated utilising a variety of methods. As a result, each strategy is useful in certain instances and to a certain extent. They act as domestic servants, carrying out certain tasks as directed. A critic must comprehend how these (common) strategies work and what they signify in the context of the poetry. The seventh and last stage is to determine the form of the poetry being examined. Forms are often used to categorise poems. The forms contain hidden connotations; for instance, the ballad is associated with adventure, the sonnet with love. Each has certain norms that the poet either adheres to or disregards. Collins also adds some more stages to the previously mentioned six. He advises you to look at the: The theme of a poem is its main concept, point of interest, and message, which is often expressed using figurative language. A poem's subject matter and topic are intertwined. Examine the message and substance to determine the topic. Finding the historical, social, and political settings could be necessary.

Language: The words used and how they are arranged, which affects rhythm, as well as pictures. A poem's tone and atmosphere are created by the words. Look at the language: poets purposefully choose and use words to convey the intended meaning and emotional effect. Determine the significance and purpose of the words, particularly any metaphorical language. Learn what they signify and how they help the poem evolve and convey its message.

Structure: Lines and stanzas are used to display poems. Line breaks, rhythmic patterns, punctuation, and pauses are also used. These factors all affect how you read a poem.

Context: The questions of who, what, why, where, and when combined disclose the poem's context. These demonstrate the poem's intended meaning. These are the 5W Questions, as you should be aware.

Let's go on a little bit. Take a look at the next 10 stages! It will be beneficial to you. Discover any connections (similarities and differences) between its material and what you have

previously read above as you examine it. This will enable you to prioritise your examination of poetry and identify the areas that need greater focus [5], [6].

The Ten Steps to a Hidden Poem

Furthermore, you must have noticed that the aforementioned recommendations—that is, the steps fall within the previously established two categories of what is stated (topic and subject) and how it is presented (style/technique). Look closely at the illustration below. In the classes and subclasses of the "what" and "how" of a poem, you will find many components of the stages structured.

Reviewing Poetry

Isn't the aforementioned example self-explanatory? However, some learners continue to struggle with certain parts of technique. For instance, many students have trouble distinguishing the difference between tone and mood. This is due to the fact that, despite their differences, they are both strongly linked, tied to the feelings that poetry arouses, and comparable in nature. Please be aware of the difference between the two.

The figure above shows that although mood depends on the reader, tone depends on the poet. Tone is the author's attitude towards a topic, while mood is the emotions the author hopes to arouse in the reader via his or her writing. Tone conveys the author's attitude towards the subject or theme of the poem, while mood in poetry refers to the sentiments or emotions that the poem evokes in the reader (Greene 4). In the next unit, both are given further consideration.

You may be wondering why tone and mood are given such a large amount of attention in this course. This is so that the unit's focus on practical examination of poetry may be understood. As a result, you can do a more thorough study of a poem if you have a correct understanding of tone, mood, and intent. It will prepare you to study not just "what" is stated but also "how" and "why" it is said. You must concur that this will certainly encourage a wider and more in-depth analytical approach. Do you realise what the consequence is? This implies that you are urged to strengthen your critical thinking skills.

Selected Poems: Practical Analysis

Here, two well-known poems have been carefully chosen for analysis. The poems are "Ozymandias" by Percy Bysshe Shelley and "The Snow Man" by Wallace Stevens. The following analysis must be read from beginning to end. Please follow each section of the analysis and pay close attention to it. The analysis refers to the above-mentioned instructions in any sequence. Even when they are not explicitly mentioned, a diligent learner will still recognise them.

'Ozymandias'

Have you read Percy Bysshe Shelley's famous poem "Ozymandias"? The first poem we will practise with in this course is the classic "Ozymandias." Following is a representation of the poem.

‗Ozymandias'

I met a traveller from an antique land,

Who said: Two vast and trunkless legs of stone

Stand in the desert. Near them on the sand,

Half sunk, a shatter'd visage lies, whose frown,

And wrinkled lip and sneer of cold command,

Tell that its sculptor well those passions read

Which yet survive, stamp'd on these lifeless things:

The hand that mock'd them and the heart that fed;

And on the pedestal these words appear:

"My name is Ozymandias, king of kings;

Look on my works, ye Mighty, and despair!"

Nothing beside remains: round the decay

Of that colossal wreck, boundless and bare

The lone and level sands stretch far away.

Percy Bysshe Shelley, a well-known English Romantic poet, composed the sonnet in 1817. Between 1798, the year William Wordsworth's Lyrical Ballads were published, and 1870, the year Charles Dickens passed away, the Romantic Movement flourished in England. The groundbreaking Ozymandias was first published on January 11, 1818, in The Examiner in London under the pen name Glirastes. So it qualifies as a 19th-century literary piece. The term "Ozymandias" is used as a placeholder. It is a Greek word for Rameses 11, an ancient Egyptian pharaoh who reigned for 66 years in the 13th century BCE (1302- 1213). Rameses accumulated enormous money while constructing several monuments and temples. Ramases the Great was revered long after his death because of his extraordinary accomplishments and fortune, which earned him the moniker. In other words, a famous Egyptian ruler is mentioned in the poem [7], [8].

The poem was submitted as a part of a poetry contest between Shelley and Horace Smith, a friend and fellow author. Shelley was greatly influenced by ancient Greek writings on Egypt, especially the historian, Siculus. Both of them read Diodorus Siculus' (the ancient Greek writer) account of Ozymandias damaged statue in his Bibliotheca Historica, which presents the actual statue's base as containing an inscription: "King of Kings am I, Osymandias. If anyone would know how great I am and where I lie, let him surpass one of my works." Therefore, Shelley's Ozymandias is a lyrical telling of a previously told story. It's possible that Shelley aimed to outdo Osymandias with this poem.

The poem describes the ruined state of King Ozymandias' statue as told by its speaker, who in turn heard it from an unnamed "traveller from an ancient land." As a result, the traveller informs the speaker, who informs the reader through the poet Shelley, of the ruined state of the statue of a formerly mighty and haughty emperor, Ozymandias. The statue's "trunkless legs" are immovable, abandoned, and trapped in the immense desert. The face "visage" of the broken statue of the emperor laying on the beach carries on the story of the disaster. The savagery of the heart hiding behind the face is revealed by the disdain and haughtiness of authority, shown in the "wrinkled lip and sneer of cold command" forever inscribed on the dead and unmoving stone. The poem is an ironic and dramatic depiction of a disintegrated power and lost position. The inscription at the pedestal introduces the emperor, the immensity of his power and paradoxically, his lost position and glory as well as his ruined works, encapsulated in "nothing beside remains: round the decay."

Some commentators speculate that the "traveller" could really be Diodorus Siculus, whose description of Ozymandias' monument served as the basis for Shelley's poem. Do you believe the speaker of the poem encountered the tourist after reading Siculus' account of the statue? Some academics believe that newspaper articles announcing the British Museum's purchase of the enormous head of the statue of Ramses II, also known as Ozymandias, were the main source of Shelley's inspiration. Your main focus should be on how Shelley uses the emperor's monument as a backdrop to explore important human themes.

Topical Preoccupation

Ozymandias by Shelley is interested in a variety of topics relating to people, the environment, and the arts. The three overarching themes of the poem are the transience of human strength, the endurance of the arts, and the enduring force of nature. All of them are covered by the topic, Ozymandias, as he is depicted in a stone sculpture by a bereaved artist and narrated by an attentive traveller, whose tale is repeated by the speaker. Swafford's reading, even though it tends to ignore the superiority of nature vividly portrayed by the poem, highlights two themes of the poem identified by this essay. Swafford (2018, 1) asserts that Shelley uses the description of a crumbling statue of Ozymandias to portray the transience of political power and to praise art's power to preserve the past.

One of the key themes of "Ozymandias" that we have highlighted is the fleeting nature of political authority. Even a cursory perusal of the poem reveals the notion as the poem's most prevalent theme, which is why it is highlighted here. The interest is conveyed in the statue of Ozymandias, whose overwhelming political dominance is conveyed in the enduring inscription at the base of the statue thus: "My name is Ozymandias, king of kings. However, the crumbling state of the mighty king is depicted in its trunkless legs shattered visage and this suggests that his power is everything but permanent. The name, with the power it evokes, has a paradoxical relationship with the dilapidated state of the statue. The shattered statue therefore displays what becomes of the mighty king over time.

The poet not only portrays the ruin of the king but also the destruction of the works and kingdom of which nothing beside remains. The works, which the emperor was so proud of, and the decay contained in the subsequent line expresses a harsh contradiction that deepens the idea of transience of power. The image of a ravaged kingdom is invigorated in the colossal wreck, boundless and bare‖ land desert surrounding the statue. This speaks of the utter devastation of a once powerful kingdom. The kingdom, like the king, is also a transient civilization and represents the several fallen empires of the world; antique land. The fate of the kingdom illustrates the crumbling of the foundation on which the emperor's influence rested. The implication is that both the power and its authorising structures are gone and thus not permanent.

You must understand that Shelley, in Ozymandias ', interrogates and critiques rulers/leaders, including African political leaders, whose access to political power makes them smug. Such smugness is observable in the boastful self-introduction of Ozymandias and his haughty display of his works, which is reminiscent of the biblical Nebuchadnezzar 's pride and punishment in Daniel Chapter 4. Ozymandias shattered appearance mocks his conceit best engraved in the wrinkled lip and sneer of cold command. Did you note the contradiction embedded in cold command? The poet, by placing both words next to each other, vivifies the idea of a dead facility, an authority that existed in the past. The all-powerful king, in the statue, becomes but a collectible item; a antique. The facial expression as well portrays the emperor as a tyrant and the motionlessness suggests that such tyranny belongs to the past. By consigning the emperor's influence to the dust bin of the past and describing it as lifeless

things, the poem further energises the idea of loss of political power. His condemnable passions‖ are forever stamp'd‖ on his lifeless face and become a testament of his pride and excessive ambition based on a fleeting power. That is why Condliffe observes that the poem is interested in man's hubris.‖ Ramses 11, that is Ozymandias, expanded the empire of Egypt and constructed so many statues of himself in his Egyptian kingdom. Consequently, the poem tends to be Shelley's warning against arrogance and inordinate ambition. Ozymandias' is thus constructed to demonstrate the temporariness of life and fame and serves as a reminder that nothing in this world of ours is permanent. In other words, Shelley's attitude towards his subject implies the relative impermanence of the physical world and the things we think are important in it [9], [10]. Remember that Shelley is a Romantic poet and as such, reverses nature and questions people's attempts to control it. Nature is symbolised in time, sand, and desert, all of which contributed to the destruction of the statue and, by extension, the emperor and his empire. Therefore, the devastated visage of the emperor's statue lie in the poem's focus on the permanence and supremacy of nature.

In addition, the statue cannot withstand the passage of time. Though it survives the emperor, it is still destroyed over time, the way the king and his kingdom perished over time. The repetition of time (lines 3 and 14) illustrates its ability to conquer even the most powerful of human beings, like he almost does the head of the once powerful emperor who, like most people, ended beneath the earth. In the sand, the earth's boundless‖ power and permanence is displayed in a manner that emphasises the limited ability of human beings. Thus, while the emperor arrogantly invites the world to look on my works, nature, in time, silently displaying a vanished empire and power, proves that there is nothing to look at, except a colossal wreck.‖ Shelley's words aptly depict the massiveness of the ruin as an indication of the overwhelming impact of nature on human beings and their works. In these, the superiority of nature and the subordinate position of people in the nature-man relationship structure are once again established, in a manner that clearly ennobles nature. In this, Shelley's Romantic orientation in poetry construction becomes evident.

This reiterates the current campaign for an eco-friendly mentality that underscores the need to treat nature benignly, and Shelley tends to use the ruined emperor and his devastated kingdom to remind people that nature is patiently waiting to regain everything forced out of its hand by the different societies of the world, in the process of development, and eventually claim humanity as well. Do you know the four major categories of the arts? They are performing arts, culinary arts, visual arts, and literary arts; poetry falls under the last category; literary arts. You can observe that the poem, under examination, explores an art, a statue, to make its appeal. As such, art is a key member of the poem. The state of Ozymandias' statue and its setting speak of the value of the arts.

Furthermore, the statue manages to freeze the passions‖ of the dead emperor in its shattered visage. The sculpture, therefore, vividly portrays Ozymandias' arrogance, pride, and conceit in a manner that illustrates his dictatorial disposition and energises the concept of the arts as resilient. These are observable in the frown and wrinkled lip and sneer, which well read (by) its sculptor‖ who dexterously engraves those into the sculpture. Thus, while Ozymandias is long dead, his temperament yet survive, stamp'd on lifeless stone in the desert. This suggests that art brings to life that which is dead and therein lies its durability. The ability of the sculptor to clearly display all these passions is a testimony of the capacity of an art to portray and preserve human temperaments beyond the existence of such humans. Arts, in its durability, serves as an effective instrument of tale and preservation of history. Ozymandias'story, including feeling and attitude, and the history of his ancient empire, are narrated in the disjointed sculpture, which though damaged, outlives both.

Read lines 10 and 11 again: "My name is Ozymandias, monarch of kings: Look on my works, ye Mighty, and despair! Have you seen the subtle resemblance between the statue and the words etched on its pedestal?"That is the splintered statue speaking to the traveller who encountered it in the desert. In the two lines, story and identity of Ozymandias are provided in a succinct summary, the summary contains his name, unparalleled royalty and authority, as the tone reveals his excessive pride, all mocked in the dilapidated statue and empire.

You must also take note that the words'initial merits are preserved, and so it escapes the destruction that affects the statue to become the most outstanding remainder of the artistic expression. This again intensifies the idea of the arts as durable. The words are displayed as more lasting than the monument, as it survives both the emperor, his kingdom and even the monument. In other words, Ozymandias is immortalised more in words than in a monument. Remember, the poem is inspired by the words of Siculus. What does this tell you? Of course, that the monument, the emperor it represents, and his empire all endure in history because of written words. In addition, the fact that these words appear on the pedestal‖ illustrates the foundational role of those words in that context. The attitude of the poet towards the two art forms is manifest in the different degrees of durability assigned to both. It suggests his perception of literary arts as the best way of preserving the history of people and their society for posterity.

CONCLUSION

. Using "Ozymandias" as its main point to highlight many facets of the analytical method, this course has given a thorough investigation of practical poetry analysis. The unit has shown how poetry may be used as a means of understanding intricate human thoughts and feelings by digging into the topics of transience, the lasting power of art, and the force of nature. Students have acquired useful skills for analysing and evaluating poetry via an organised approach to analysis and a thorough exploration of the interaction between content and style. Their ability to identify and evaluate the themes and literary methods in poetry improves as students advance in their studies, creating a greater grasp of this complex and emotive art form.

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CHAPTER 10

ANALYZING THE ENDURANCE OF ART AND NATURE: A STUDY OF 'OZYMANDIAS' AND 'THE SNOW MAN'

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ABSTRACT:

In order to investigate their topics and poetic devices, this examination dives into two well-known English poems, "Ozymandias" by Percy Bysshe Shelley and "The Snow Man" by Wallace Stevens. The issue of the transient nature of governmental authority, the enduring character of art, and the supremacy of nature are discussed in "Ozymandias." Shelley expertly communicates these topics via the use of a variety of literary techniques, including irony, symbolism, and enjambment. In "The Snow Man," the idea of seeing nature unbiasedly and without regard to personal feelings is examined. To communicate this idea, Stevens uses a tercet form, repetition, enjambment, and aural imagery. The study emphasises how topic and method are intertwined in both poems, highlighting how crucial it is to comprehend how they cooperate to express the poet's message. The writers expertly use poetic devices in both poems to support their subject statements. These studies serve as a reminder of the complexity and beauty of poetry, demonstrating how poets use language and structure to communicate important concepts and feelings.

KEYWORDS:

Art, Ozymandias, Poem, Snow Man.

INTRODUCTION

The concept of literature being more durable than other forms of art is a recurring theme in pre-Ozymandias poems. For example, in his Odes, Shelley uses the sonnet to draw attention to the formal, artificial, or constructed nature of his work. However, unlike a monument, the work of literature is not subject to time and decay.

Technique

Each element used in the poem including the title, form, structure, language, mood, tone, symbols, pictures, and so on helps to communicate the poem's ideas and enhance its effectiveness. Due to this, we must examine the poem's method. Numerous current human difficulties that are still prevalent in our modern human civilization are addressed in "Ozymandias." Shelley uses certain strategies to talk about these topics. The poem's central character, Ozymandias, who is introduced in line 10 of the sonnet, is the source of the single word title "Ozymandias." As you are aware, Rameses 11, an ancient Egyptian pharaoh whose reign began in the 13th century BCE, was known by the Greek name Ozymandias. It is only fitting that the poem uses a topic whose enormous political weight belongs to the past since it is concerned with the fleeting nature of political power. In other words, Shelley can pursue his chosen political matter because of the subject. Therefore, it can be concluded that there is a natural connection between the topic and the subject, and this link helps the poetry succeed.

Ozymandias is a sonnet-style poem. Iambic pentameter is often used in sonnets, which are typically fourteen lines long. The poem under consideration follows these basic sonnet

conventions. Nevertheless, the form is disturbed by Shelley's "Ozymandias." Do you still recall what you learned in Module 2 Unit 4 of this study guide on motion and music in poetry? The rhyming pattern is altered in "Ozymandias." It's crucial that you be aware of the poem's rhyming pattern, which is ABABACDCEDEFEF. Although it more closely resembles a Petrarchan sonnet in form, the rhyme pattern typically adheres to that of a Shakespearean sonnet [1], [2].

A six-line sestet that provides commentary on the condition follows an eight-line octave that creates a condition in the Petrarchan sonnet. Since it employs the 8/6 line form of a Petrarchan sonnet, even if the rhyme scheme isn't precisely that of a Petrarchan sonnet, it is closer to it than a Shakespearean sonnet is. Return to the fourteen-line poem, please. You'll see that lines 1–8 (the octave) focus on the statue. The speaker relays information on the destroyed status of Ozymandias' statue from the traveller. Pay attention to the base and setting in lines 9–14 (sestet). In these words, the poet makes a remark on the statue that is already on exhibit by mentioning the person it honours and the mess nature made of the creations he was so proud of. The Petrarchan structure is as follows. Did you see that the sonnet form enhances the poem's effectiveness? Additionally, its original rhyme system illustrates a change that takes place as the poem progresses. The poem takes use of the movement from one beginning design to another, which indicates chronological progression, to examine the fleeting nature of governmental authority, the endurance of the arts, and the superiority of nature. The poem's shape and rhyme scheme, which deviate from the conventional sonnet format, "reveals Shelley's interest in challenging conventions, both political and poetic". The poem's deliberate violation of the Petrarchan and Shakespearean sonnet forms' literary conventions might be seen as a mirror of the damaged statue, which, like the poem, is a work of art. As a result, Shelley deviates from the sonnet's traditional form in order to express his literary intent.

The poetry "Ozymandias" appeals to the reader in many voices. Two voices are introduced in the opening two lines of Shelley's poem. This kind of representation is known as frame narrative. They are shown as "I" and "a traveller from an ancient land." A frame narrative is a tale that serves as the backdrop for the primary plot. The traveller who tells the traveler's story about their time in the desert is the narrator of the poem. Ozymandias, the poem's protagonist, is introduced and his concern with his rank and accomplishments is shown in lines 10 and 11, which include his voice. The traveller is tasked with informing the speaker, who then relays it to the reader, about the topic, Ozymandias. In the overlaid structure of the poem, the speaker serves as a liaison between the traveller, who came across the abandoned, dilapidated statue in a "antique land," and the reader. As a result, from the second line on, the traveler's voice, which dominates the poem, is heard through the speaker who begins it with "who said." As a result, s/he distinguishes between the traveller and the reader.

You must consider how the poetry fits with this approach. Despite being enormous, the powerful emperor's political influence does not persist and only appears in later eras as a historical narrative. The past is once again underlined in the phrase "antic land" in a way that highlights the gap between the text's "then" and "now" and further proves the power's current irrelevance. The name or gender of Shelley's voyager, who was the only one to see the sculpture of Ozymandias, is not given. Diodorus Siculus, whose description of the Ozymandias monument inspired Shelley to eloquence, may have been Shelley's unknown trip companion. The emperor, as viewed through the traveler's eyes and viewpoint, is what the poem is most interested in. throughout order to provide the groundwork for the discussion of the transitory nature of political power, the word "traveller" is prominently included

throughout the poem [3], [4]. This concept of life as a journey with a beginning and an end is made clear early on in the poem.

DISCUSSION

The traveller spends more time portraying Ozymandias's personality via his statements on the pedestal than he does discussing art and how it works, the poem's third speaker. The poem gives the most information about Ozymandias of the three speakers; he introduces himself as a ruler whose interests centre on his own glory, power, and legacy. This emphasis on particularity is also evident in the encounter between the traveller and the speaker. The poem doesn't specify how or where they met. Even the traveller came upon the destroyed statue in an unspecified "antique land," which, according to the topic, is in the Egyptian desert. However, it is not the Egypt of Shelley's day; rather, it is an earlier Egypt, ancient Egypt. As a result, the scene highlights once again the image of a powerful governmental position that existed in the past.   Similar treatment is given to the speaker's two settings, one more so than the other. Therefore, the aspect of anonymity leads to a manner that Shelley purposefully used to explain his interests in "Ozymandias."

Pay more attention to lines 2, 6, 12, and 13.   At the conclusion of these lines, are there any punctuation marks? That exemplifies how enjambment occurs. Take note of how close together lines 12 and 13 are; they have been called "two consecutive enjambed lines of Ozymandias."   Let's examine the four lines in more detail. Line 2 describes the "trunkless legs," Line 6 describes the emperor's desires, Lines 12 and 13 describe the "decay," and Line 14 describes the "boundless and bare" desert. Each line flows into the next one, when its meaning is fully developed. Lines 6 and 7 together, for example, describe how the sculptor correctly predicted the emperor's "passions which yet survive, stamp'd" on lifeless stones. Each of the four lines alludes to a connection between time, the statue, and ultimately the emperor and his empire. Time has an impact on the emperor, his empire, and his monument. The suggestion is that Shelley's transmission of the supremacy of nature, symbolised by time, over humans and their creations is made easier by the enjambment. Except for line 6, which inscribes Ozymandias' conceit, based on transitory authority, on the stone of times, maybe as a warning against political tyranny and hubris, the ruin is encompassed in all the other lines. The statue is meant to serve as a memorial to preserve Ozymandias' memory, but all that is left of it is a desert and his haughtiness, pride, and contempt for "lesser" beings.

The whole poem is one long metaphor. A metaphor for authority, monarchy, renown, political power, might, and legacy, the damaged statue of the Egyptian ruler paradoxically represents all of these things as being extinct since they are stuck in the past. Time has taken its toll on the sculpture, the ruler it depicts, and his empire. Therefore, the monument is used to illustrate the fleeting nature of both human civilisation and political authority. Since the poem is seen by Zaman and Chakraborty as a "eternal metaphor for the pride and hubris and the short-lived existence of all of humanity, in any of its manifestations," metaphor is a literary device that helps convey the poem's main idea.

The poem by Shelley largely relies on graphic imagery that engage the sense of sight. Consider the shatter'd face half-buried in the sand and the twin enormous "trunkless legs of stone" towering in "the desert."   Is it possible for you to see the destroyed statue of Ozymandias laying like an orphan in the desert when you think of the "frown, and wrinkled lip, and sneer of cold command"? As a result, Shelley used the aforementioned imagery to describe the situation of a haughty emperor, of whom nothing but the shattered remnants of monuments illustrating his scornful nature are left on the naked sand, which has devoured all

that makes him proud. In other words, the graphics significantly support Shelley's effective presentation of his topics.

Symbols abound throughout the poetry. The statue has several metaphorical meanings. It serves as a metaphor for the political structures and civilizations of humankind throughout the mighty ancient Egyptian mpire. Additionally, Ozymandias, the ruler with supreme power, is represented by the monument as a symbol of those at the top of such regimes. The emperor's desire to be remembered by future generations is shown in the statue. It represents his determination to remain relevant as a result. However, the sculpture's dismal condition represents the frailty and fleeting nature of such political power in light of time and nature. The sand, which is holding pieces of the monument and making fun of the arrogant emperor, also illustrates the effect of nature on human civilization. As the emperor's purpose was to immortalise his splendour and power, the hubris, contempt, and cruelty mirrored in Ozymandias' visage indicate the ability of art to operate beyond the intentions of its creator. The shattered statue, which represents the end of tyranny, mocks the emperor's blatant hubris while the look on his face subverts his intended meaning. Not only that, but the sculpture represents the endurance of art in connection to people since the words etched at the base, which have remained undamaged by time and nature, represent the supremacy of words in comparison to art in preserving human history [5], [6].

Sand is another significant motif used in the poem. It stands for time's endurance and nature's might. The statue's head is partially buried in the sand, so it no longer stands above the "trunkless legs" as it should; instead, it is now at the base. You can probably see a connection between Ozymandias' picture and the Saddam Hussein monument, which was knocked to the ground in Baghdad in April 2003 by American forces. Once again, over time, the same sand pummelling Ozymandias' creations and engulfed the empire he was so proud of. His dominion eventually devolves into a "colossal wreck" and transforms into a "boundless and bare" desert. These serve as further metaphors for how nature and time affect human accomplishments, especially those of tremendous consequence. The poem's use of symbols is thus intentional and planned to further his themes of political power's fleeting nature, the endurance of the arts, and nature's superiority.

What can you infer from Ozymandias' introduction of himself, particularly in light of the condition of the statue and the desert location? Observe it! Is it not ironic that Ozymandias says, "My name is Ozymandias, King of Kings; Look upon my works, ye Mighty, and despair!" These lines, which are written at the foot of the destroyed headless statue, give the poem a strong feeling of irony. Another device that helps the poem succeed is irony. Ozymandias describes himself as the finest of the royalty in the preface. He prefers to identify himself with the Biblical Jesus, whose clothes and thigh bore the inscription "King of kings," according to Revelation. As a result, this might be seen as an example of biblical allusion, and this meaning is furthered by the fact that his monument is similar to King Nebuchadnezzar's ominous golden statue in Daniel.

Ozymandias presents himself as a man of power and glory, yet it is clear that tyranny and contempt are etched into his features. Ironically, all that is left of him and his vast kingdom are broken, immobile stones and endless kilometres of barren sand. His huge dominion included magnificent cities, monuments, palaces, and other structures. There is nothing to look at except devastation, which belittles his haughtiness and questions the nature of political authority. As a result, the decaying sculpture represents Ozymandias' vanity and condescension rather than his brilliance. The majesty surrounding the monument is violated by Shelley's sarcastic tone. The inscription is very sarcastic and illuminating given the destruction. It demonstrates Shelley's proficiency with the poetic use of irony. The satirical

remark expresses a comforting stability on the fleeting nature of human ability and achievement. The statue of Ozymandias serves as a warning to the other kings about the similar destiny they would experience, not because of his accomplishments. The capacity of the statue, created by a sculptor, to endure while all of Ozymandias' creations withered with time is another example of the poem's use of irony that you should not overlook. It is implied that art endures great civilizations. Furthering the point, the fact that the words have escaped the damage that the natural elements inflicted on the statue shows that they are more resilient than sculptures, another sort of art. As a result, irony deepens the poem's topics, animates its overall meaning, and controls its tone.

The overblown notion of Ozymandias' regal grandeur, political clout, and huge empire are contrasted with the remnants of his monument kissing the dust in a desert where "nothing beside remains" to address the fleeting nature of political authority and other concerns. The subdued sarcasm is impossible to miss. This disparity is mostly to blame for the poem's sardonic tenor. Even the etching on the sculpture's base reinforces the irony. Look at my handiwork, ye Mighty, and be in despair. Usually serves as an invitation to the powerful to see the futility of human endeavours and experience the suffering that results from it. As a result, when applied to human vices, the irony evokes sombre consideration rather than mockery, which gives the poem an admonishing tone. The poet's voice conveys a melancholy and sad atmosphere.

In "Ozymandias," assonance, consonance, and alliteration are also used as decorative elements. As a result, the poem is enjoyable to read. Consonance, for instance, may be seen in the phrase "half sunk, a shattered visage lies." In "boundless and bear," "lone and level," "cold command," and other phrases, the sounds "b," "l," and "c" all rhyme, creating an alliterative phrase. These catchy words demonstrate awareness of the problems raised in the poem. For instance, the consonance is utilised in a phrase that alludes to the statue's destruction and, thus, to the emperor's diminished splendour.

The poem's power is also greatly enhanced by the apostrophe use and word choice. "Look on my Works, ye Mighty, and despair!" is written at the foot of the sculpture, and Ozymandias apostrophizes it. This famous quote has a heavy ironic undertone. Given that apostrophes are a regular component of earlier poems, it is possible that Shelley's decision to use this method was influenced by his reliance on an ancient Greek source. It could be his covert method of honouring the corpus that served as the source of his inspiration. The deliberate use of words, concepts, and sentences by Shelley is another intriguing facet of the poem. Words like "desert," "antique," "vast," "shattered," and "despair" are examples of his deft use of language, as are phrases like "half-sunk, cold command, nothing... remains, and trunkless legs." Note the stark difference between lines 10 to 11 and 12 to 14. The fleeting nature of governmental power and grandeur, the permanence of the arts, and the invincibility of time and nature are themes that may be communicated more effectively using these tactics or styles [7], [8].

What you just read is a thorough examination of the famous poem "Ozymandias" by Percy Bysshe Shelley. The purpose of the study is to demonstrate how to examine a poetic work from both the "what" and "how" angles. You will discover that it devotes time and space to both topic, including significance, and technique/style if you have carefully engaged with it. It also lists the rules it adheres to from the list given at the start of this unit. This is in addition to the instructions that were previously provided in the module's earlier units. You'll see that the research refers to academic papers that are concerned with various facets of the poetry. Going this far is essential in order to provide you a wide range of views, aspects, interpretations, and examples for in-depth examination of poetry. You now have the

necessary tools, and it is up to you to prove that you are competent. As a result, in the next section of this unit, you are expected to advance and participate more actively in poetic analysis. Thus, while you read and as we analyse Steven's "The Snow Man," our second chosen poem, try all the tasks you will come across later.

'The Snow Man' (by Wallace Stevens; 1879-1955)

One must have a mind of winter

To regard the frost and the boughs

Of the pine-trees crusted with snow;

And have been cold a long time

To behold the junipers shagged with ice,

The spruces rough in the distant glitter

Of the January sun; and not to think

Of any misery in the sound of the wind,

In the sound of a few leaves,

Which is the sound of the land

Full of the same wind

That is blowing in the same bare place

For the listener, who listens in the snow,

And, nothing himself, beholds

Nothing that is not there and the nothing that is.

The Snow Man is one of Wallace Stevens' most well-known poems. Stevens is an American modernist poet. The poem was first published in the year 1921 issue of Poetry. The Snow Man was reproduced in Stevens' first poetry book, the Harmonium, published in 1923. The poem is one of the best-known short poems by the author. What do you have to say about the poem's first line? It begins as follows: "One must have a mind of winter." Although it seems to be counsel, the word "must" adds a feeling of obligation to the sentence. What then is the poem trying to say?

Synopsis

The poem provides a vivid and accurate portrayal of a wintery environment, complete with the typical harshness of the season. The poem that urges everyone—and no one in particular—to have a kind disposition towards the chilly time of year. The poem exhorts the

reader to distinguish winter's gloom from sadness. It is evident that the poem expresses an emotional and psychological reaction to a natural circumstance and its result. You need to take control at this moment! Keep in mind that this is an internship; prepare your writing materials.

Thematic The Snow Man addresses questions around perception. The mysterious label that is linked to the winter season is questioned. The poem does this by first dramatising a wintertime incident. Then it shifts to discerning the scene to show that it is, in and of itself, free from the melancholy linked to it by human emotions. The poem illustrates what it takes to objectively see the world and a chilly winter environment for what they really are. The poem urges a reconsideration of how people approach nature in this regard.

Alternatively put, the interaction between nature and how people perceive it. It is intrigued by how people see nature, its beauty, and the changing seasons. It suggests letting go of human emotions in order to appreciate the true beauty of nature and is the greatest way to celebrate winter. The poem explores the characteristics of the snowman the figure that must refrain from imposing human emotions and suffering on a natural setting.

Technique

Please take note of the obvious relationship between topic and method. Your analysis ought to reflect awareness of it. The name "The Snow Man" is often vague and confusing. However, because the modal verb 'must' appears right away and indicates an essential attitude to winter, it barely leaves room for misunderstanding. The poem begins with the impersonal pronoun "one," which makes it universally relevant. As a result, the poem's first line makes the snowman represent everyone and anybody. The poem's concluding words continually compare the snowman to emptiness in the listener, presenting a metaphor rather than a myth.

As "man" is a general phrase for mankind, the title permits the poem to address anybody in "the snow man." Snow is also a natural companion of winter and is connected to cold and objectivity. The poem urges readers to see winter objectively and to refrain from anthropomorphizing it, which entails attributing human feelings to it. Winter serves as a metaphor in the poem for nature, which is suggested to be treated on its own terms. As suggested by the deliberate distinction between the two terms, it advocates for a separation of the winter season from sadness. As the poem begs for a change in viewpoint, both components of the title consequently serve to offer a better approach to a natural phenomenon [9], [10].

The Snow Man is a five-stanza, fifteen-line poem that is brief in both form and structure yet strong and thought-provoking. It is a tercet since there are three lines in each of the stanzas. Since the poem is unrhymed, there is scarcely any rhyme; it is written in free verse and without any particular rhyme scheme. A metre is seen. There seems to be only one concept and one statement in "The Snow Man." Why not attempt to read it that way? Can you determine each stanza's meaning?

The poem begins by urging readers to adopt "a mind of winter" for eyes that would study the ice and tree branches in order to understand the season. Such a mind must be able to withstand the theatricality and emotions of human living for the poet. It's a straightforward descriptive tercet. The notion that one must "have been cold for a long time" is given as another need for an impartial impression of the winter in the second verse. The third stanza, which is summed up in the line "not to think of any misery in the sounds of nature," is where the speaker gives the reader the advice to clear their minds of any feelings that would obstruct their ability to appreciate nature. The poem asserts in the last verse that nature must be heard

as "the sound of the land" rather than as human cries. The last two lines of the final stanza might be interpreted in a variety of ways, some of which are at odds with one another. Maybe they're right when they claim that one needs pay great attention to the environment in order to recognise the emptiness of the landscape in its true hue as "nothingness," as perceptible in "Nothing that is not there and the nothing that is." Did you notice how odd the last sentence was? Watch how cleverly the definitions of the word "nothing" "nothing that is not there" and "nothing that is" -- are contrasted. The poet might reiterate his argument that the ideal spectator would resist the desire to ascribe an inappropriate interpretation to a scene and instead see the emptiness, which is nature since it is devoid of human emotions like suffering. This is made possible by the binary senses. What is the poem trying to say? The Snow Man conveys the idea that to accurately and objectively perceive a cold winter setting, and by extension, the world, one must have an emotion-free mind. This allows one to understand that the world is an empty landscape, significant in its own right, and free from human sentiments and the problems of the world. The poem makes extensive use of enjambment, which allows one line or stanza to flow into the next and makes the poem seem like a single phrase. Take a look at lines 2-3 and 3-4. Stanza 4 has a lot of badly jammed lines.

For emphasis and to convey similarity and connectedness, some phrases are used repeatedly. Some of them are "snow nothing that is sound... same." These provide a feeling of similarity and connectedness. For instance, the line 'and not to think of any unhappiness in the sound of the wind, in the sound of a few leaves' in verse 3 helps to distinguish between the natural activities of winter and nature the subject of the poem and human feelings of despair. In the lines " listener, who listens in the snow" and "same bare place," the poem also uses assonance with the sounds /i/ and /a/. In "listener... listens," the letter "l" alliterates. Study the final few sentences once again. And nothing himself observes both the nothing that is and the nothing that is not. Did you notice any anaphoric language use? Please do not disregard their importance in advancing the poem's theme.

The Snow Man uses a lot of symbolism and imagery to express its appeal and significance. It is noteworthy how heavily the poem relies on both aural and visual imagery. Furthermore, he uses both with expertise, which is admirable. Images of "frost and the boughs," "pine-trees crusted with snow," "junipers shagged with ice," and "sound of wind," for example, animate the concept of winter and its effects on the landscape. The poem's superb use of auditory appeal is one aspect worth highlighting. This is accomplished via the repetition of certain words and sounds, such as "sound and listen" and "same," which all replicate the whistling "sound of the wind." Because of this, the poet's vocabulary choices support his topic and make his notion more obvious. The winter symbolises nature's delightful exquisiteness, which is how its virtues are presented in order to position it as deserving of being observed on its own terms and away from human emotions, further illuminating the poem's theme. The snowman represents the perfect observer of snow and, hence, of nature. He displays a back on which the poet outlines the qualities of a hypothetical observer of nature who must evaluate things objectively. In the annals of English poetry, the three pieces listed below have enjoyed enormous popularity. They were chosen to enable you to practise poetic analysis. Analyse each one now. Please don't ignore any of the two components theme or technique and don't forget to show how closely they are related in your practise.

1.   'To His Coy Mistress 'by Andrew Marvel.
2.   'Siren Song 'by Margaret Atwood.
3.   'The Starry Night'by Anne Sexton.

You are also asked to explain the poem(s)'s significance and worth. What's next? Your response to a poem should also aid other readers in better comprehending and appreciating it.

Your role requires instruction, which is what this course aims to provide by linking you with pragmatist, straightforward, and basic recommendations for literary interpretation. Additionally, it illustrates with two classic English poems what a practical objective essay should look like. The study of the first chosen poem, "Ozymandias," offers a thorough investigation of both subjects and literary devices. Keep in mind that they are both Siamese twins, and your research should show that you are aware of this unavoidable connection. You have plenty of opportunities to engage in literary analysis when it comes to the second poem because of the way it is treated. This is because, as has previously been said several times, this unit is a practicum. If you have carefully followed it, you won't have any trouble with poetic analysis anymore.

CONCLUSION

Poetry uses poetic themes and methods to address topics and convey meaning. The capacity of the poet to make an appeal utilizing the poetic tools at their disposal is what makes poetry beautiful. It is your duty as a prospective literary critic to read, understand, interpret, consider, and evaluate a poem. The comparison of "Ozymandias" and "The Snow Man" shows how closely related lyrical themes and devices are. Through the use of sarcasm, symbolism, and enjambment in "Ozymandias," Percy Bysshe Shelley successfully expresses the fleeting nature of governmental power, the durability of art, and the supremacy of nature. The poem's overall effect is influenced by its shape, rhyme pattern, and numerous voices. Wallace Stevens, on the other hand, invites readers in "The Snow Man" to see nature objectively, free of human emotions, and he does so by using a tercet form, repetition, enjambment, and aural imagery to express this message. The poem's title, word selection, and use of anaphoric language give it a richer meaning.

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CHAPTER 11

DEMYSTIFYING LITERARY AND POETIC TERMINOLOGY: A GUIDE TO ANALYZING POETRY

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ABSTRACT:

Literary study has recognised, categorised, defined, and explained what literature says and how it expresses it. To put it another way, they have distinct names. For instance, the implicit fundamental concept of a literary work, such as a poem, is referred to as a theme, concern, or interest. Again, simile is used when two fundamentally unrelated items are compared in a poetry line using the words like, as, resembles, or than; metaphor is used when the comparison is made without any of the four. Alliteration occurs when a line of poetry repeatedly uses similar or identical consonant sounds in a group of nearby syllables; assonance occurs when the repeated sounds are vowels. Allusion happens when a literary work refers to a well-known historical, mythological, religious, or literary character, location, or event. Tone refers to the writer's attitude towards the reader or topic, while mood/atmosphere refers to the general mood the poet evokes in the poem. You should so look for them in each poem. They're often referred to as literary devices. The intended meaning is created by the skillful use of the components and a mix of poetic building approaches. The poet's ability to properly use the many meaning-making and -enhancing mechanisms (obligatory and optional) contained in the literary box of a language determines how effectively meanings are communicated in poems. As a result, they serve as important elements and components of poetry.

KEYWORDS:

Ability, Literary, Poetic, Poetry, Terminology.

INTRODUCTION

The variously referred-to devices are essential components and tools in the analysis of literary works like poetry. For instance, concepts like "stanza," "enjambment," and "metaphor" are used to describe how the poem appears and transmits its meaning in the study of the poetry "Ozymandias" in the preceding lesson. It is presumed that you have come across these phrases and will continue to do so. You will come across them when you read analytical articles and utilise them as you evaluate literary works, including poetry. You cannot ignore them or avoid them. Therefore, it should go without saying that you should be familiar with these literary/poetic terminology so that you can recognise them in poems and assess how each helps to convey the poem's theme and general meaning.

This last unit of ENG172 has the duty of defining and explaining some of those literary/poetic words, using examples to make it more applicable so that you may better grasp them. Additionally, the examples are meant to assist you in "seeing" the phrases in action as components, methods, or devices. By bringing them near to you, you will undoubtedly be able to learn about their individual contributions to the growth and success of the poetry. That implies that this unit is similarly intrigued by how they perform. The terminology used in this article are some of the most often used in literary analysis, not because they are superior to

others. In order to generate competent and reliable poetic analysis, you are required to study a great deal of other works that are not included here. The literary concepts' critical value in literary analysis has already been proven by their frequent use in analyses of poems in this module's earlier sections [1], [2].

Poetry and Literary Terms

Term is the designation of anything. A word, phrase, or expression is what it is. Therefore, a literary term is a word, phrase, or statement used to describe the methods utilised in writing. For instance, a stanza is a set of lines that constitutes a distinct unit within a poem. What a paragraph is to prose, it is to poetry. Stanza is a word used in literature and poetry. Literary phrases used in poetry are known as poetic terms. Literary and poetic phrases as such describe literary techniques.

Literary Tools

A literary device is any specific feature or method used in writing. They are characteristics or features of literature that can be recognised, located, categorised, understood, and/or analysed. Thus, literary devices may refer to literary processes and literary features. It serves as a catch-all phrase for both required and optional components of a literary work.

Literary Devices

These are the basic elements of all literature. They are required components of all literary works and may be found in works from all eras and locations. Theme/subject matter, characters, settings, language/diction, storyline, and tone are some of them. Each poem has a topic and a language. Both are therefore literary components rather than literary devices.

Literary Methods

Literary tactics are certain literary resources found in a language that the writer uses to express themselves. These strategies might appear as phrases or as a single word. They also show up as a particular set of words or phrases. A text only uses literary devices once, clearly, in that passage. Contrary to the characteristics that are present throughout a book, they are not aspects that are considered universal in literature and are thus not necessarily included in every work. They fall within the optional group. This implies that instances of such approaches may or may not be present in a piece of art. For instance, although onomatopoeia and synecdoche are used in certain poems, they are not at all in others. Onomatopoeia and synecdoche are literary devices rather than literary components. When used properly, they add flavour to the poetry and enhance its meaning. Words/terms, phrases, sounds, and shapes serve as tools for communicating meaning in poetry. As a result, they emphasise a word's literal meaning. Consequently, the method or approach used by such a poem has an impact on its look, meaning, and sounds.

Examples and Definitions of Particular Literary and Poetic Terms

In the following, sixteen literary and poetic concepts are defined and discussed. Please read the definition, explanation, and examples carefully. To make it easier for you to find each one, they are listed alphabetically.

Anaphora

Greek's translation of the word anaphora is "to carry up or back." It is a method of repetition and one of the first literary devices. It involves using the same term more than once. This might be done using words, phrases, or clauses at the start of two or more lines. The

repetition in a poem is mostly used for emphasis, and it improves the poem's flow. This is seen in "Some Feel Rain," a poem by Joanna Klink, where the word "some feel" is used repeatedly. Some people experience rain. When the bark slips, some people experience the beetle startling in its ghost-part. Others report musk. In the whiskey-dark together, hardly there, asleep. Read it out loud and pay attention to how the repetition makes the poem seem melodic. The literary device allows us flexibility. This implies that the meaning of repeated words, phrases, or clauses may vary somewhat, and these changes may even serve to enhance the impact [3], [4]. This kind of subtle change of frequently used phrases may be seen in William Blake's brief poem "London."

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Some feel rain. Some feel the beetle startle

in its ghost-part when the bark

Slips. Some feel musk. Asleep against

each other in the whiskey dark, scarcely there.

The Greek word anaphora, as a noun, meaning "to carry up or back." It is a mechanism of repetition and one of the earliest poetic strategies. It involves using the same phrase or sentence at the start of two or more lines. These expressions might be words, phrases, or clauses. A poem's rhythmic quality is improved through repetition, which is mostly used for emphasis. Joanna Klink's poem "Some Feel Rain," which uses the word "some feel" many times, serves as an example of this.

In every cry of every Man,

In every infant's cry of fear,

In every voice, in every ban,

The mind-forg'd manacles I hear

The little modification is evident. It animates the poet's claim that every Londoner is a prisoner of their own mind, which is a self-imposed jail. Anaphora and epistrophe, which involves the recurrence of the same word or phrase at the conclusion of successive sentences or lines and is often used for rhetorical effect, are closely connected to one another. Another tool known as symploce is produced when anaphora and epistrophe are used together.

Alliteration

In poetry, this literary device is often used. This involves using a speech (consonant) sound repeatedly inside a string of related words. Only consonant sounds are permitted in alliteration. This suggests that only consonant sounds and only when the recurring sound precedes a word or a stressed syllable within a word are significant for alliteration. Examples include the lines "perhaps same song that found a path" from John Keats "Ode to a Nightingale" and "And the raven never fitting, still is sitting" from Edgar Allan Poe's famous poem "The Raven." And the lamplight was flooding over him. In the poems cited above, the

italicised /s/ and /l/ sounds are alliterative. In Samuel Taylor Coleridge's very renowned poem "The Rime of the Ancient Mariner," alliteration is used more often. View this, please.

The fair breeze blew, the white foam flew,

The furrow followed free

We were the first that ever burst

Into the silent sea.

Can you identify occurrences of the alliteration in the italicized sounds; /b, f, w & s/?

Poetry, which places a strong emphasis on sound and rhythm, often uses the method for aesthetic reasons since it infuses musicality into a poem. A poem is also made unforgettable by this. Because of this, oral literature often has a characteristic that makes memorization and recall easier [5], [6]. Alliteration is also used to link similar words together and to emphasise certain sentiments, expressions, or meanings.

DISCUSSION

Allusion is a fleeting or casual mention of a well-known figure from history, literature, religion, or mythology. In order to make their thoughts more relatable to their audience and strengthen their themes, authors often allude to (refer to) a real or imaginary person, location, or event that the reader is already acquainted with. A metaphorical reference to a specific person, place, or object is what is meant by an allusion, albeit it may also be used humorously. The reference is not immediately identifiable but might be direct or indirect. Biblical references are often used in English poetry, as seen in T. S. Eliot's well-known poem "The Waste Land" and Percy Bysshe Shelley's "Ozymandias." Below are excerpts from Robert Frost's famous poem, "Nothing Gold Can Stay," which further emphasize how allusion is used in poetry.

Then leaf subsides to leaf iconic

So Eden sank to grief

So dawn goes down to day

Nothing gold can stay.

Many people have heard about Eden. Consequently, it's probable that someone who reads Frost's "Nothing Gold Can Stay" is already aware with the biblical occurrence that took place in the Garden of Eden. In order to emphasise the concept that nothing is forever and that all might be lost, the poem refers to the biblical Garden of Eden. You can see how the poem's topic is given life by the biblical connection.

The influential poem "The Waste Land" by T. S. Eliot heavily draws on literary connections. One of these might be found in the claim that April is "the cruellest month." The first few of Geoffrey Chaucer's The Canterbury Tales are alluded to in the paragraph in an oblique manner. Eliot's conception of April, however, contrasts sharply with Chaucer's, who sees the month as joyful, filled with stories and pilgrimages, and with "sweet-smelling showers" to be found.

Students sometimes mix up allusion with foreshadowing and metaphor. Characters, incidents, and locations serve as figurative elements in the first. They represent actual occurrences or circumstances. Do you still remember George Orwell's Animal Farm? The book is the classic

allegory. An oblique allusion to a future event in the text, often one that will be unpleasant, is known as foreshadowing.

Assonance

Assonance involves the repeating of sounds like alliteration, but unlike alliteration, which is focused on consonant sounds, assonance is focused on vowel sounds. According to Abrams, M. H. (2005, p. 9), it describes the "repetition of identical or similar sounds -- in a sequence of nearby words." This is distinct from rhyme, which is focused in vowel and consonant sound relationship, such as in the words destiny and late. Late and false serve as a good example of assonance. An important weapon in the arsenal of a poet is assonance, a literary device that works inside the lines of a poem to enhance it. The opening verse of Dylan Thomas' "Ballad of the Long-Legged Bait" is a superb illustration of how assonance may be used creatively.

The bows glided down, and the coast

Blackened with birds took a last look

At his trashing hair and whale-blue eyes;

The trodden town rang its cobbles for luck.

Look for the poem's repeated italicised vowel sounds as they appear in the lines. Those are assonance illustrations. They raise the poem's musical quality.

Apostrophe

Here, an exclamation is used to address a missing person. Take a look at the next two passages from Billy Collins' poem, "To a Stranger Born in Some distant Country Hundreds of Years From Now."

O stranger of the future!

O Inconceivable being!

A nameless visitor is addressed in the poem. The following passage is taken from the chant "Salute to Elephant," a classic Yoruba Ijala chant. The elephant is the subject of the poem. These are the first three lines:

O elephant, possessor of a savings-basket full of money

O elephant huge as a hill, even in a crouching posture.

O elephant, enfolded by humour; demon, flapping fans of war.

Caesura

The Latin term for cut, caesura (plural: caesurae), refers to a purposeful stop, break, or pivot inside a line of poetry that affects the rhythm of the line. The conclusion of one verse and the start of another are therefore marked by this verse break or metrical pause. The significant pause, which normally appears in the midst of a line of poetry, may also be seen sometimes towards the beginning or conclusion. According to where it appears in a line of poetry, there are three different varieties of caesura. The first caesura, which may be found at or close to the start of a poetry line, is the first. The second and most common sort of caesura, known as a medial caesura, appears in the middle of a poetic line. The last pause at the conclusion of a

poetry line is known as a terminal caesura. An end-stopped queue is one that stops abruptly at the end.

Poetry has a feature called caesura that is also present in other literary forms. Exclamation points, periods, question marks, and most often dashes and double slashes (//) are commonly used to indicate it. The pauses might be used for aesthetic purposes, to create a dramatic break between phrases, or to allow the reader to exhale. Remember Emily Dickinson's poem "I'm Nobody"? Look at the passages below to see multiple instances of medial caesura.

I'm nobody! Who are you? Are you - Nobody - too?

Then there's a pair of us!

Don't tell! They'd advertise - you know!

Caesura is also found in the first stanza of Walking Wounded‖ by Vernon Scannell. Take a look at the second line of the couplet.

The mud and leaves in the mauled lane

Smelled sweet, like blood. // Birds had died or flown …

You must have observed an enjambed line above. Enjambment is a common poetic device and is discussed later here.

Consonance

Here, two or more consonants are repeated in sequence. The intervening vowels do, however, change. In other words, the consonant words are quite similar, but the vowels that come before them are different. A nice illustration may be seen in the last stanza of the four-stanza poem "O Where Are You Going?" by W. H. Auden, which is seen below.

Out of this house – said rider to reader,

Yours never will '– said farer to fearer,

They 're looking for you – said hearer to horror,

As he left them there, as he left them there.

The use of consonance in a poem is shown by the italicised words at the end of the lines above. Consonance, which is also referred to as half rhyme or slant rhyme, typically occurs towards the conclusion of a poem's lines.

Enjambment

This phrase was utilised in our earlier analysis. Enjambment is the process through which one line of poetry seamlessly transitions into the next. You may probably imagine why it is also known as run-on-lines. Without pausing, one sentence flows directly into the next. To put it another way, a line that is enjambed crosses a line break. The word is derived from the French verb "encroach," which means to "stride over." As a result, the line that continues into the next has a purposeful absence of punctuation at the conclusion. Enjambment is a literary technique. It scarcely ever appears in other types of literature. The poem "The Bounty" by Derek Walcott has several excellent instances of enjambed lines.

'The Bounty'

> *Between the vision of the Tourist Board and the true*
>
> *Paradise lies the desert where Isaiah's elations*
>
> *force a rose from the sand. The thirty-third canto*
>
> *cores the dawn clouds with concentric radiance,*
>
> *the breadfruit opens its palms in praise of the bounty,*
>
> *bois-pain, tree of bread, slave food, the bliss of John Clare,*

Keep in mind that the opening stanza's first three lines use enjambment. The lines are punctuated in the second stanza, which is unique. Even if an enjambed line of poetry includes its own sense, it often scarcely produces a full meaning and instead relies on the subsequent line to make sense. Therefore, it encourages the reader to continue reading into the next sentence. Enjambment is a literary method that adds dramatic ambiguity or contradiction to a line of poetry [7], [8].

Hyperbole

You must be familiar with the hyperbolic literary technique. The word "overshooting" in Greek is where the phrase originates. A strong and considerable exaggeration of a concept, reality, or potential is used in this figure of speech. The exaggeration is meant to be taken metaphorically rather than literally. Exaggeration is employed for heightened or dramatic impact, sarcastic, serious, or humorous effect. The opposite of litotes, which has to do with understatement and for impact as it is frequently used for irony, is hyperbole, which involves exaggeration or overstatement. M. H. Abrams (2005, 128) refers to the poem "To his Coy Mistress" by Andrew Marvell as using "ironic hyperbole."

> *His vegetable love should grow*
>
> *Vaster than empires and more slow;*
>
> *An hundred years should go to praise*
>
> *Thine eyes, and on thy forehead gaze;*
>
> *Two hundred to adore each breast,*
>
> *But thirty thousand to the rest;*
>
> *An age at least to every part,*

And the last age should show your heart. The poem serves as an example of how to employ exaggeration. Keep track of how many years, measured in the hundreds of thousands, the poet would spend admiring the coy mistress' many attributes. The poem makes use of notable and audacious exaggeration. Note how the last phrase sets up a sarcastic tone.

Imageries

In order to animate sensory experience, imagery is used to evoke pictures in the reader's mind. The physical means through which people learn about their physical environment are their senses. As a result, one experiences the world via their senses and sees and values it as such. As a result, compelling visuals draw the reader into the text's experiences and help readers feel a personal connection to the characters and/or narrators. Images play a variety of roles in poetry and provide interest.

Metaphor

By contrast, this works. A comparison is made between two apparently unrelated objects. It serves as a clear and vivid contrast of two disparate objects. Therefore, it is a kind of analogy. It varies from simile in that it does not use the "like/as" construction that simile does. In a metaphor, there are no qualifiers or conjunctions used to make the connection. Metaphor is a tool that writers use to help readers understand their own worlds. Have you read "Hope Is The Thing With Feathers," a poem? It is a poem by Emily Dickinson that heavily makes use of the literary device of metaphor.

Hope is the thing with feathers

That perches in the soul,

And sings the tune without the words,

And never stops at all.

Hope is metaphorically linked to a bird in the poem above. Hope also has wings, the ability to sing songs without words, and the ability to "perch in the soul." As so, it personifies optimism. The poem's description of the sensation of hope is recognisable. Therefore, the metaphor makes it easier to convey the poem's theme of persistence and the invincibility of hope.

Oxymoron

This happens when two words or concepts that appear to contradict one other are purposefully put next to one another or in close proximity to create a rhetorical antithesis. According to its etymology, pointed folly is a poetic device that produces dramatic contrast. Oxymorons include phrases like "small giant," "wise fool," "eloquent silence," "controlled chaos," and "adult child." A clause, a sentence, or a phrase may include an oxymoron. These often reveal a contradiction or a hidden truth in poetry and other literary forms [9], [10]. The words from Alfred Lord Tennyson's poem "Lancelot and Elaine" that follow explain pure love in the face of the temptation to be unfaithful.

The shackles of an old love straitened him,

His honour rooted in dishonour stood,

And faith unfaithful kept him falsely true

The italicised words convey Lancelot's loyalty to Guinevere as well as their disloyalty to her husband, Arthur. As a result, the concepts have greater meaning since they expose a secret reality. Terms like "paradox" and "antonym," which are concerned with inconsistencies, might be mistaken with the word "oxymoron." Juxtaposition. In an oxymoron, two concepts that appear to be at odds with one another are put together to produce a deeper meaning, whereas in an antonym, two opposing words are put together without any additional or deeper meaning. The word "juxtaposition" describes the arrangement of two objects side by side to emphasise proximity or contrast. In a paradox, two or more obvious truths are placed side by side and presented as incompatible. As a result, the statement contradicts itself while also illuminating the reality. Both of the words are true and false at the same time. Both a literary and a logical tactic, paradox is used more in literature.

Mood

The mood or atmosphere of a poem refers to the sensations or emotions it arouses in the reader by its use of language, imagery, and descriptions. It is the general feelings the creator of a piece of art elicits in the audience. It is the overall or predominant mood that a particular literary work of art creates, to put it another way. A multitude of elements, including the topic, diction, location, and tone, may be used to create mood. Because the creator of a work of art creates the latter via the former, mood and tone are intimately related. In contrast to tone, mood creates the emotional atmosphere that the viewer is immersed in. While tone is the author's, mood pertains to the reader's emotions. Thus, the audience and mood are related. The adjectives amused, joyful, serene, cheerful, euphoric, energetic, happy, optimistic, and empathetic all contribute to a good mood. Anger, irritability, depression, frustration, gloom, indifference, melancholy, pessimism, sadness, and so forth are used to describe negative emotion. Mood helps the reader place himself or herself mentally and emotionally into the work's environment by allowing them to experience the emotions of the character or speaker. The reader and the work are in close proximity, which improves understanding of the message and meaning conveyed by a literary work.

Stanza

Poetry naturally has a stanza as a literary technique. According to Padgett (1987, 194), it is described as "a group of lines in a poem separated from other lines by a space." Each stanza in a poem is traditionally separated from the rest by a blank space. It is a regular and organised collection of poetry lines that normally follows a predetermined length, metrical style, and rhyme scheme. Stanza, also known as strophe, is an Italian word that means "room" and denotes a stop. What a paragraph is to writing, a stanza is to poetry. Please take notice that the number of lines in a stanza is not determined by the number of sentences since some lines are just partial sentences and others are whole phrases. It's vital to remember that a stanza's lines don't always correspond to the amount of sentences. Some lines include a whole phrase, while others simply contain a portion of one. The number of lines in each stanza and the length of each line together make up a poem's form, which is how it looks on a page. A stanza may cease in the midst of a phrase or at the conclusion of a whole thought. Do you still have any memory of enjambment and caesura?

Symbol

Symbols thus have two degrees of interpretation. Although the underlying meaning is metaphorical, the surface meaning is literal. Symbols are employed in poetry for their metaphorical meanings. Symbolism is the process through which a work purposefully uses significant and ongoing symbols in an effort to infer or symbolise other concepts or things. You must understand that allegory, which unlike symbolism, happens in a work via narrative, differs from symbolism. In other words, according to Thrall et al. 1960, on page 478, "a symbol is a trope which combines a literal and sensuous quality with an abstract and suggestive aspect." Describe a trope. A trope is an original use of an image, phrase, word, or statement to produce a certain impact. F. B. O. Akporobaro (2015 28) defines a trope as a particular use of words in which the fundamental meanings are altered. He also distinguishes four main categories of tropes: image, symbol, simile, and metaphor.

The first stanza of the poem, to the Virgins', by Robert Herrick contains a symbol in its first line. Rosebuds‖ symbolises youth and attendant benefits and fun, which lasts but for a while.

Gather ye rosebuds while you may,

Old Times is flying away;

And this same flower that smiles today

Tomorrow will be dying.

Tone

According to Perrine (1991, 123), tone is "the emotional colouring, or the emotional meaning, of the work, and is an extremely important part of the full meaning of a poem."You must comprehend the author's perspective since it is crucial to understanding how to read a poem. According to Perrine (1991, 123), "We have not fully grasped a poem until we have precisely felt [...] its author's viewpoint. Analysis is simple if you know a poem's tone and what the author was trying to say. Voice and tonality are distinct [11], [12]. Contrary to tone, which may change, voice is the work's overall personality and remains constant. For instance, the author's tone of a piece of writing might be amicable, sarcastic, etc.

Let's be clear about this: the tone may be serious, mock serious, satirical, hilarious, playful, sombre, boisterous, and so forth, while the mood might be festive, cheery/jolly, or enigmatic, ominous, frightened, provocative, wacky, gloomy, and so forth. Please be aware that a poem's tone might change throughout. A nice illustration of this mood change may be found in Joy Harjo's poem "The Woman Hanging from the Thirteenth Floor Window." In this situation, it's critical to pinpoint the change's cause, starting point, and potential conclusion. Both use terminology differently, as well. On the one hand, positive tone adjectives such as assured, upbeat, energetic, humorous, amorous, and sympathetic work well with tone. Other terms with negative tones include anger, bitterness, derision, diabolism, harshness, sarcasm, disdain, haughtiness, solemnity, sobriety, seriousness, shock, as well as neutral words like detached, objective, frank, matter-of-fact, authoritative, perplexed, reminiscing, sentimental, and academic. The poetry is below. It is derived from the second stanza of Edgar Allan Poe's four-stanza incantatory poem, "The Bells," which is concerned with the human life cycle.

The Bells'

How it swells!

How it dwells

On the future! How it tells

There are several literary and lyrical phrases that are not included or explored here. Please track them down and read them. Studying with poetry is beneficial. Because of it, it is more useful. There are further literary and lyrical words that you should learn. Several of these are: more practical. You don't need to look very far. They may be found both in physical copy and digital form

CONCLUSION

In literary analysis, literary words are required participants. Examining the concepts presented in texts and the manner in which they are presented is at the heart of literary analysis. The critic or student attentively examines how poets and writers use literary strategies to communicate meaning in this process. Literary components and literary processes make up literary devices. The latter falls into the optional group whereas the former belongs to the necessary class. There are several literary expressions. All three of these literary genres use a significant amount of these devices, such as metaphor, simile, symbolism, and irony. Enjambment and stanza are two, however, that are unique to poetry. Understanding these concepts, their definitions, and how they operate makes it easier to analyse a piece of literature like a poem. Symbols are pictures or objects that represent

something else. Setting, situations, people, and objects may all function as symbols in literature. Each performs a symbolic function and is hence symbolic.

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CHAPTER 12

ART AND EVOLUTION OF POETRY: FROM LANGUAGE TO FORM

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ABSTRACT:

The nature of poetry and its numerous forms, including prose poetry, dramatic poetry, and narrative poetry, all of which provide distinctive approaches to enhance narrative. The standards for "great" poetry are evaluated, emphasising its complexity and capacity for inventive and vivid imagery. In addition, the relevance of rhythm, rhyme, and tone in crafting interesting and meaningful lines is highlighted. Poetry's use of structural devices such verse paragraphs, lines, couplets, strophes, and stanzas to create poetic expression is seen in the discussion of form. The essay explores the lengthy history of poetry and focuses on the employment of rhetorical elements like simile and metaphor in poetry. Poetry has been used to preserve oral history, genealogy, and cultural information since before there was literacy. It incorporates components like rhythm, rhyme, and refrains and takes inspiration from the beginnings of music. Poetry has changed throughout time, adjusting to many circumstances and genres, from epic tales to sombre songs. Poetry appears in a variety of formats now, including print, electronic media, and live performances. The gap between academic and common perspectives of poetry has been closed by the return of performance poetry, as seen by Slam poetry. The contrast between objective and subjective poetry is discussed in the paper's conclusion, emphasizing how poets may approach their themes from either an outward observational or an interior reflective perspective, thereby influencing the reader's experience.

KEYWORDS:

Art, Rhythm, Rhyme, Poetry.

INTRODUCTION

Poetry is a distinctive type of creative expression that makes use of human language for both its aesthetic and conceptual aspects. This ancient art style differs from conventional writing by using devices like assonance, repetition, and compression to produce melodic and emotional effects. The weight and beauty of words are often used in poetry to communicate meaning, which may be difficult to interpret across languages. The dynamic interaction of diverse literary components heightens this intricacy even further. Poetry aims to express thoughts and emotions succinctly and evocatively, in contrast to prose, which is mainly concerned with rationally and narratively expressing ideas. Poetry is a type of art in which human language is employed for its aesthetic aspects in addition to, or instead of, its conceptual and semantic substance (ancient Greek: o (poieo) = I make). It mostly comprises of oral or written works where language is employed in a way that the speaker and audience perceive as being different from standard prose. In addition to using techniques like assonance and repetition to create melodic or incantatory effects, it may utilise compressed or condensed form to evoke certain emotions or thoughts in the reader's or listener's mind or ear. Images, word associations, and the melodic aspects of the language are regularly exploited by poets to great effect. Poetry is distinguished by the dynamic stacking of all these effects to produce meaning. Poetry is notoriously difficult to translate from one language into another

because it emphasises linguistic form rather than using language only for its content. The Hebrew Psalms may be an exception to this rule because there, the beauty is found more in the balance of ideas than in specific vocabulary. The meanings and "baggage" that words convey their "weight" are often what matter most in poetry. These subtleties and shades of meaning may be difficult to decipher and can lead to differences in how various readers "hear" a given work of poetry. Although there are plausible explanations, there can never be a conclusive explanation [1], [2].

The poetry's nature

Prose, which is language intended to express meaning in a broader and less condensed fashion, and which generally employs more comprehensive logical or narrative frameworks than poetry does, can typically be distinguished from poetry. This doesn't mean that poetry is inherently irrational; rather, it only means that it often results from the desire to escape the logical and communicate sentiments and other expressions in a concise, condensed way. John Keats, an English Romantic poet, gave this defiance of reason the name Negative Capability. The fact that prose poetry combines the qualities of poetry with the outward look of prose, as in Robert Frost's poem "Home Burial," adds another layer of complexity. Other types of poetry include dramatic poetry and narrative poetry, both of which narrate tales and are therefore similar to books and plays. However, both of these types of poetry make use of the distinctive qualities of verse creation to either enrich or make these tales more memorable.

It is often disputed what constitutes "great" poetry. In addition to the traits mentioned above, "great" poetry is distinguished by its intricacy and complexity. "Great" poetry often uses a complex interweaving of components like theme tension, complex emotion, and deep contemplative thinking to convey imagery vividly and in a unique, innovative manner. Visit the poetry pages for the Pulitzer and Nobel prizes to see samples of "great" poetry. Three terms are derived from the Greek verb "poiéo" (meaning "I make or create"): "poiets" (meaning "the one who creates"), "poesis" (meaning "the act of creation"), and "poema" (meaning "the thing created"). Three English terms are obtained from these: poet (the creator), poesy (the creation), and poem (the created). So a poet is a creator, and poetry is what a poet makes. It's not unusual for people to think of poets as creators. For instance, a poet is referred to as a scop (shaper or maker) in Anglo-Saxon and as a makar in Scots.

Rhythm in poetry

Rhythm is perhaps the most important aspect of music in poetry. Each line's rhythm is often organised in a certain metre. The use of several metre forms was important in classical, early European, eastern, and modern poetry. In free poetry, the cadence of the lines is often organised into looser groups. Rhyme is often used in English and other contemporary European language poetry. Ballads, sonnets, and rhyming couplets are just a few examples of popular poetry forms that rely on rhyme at the end of lines. However, not all writing uses rhyme. For instance, a lot of contemporary poetry does not use conventional rhyme patterns.

Additionally, rhyming was not used in classical Greek and Latin poetry. In actuality, rhyme didn't even make an appearance in European poetry until the High Middle Ages, when it was adapted from Arabic. The Arabs have traditionally made considerable use of rhymes, particularly in their protracted, rhyme-filled qasidas. A rhythm was guaranteed by the hard grammars of certain traditional poetry forms, such as the Tamil language's Venpa, which could be articulated as a context-free grammar. Similar to the function of rhyme in later European poetry, alliteration played a crucial part in the structure of early Germanic and English forms of poetry (known as alliterative verse). Early Germanic poetry's alliterative patterns and modern European poetry's rhyme systems both depend heavily on metre, which

establishes when the reader should anticipate hearing rhyme or alliteration. In this way, when utilised in poetry frameworks, rhyme and alliteration both work to underline and clarify a rhythmic pattern. As opposed to this, the primary literary device of Biblical poetry in ancient Hebrew was parallelism, a rhetorical structure in which succeeding lines reflected each other in grammatical structure, sound structure, notional content, or all three; this verse form was conducive to antiphonal or call-and-response performance [3], [4].

DISCUSSION

Even in free verse poetry, sound has a more subtle role in producing appealing, diverse patterns and stressing or sometimes even illuminating semantic components of the poem in addition to the rhyme, alliteration, and rhythm forms that structure most poetry. Alliteration, assonance, consonance, dissonance, and internal rhyme are a few of the technique's poets utilise to manipulate sound. Euphony is the term used to describe the melodious, flowing nature of well-arranged words.

Form and poetry

In contrast to prose, poetry relies more on strictly poetic organisational units and relies less on the linguistic units of sentences and paragraphs. The verse paragraph, line, couplet, strophe, and stanza are the standard structural components.

i. As in the well-known lines from William Shakespeare's Hamlet, lines may be standalone sense units.
ii. The issue is whether or not to be.
iii. A line may also terminate in the middle of a clause or clause.
iv. Whether it is nobler to endure suffering in order for the following line to complete this linguistic unit, the whims and flukes of ludicrous luck.
v. Enjambment is a literary device that is used to give the reader a feeling of expectancy and/or to add dynamism to the flow of the line.

The conflict between the employment of linguistic and formal units often contributes to a poem's power. With the invention of printing, poets had more control over how their work was shown visually. As a consequence, the poet's toolkit began to include the utilisation of these formal aspects as well as the white space they contribute to creating. This is sometimes taken to the nth degree in modernist poetry, where the arrangement of certain lines or groups of lines on the page contributes significantly to the creation of the poem. This results in the creation of concrete poetry in its most severe form.

Rhetoric and poetry

In poetry, rhetorical elements like simile and metaphor are commonly used. The finest thing, by far, is to be a master of metaphor, Aristotle said in his Poetics. However, some poets have chosen to utilise fewer of these tactics, especially with the emergence of modernism, choosing instead to try the direct depiction of objects and feelings. However, some 20th-century poets, notably the surrealists, have used catachresis often and pushed rhetorical tactics to their breaking point.

Poetry's history

The art of poetry precedes literacy. Poetry was commonly used in preliterate civilizations to preserve oral history, narrative (epic poetry), genealogy, legislation, and other types of expression or information that contemporary society may expect to be handled in prose. The Ramayana, a Sanskrit epic with poetry, was presumably composed in a language that William

Jones characterised as "more perfect than Latin, more copious than Greek, and more exquisitely refined than either" around the third century BCE. Since poetry is formal and helps people recall priestly incantations or predictions, it is also often associated with the liturgy in these civilizations. Most religious texts from throughout the globe are written in poetry rather than prose.

Even now, poetry is still used to spread cultural knowledge. Numerous English-speaking Americans are aware that "Columbus sailed the ocean blue in 1492." A song about the alphabet teaches children the names and sequence of the letters, while a commercial lists the Gregorian calendar's months' lengths and names. Similar techniques were used to preserve significant cultural knowledge in preliterate civilizations since they lacked the technology to do so. Some poets say that music is where poetry first emerged. Most of its distinctive qualities rhythm, rhyme, compression, intensity of sentiment, and use of refrains appears to have resulted from attempts to adapt words to musical structures.

The Homeric and Hesiodic epics, the oldest extant poetry in the European tradition, however, designate themselves as poems to be read or chanted to music rather than as pure song. Another perspective is that rhythm, refrains, and kennings are fundamentally paratactic elements that allow the reciter to recreate the poem from memory. This interpretation was formed from five 20th-century examinations of live Montenegran epic reciters by Milman Parry and others.

All of these types of poetry were written for performance in preliterate civilizations, sometimes even while being performed. As a result, the precise phrasing of poetry was rather flexible since it may vary from one performance or performer to another. The invention of writing had a tendency to fix a poem's substance to the version that had been recorded and survived. Additionally, the invention of written writing allowed poets to write for a reader rather than a live audience. These tendencies tended to speed up later with the development of printing. Nowadays, poets write more for the sight than the ear.

Shorter, more intimate poetry meant to be sung emerged as literacy increased. These are known as lyrics, which comes from the Greek word lura, or lyre, which was used to accompany Greek lyrical performances from about the seventh century BCE. Dramatic poetry and the practise of creating poetic plays for performance in their theatres were both born out of the Greek tradition of singing hymns in raucous choruses in the sixth century BCE [3], [5]. Poetry for the ear and poetry for the sight coexist nowadays, often in the same poem, thanks to the development of electronic media and the increase of poetry readings. Performance poetry has also had a recent rebirth. The popularity of Slam poetry has grown along with the emergence of the singer-songwriter and Rap cultures in the late 20th century, which has resulted in a gap between scholarly and popular perspectives on the nature of poetry.

subject matter that is provided by outside objects, such as actions, events, and things we see around us, as well as subject matter that is provided by the poet's own ideas and emotions. The first results in Objective poetry, the second in Subjective poetry. In objective poetry, the poet takes on the role of an objective observer, recounting what he has seen or heard, while also contributing his own comments on what he has seen or heard. Both perspectives may be taken on the same issue. If the poet approaches it from outside, restricting himself to just his externals, then his treatment is objective; if, however, he approaches it from inside, giving voice to the ideas and emotions it evokes in his mind, then his treatment is subjective. Poetry that is objective is impersonal whereas poetry that is subjective is personal. In the former, the centre of attention is something external—a commendable deed, an exciting event, or a

lovely sight—whereas in the latter, it is the poet himself: regardless of the topic, his thoughts and emotions are at the forefront of his mind.

Poetry With Objectives

Older than subjective poetry is objective poetry. Like some of the uncivilised tribes in today's globe, the primitive people among whom it arose were more interested in what they heard and saw than in what they thought.They placed a higher importance on sensory encounters with their eyes and ears than with their minds. They may have even found deep thought annoying since their lives were so simple and dominated by action rather than contemplation. Therefore, their poetry dealt with actions, events, and the things they saw around them, and it only required a little mental effort from the listeners. Man has not yet developed a subjective viewpoint, which is a byproduct of civilisation. These types of objective poetry, like the ballad, keep the author's identity in the background in the epic and the drama. The Lyric and the elegy, both from later periods, serve as examples of the subjective type.

Heroic Couplet

Iambic pentameter lines that rhyme in pairs, such as aa, bb, cc, and so on. Due to the widespread usage of these couplets in heroic (i.e., epic) poetry and heroic plays, the term "heroic" was coined in the latter seventeenth century. Geoffrey Chaucer first used this poem format in The Legend of Good Women and the majority of The Canterbury Tales; it has since remained a standard in English poetry. The heroic couplet predominated all other English poetic measures from John Dryden's time to Samuel Johnson's; certain poets, like Alexander Pope, utilised it nearly exclusively.

The poets of that time period, known as the Neoclassic Period, wrote in closed couplets, with each couplet's finish often coinciding with the conclusion of a heroic drama. 1 1 5 either of a phrase or of a standalone syntactic unit. Due to the repeated use of the closed heroic couplet, two lines have to essentially perform the role of a stanza. Neoclassical poets frequently used an endstopped first line, which made the line's end coincide with a syntax pause, and they also divided many single lines into subunits by balancing the line around a strong caesura, or medial pause in the syntax, in order to maximise the interrelations of the couplet's component parts [6], [7].

The passage from John Denham's Cooper's Hill that follows (which he added in the 1655) is an early example of the deft use of the closed couplet that later neoclassic poets found fascinating. They frequently cited it, commented on it, and used it as a model for utilising the potential of this verse form. Observe how Denham uses variations in caesura position, rhetorical balance and antithesis between the single lines and between the two halves within a single line, as well as variable adjective positioning in the second couplet to achieve diversity within the straitness of his couplets. Also take note of the framing and emphasis achieved by modulating similar and contrasting vowels and consonants, as well as the inversion of the iambic foot that starts the first and final lines. The poet is speaking to the Thames River:

O could I flow like thee, and make thy

stream My great example, as it is my

theme!

Though deep, yet clear; though gentle, yet not

dull; Strong without rage, without o'erflowing

full.

And here is a passage from Alexander Pope, the greatest master of the metrical, syntactical, and rhetorical possibilities of the closed heroic couplet.

> *See how the world its veterans*
>
> *rewards! A youth of frolics, an old*
>
> *age of cards; Fair to no purpose, artful*
>
> *to no end, Young without lovers, old*
>
> *without a friend; A fop their passion,*
>
> *but their prize a sot; Alive, ridiculous,*
>
> *and dead, forgot!*

The "open" pentameter couplets from Keats' Endymion that were cited in the section on metre contrast with these closed neoclassical couplets. In the latter, the couplets continue without interruption, the syntax is asymmetrical, and the pattern of stresses often deviates from the standard iambic pattern. The rhyme serves to enhance the poem rather than to end it [8], [9]. See William K. Wimsatt, "One Relation of Rhyme to Reason (Alexander Pope)," in The Verbal Icon (1954); George Williamson, "The Rhetorical Pattern of Neoclassical Wit," Modem Philology 33 (1935); and William Bowman Piper, The Heroic Couplet (1969).

1.6 Blank Verse is composed of iambic pentameter (five-stress iambic verse) lines that are not rhymed, thus the name "blank." It has been employed more often and in more different contexts than any other style of versification because it is the English metrical form that is closest to the natural rhythms of English speech and is also versatile and adaptable to different levels of discourse. The Earl of Surrey introduced blank verse in his translations of Books 2 and 4 of Virgil's The Aeneid (about 1540), and it quickly evolved into the preferred metre for Elizabethan and subsequent poetic play; a free variant of blank verse is currently the BOMBAST. medium in poetry plays from the 20th century like those by T. S. Eliot and Maxwell Anderson.

James Thomson's descriptive and philosophical Seasons (1726–30), William Wordsworth's autobiographical Prelude (1805), Alfred, Lord Tennyson's narrative Idylls of the King (1891), Robert Browning's The Ring and the Book (1868–69) and numerous dramatic monologues, and a large portion of T. S. Eliot's The Waste Land (1922) all used blank verse. Blank verse has also been used extensively in contemplative lyrics from the Romantic Era to the present, such as Coleridge's "Frost at Midnight," Wordsworth's "Tintern Abbey," Tennyson's "Tears, Idle Tears" (in which the blank verse is divided into five-line stanzas), and Wallace Stevens' "Sunday Morning [3], [5]."

Verse paragraphs are the divisions in blank verse poems that are used to begin a long chapter. For instance, consider Milton's Paradise Lost's grand opening verse paragraph of twenty-six lines, which begins with "Of man's first disobedience" and ends with "And justify the ways of God to men," as well as Wordsworth's "Tintern Abbey" (1798), which opens with twenty-two lines and begins:

> *Five years have past; five summers, with the*
>
> *length of five long winters! and again I hear*

These waters, rolling from their mountain springs

With a soft inland murmur.

Edmund Spenser created the Spenserian stanza, a further lengthier form, for The Faerie Queene (1590–96). It has nine lines, the first eight of which are written in iambic pentameter and the last one in iambic hexameter (an Alexandrine), rhyming ababbcbcc. Despite the stanza's challenges, many poets have tried it because they were moved by Spenser's graceful flow and harmony. Its most famous works include James Thomson's "The Castle of Indolence" (1748), John Keats' "The Eve of St. Agnes" (1820), Percy Bysshe Shelley's "Adonais" (1821), and the narrative section of Alfred Lord Tennyson's "The Lotus Eaters" (1832). These poems, like The Faerie Queene, evolve slowly and allow for plenty of time to unfold the richly textured stanzas. An excerpt from Spenser's Faerie Queene 1.1.41 is provided below:

And more, to lulle him in his slumber soft,

A trickling streame from high rocke tumbling

downe and ever-drizling raine upon the loft

Mixt with a murmuring winde, much like the

sowne of swarming Bees, did cast him in a

swowne:

No other noyse, nor peoples troublous

cryes, as still are wont t'annoy the wallèd

towne, might there be heard: but carelesse

Quiet lyes, Wrapt in eternali silence farre

from enemyes.

Additionally, there are a number of complex stanza structures that were brought from France, such as the rondeau, villanelle, and triolet, that involve intricate repeats of both rhymes and complete lines and have mostly, though not solely, been employed for light poetry. It was a hint of a resurgence in high metrical artifice when W. H. Auden, William Empson, and other mid-twentieth-century poets revived them. The poem "Do not go gentle into that good night" by Dylan Thomas is a villanelle, meaning it has five tercets and a quatrain, all on two rhymes, and it repeats lines 1 and 3 of the first tercet again throughout the poem.

The sestina, which consists of six six-line stanzas, is one of the most complex poetry forms. Its end-words from the first stanza are repeated in the following stanzas in a certain sequence of variation. The sestina ends with a three-line emissary that uses all six of these end words in the middle and at the conclusion of each line. (An envoy, sometimes known as a "sendoff," is a brief formal stanza that is added at the end of a poem.) The Italian, Spanish, and French poets developed this style after it was first used in the thirteenth century.

Despite the sestina's tremendous difficulty, several writers, like the Victorian Algernon Swinburne, contemporary poets W. H. Auden and John Ashberry, and the Elizabethan Sir Philip Sidney, have succeeded in writing them. View metre. Ballad stanzas, blank verse, free verse, heroic couplets, limericks, and sonnets are examples of poetic forms that are covered elsewhere in the Glossary. Paul Fussell's Poetic Metre and Poetic shape (rev. 197 1.8) and R.

M. Alden's English Verse (1903) both include descriptions and examples of the shape and history of the many stanzas. Terza rima is made up of tercets that are connected to one another by sharing a similar rhyme, such as aba, beb, ede, and so on. The terza rima metre was used by Dante to write his Divine Comedy in the early fourteenth century. However, despite Sir Thomas Wyatt's introduction of the metre in the early sixteenth century, it has not been widely used in English since rhymes in English are far less prevalent than in Italian. However, Shelley successfully used it in "Ode to the West Wind" (1820), and Milton, Browning, and T. S. Eliot all utilised it in their poems [4], [8].

CONCLUSION

Poetry is a multidimensional art form that extends beyond linguistic boundaries and into the worlds of aesthetics and emotion. It uses a wide range of components, including as rhyme, rhythm, and tone, to create poems that speak to readers and listeners. The way that thoughts and feelings are expressed in poetry, whether via simple verse paragraphs or complex stanza patterns, is very important. Poetry has progressed throughout history with human civilisation, conserving cultural knowledge and capturing the shifting social mores. Due to its versatility, it may survive in a variety of formats, including both classic written poetry and modern performance poetry. Poets have the freedom to approach their themes from a variety of angles thanks to the difference between objective and subjective poetry. Poetry is a timeless and appealing form of creative expression because of its capacity to transmit meaning, emotion, and beauty via the thoughtful arrangement of words.

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