

Style, Sound, and Structure of Poetry (The Technical Stuff)

1. SOUND DEVICES: Musical qualities, frequently producing pleasure or a specific effect. Not mandatory, but frequently used to help convey meaning.

A. Rhyme: use of identical or similar sounds. **Rhyme Scheme** = the pattern of rhymes at the end of lines. Letters of the alphabet are assigned to indicate different rhymes, A for the first, B for the second, etc. i.e. ABAB=1st and 3rd lines rhyme with each other, 2nd and 4th lines rhyme with each other.

1. **End Rhyme:** when the endings of final words in lines have identical sounds. (rhyme and time)

2. **Slant Rhyme:** Inexact rhymes are similar but not identical. (pain and tune)

3. **Internal Rhyme:** a word within the line, near the middle, which rhymes with the final word. i.e. "The fair breeze blew, and the white foam flew,"...

4. **Eye Rhyme:** words at the ends of lines that look to the eye like they would rhyme but when spoken aloud do not. (although and tough)

5. **Feminine Rhyme:** rhyme of 2 syllables of which the second is unstressed. (motion and notion, or heaven, seven)

6. **Masculine Rhyme:** a rhyme of a single stressed syllable. (mouse and house)

B. Alliteration: repetition of sounds in the initial position of words: "The fair breeze blew, and the white foam flew, and the furrow followed the free."

C. Consonance: repetition of consonant sounds within words to make partial rhyme: "Listen to the whistle of the twister chortling and chattering."

D. Assonance: repetition of vowel sounds within words: "Cold eyelids that hide like a jewel, hooting and yahooing."

E. Onomatopoeia: words that sound like what they refer to, or mimic natural sounds: "Dry clattered and clashed his harness in the icy caves. " "Buzz, buzzed the bee." "clip, clop" "tick, tock" "snap"

F. Euphony: pleasant sounds, words with l's, s's, f's, m's, o's, n's, and other softly produced sounds.

G. Cacophony: harsh, jarring sounds, words with k's, g's, ch's, t's, p's, and other gutturals and explosives.

H. Parallelism: repetition of words, groups of words, sentence structures or grammatical phrases from line to line: "A time for war, a time for peace, a time for love, a time for hate, a time for birth, a time for death."

I. Chiasmus -Hebrew poetic technique means to Cross Over: an inverted relationship between the syntactic elements of parallel phrases (as in Goldsmith's "to stop too fearful, and too faint to go.")

J. Repetition: using over again sounds, words, phrases or sentences.

Alliteration, rhyme, consonance, and assonance are all forms of repetition.

1. **Refrain**=the repetition of a phrase again and again. "Quoth the raven, 'Nevermore.'"

2. **Repetend**=the repetition of a maxim or truth only once or twice.
“Good fences make good neighbors.”

K. Syntax = the word order in a sentence. Normal sounds familiar. Inverted sounds like Yoda: “Fear him you will, yes.” Syntax is inverted to achieve:
1) Rhyme, 2) Rhythm, 3) A unique sound.

2. VERSIFICATION: How the lines are arranged, what rhythm they use.

Scansion or Prosody = analysis of meter and verse.

A. Meter = an ideal regular pattern of stressed (accented) and unstressed (unaccented) syllables.

1. Monometer=one foot line
2. Dimeter=2 foot line
3. Trimeter=3 foot line
4. Tetrameter=4 foot line
5. Pentameter=5 foot line
6. Hexameter=6 foot line
7. Heptameter= 7 foot line
8. Octometer=8 foot line
9. Mixed meter=combines any 2 feet.

B. Feet: dividing the metric line into units, each containing one stressed syllable and one or two unstressed syllables.

1. **Spondaic Foot:** one spondee both syllables are stressed. // “Don’t go.” Disyllabic = 2 syllables.
2. **Iambic Foot:** one iamb: an unstressed syllable, then a stressed syllable: “My heart” “is like” “a rose.” Disyllabic.
3. **Trochaic Foot:** one stressed syllable followed by one unstressed syllable: “there they” “are, my” “fifty” “men and” “women.” Disyllabic.
Anacrusis= an additional unaccented syllable before the first trochaic foot in a line.
4. **Anapestic Foot:** two unstressed syllables followed by one stressed syllable (Trisyllabic): “For the moon” “never beams” “without bring-“ “-ing me dreams” “of the beau-“ “-tiful Ann-“ “-abelle Lee.”
5. **Dactylic Foot:** one stressed syllable followed two unstressed syllables: “One more un-“ “fortunate” “weary of” “breath X X.” (Trisyllabic)
6. **Pyrrhic Foot:** two unstressed syllables
7. **Amphibrach:** one unstressed, one stressed, and one unstressed syllable: “MacGregor, MacGregor”

C. POETIC LICENSE= MANIPULATION OF METER & FEET., used to achieve rhythm, rhyme, effect, tone, etc.

1. **Caesura:** a break in the sense of a line, usually in the middle.
Marked by two vertical lines. ||
2. **Catalectic:** when the final unstressed syllable(s) have been dropped.
Occurs most frequently in Trochaic or Dactylic lines.
3. **Acatalectic:** not lacking part of the last foot in a line.
4. **Headless line:** a line at the start of which an unstressed syllable has been omitted, as in the 2nd line of “And if my ways are not as theirs, ^
Let them mind their own affairs.”
5. **Hypermetric:** use of a syllable that is not expected or counted in the regular metrical pattern.

6. **Paragoge**: addition of an expletive syllable to a word to fill out the meter, i.e. "withouten"
7. **Rest**: a silence, with metrical value as in the first lines of: "Break ^, Break ^, Break ^, / On thy cold gray stones, O sea."
8. **Elision**: the omission or crowding out of unstressed words or syllables to make the meter smoother. i.e. "For love of Barbar'y Allen."
9. **Ellipsis**: omitting words necessary to make a complete sentence but not necessary to the sense. i.e. Is there for honesty poverty/ That hangs his head; and a' that."
10. **Enjambment**: continuing the sense of a passage from one line to another without a pause. i.e. "No more; and by this sleep to say we end/ The heart-ache, and the thousand natural shocks/ That flesh is heir to,..."
11. **Enallage**: use of one part of speech for another to keep the meter, i.e. "The idols are broke in the temple of Baal."
12. **Pleonasm**=unnecessary words used to strengthen the expression i.e. "Nor to these idle orbs does day appear Or sun or moon, or stars, through the year/Or man or woman. Milton "On His Blindness"

D. STANZA FORMS: Also known as Versification = ways in which lines are grouped to produce larger structural units.

1. **Paragraphs**: irregularly grouped lines divided according to the stages of a narrative rather than by meter.
Canto: subdivision of a longer poem into paragraphs.
2. **Couplets**: 2 rhymed lines.
 - a. Closed couplets=do not run on into the next couplet. Ends at the end of the 2nd line. i.e. "Others fo language all their care express, ? And value books, as women men, for dress."
 - b. Heroic Couplet= a closed couplet in iambic pentameter.
3. **Tercet or Triplet**: 3 successive rhyming lines. Terza Rima=lines in sets of 3, interlocking rhymes ABA BCB CDC.
4. **Quatrain**: a 4-line stanza, commonly rhymed ABAB.
 - a. **Heroic or Elegaic Quatrain** = 4 lines of iambic pentameter, rhymed ABAB
 - b. **Ballad Quatrain**: 4 lines of alternating tetrameter-Trimeter lines, rhymed XAXA, ABAB or ABCB.
 - c. **Envelope Quatrain**: 4 lines of alternating tetrameter-Trimeter lines, rhymed ABBA.
 - d. **Rubaiyat Quatrain**: 4 lines of iambic pentameter lines, rhymed AAXA Use in The Rubaiyat by Omar Kyham.
5. **Cinquain**: a 5 fline stanza
6. **Septet**: 7-line stanza
7. **Rime Royal**: a 7-line stanza of iambic pentameter, rhymed ABABBCC. Used by Chaucer in The Canterbury Tales.
8. **Rondelet**: a 7-line stanza with a refrain at the 3rd and 7th lines.
9. **Ottava-Rima**: 8-line stanza of iambic pentameter, rhymed ABABABCC

10. **Triolet**: an 8-line stanza with two rhymes, the first line repeats at the 4th, and the 1st and 2nd lines repeat as the 7th and 8th lines, producing a humorous effect
11. **Rondel**: a 9-line poem with two rhymes and a refrain at lines 3 and 9
12. **Spenserian Stanza**: 9 line poem. The first 8 lines are iambic pentameter, and the 9th is an Alexandrine=iambic hexameter, rhymed ABABBCBCC
13. **Ballade**: 3 stanzas or 8 to 10 lines, the last line being a refrain. The 8-line Ballade uses iambic tetrameter, iambic pentameter.
14. **Rondeau**: a 13-line poem with a refrain after the 8th and 13th lines.
15. **Sonnet**: 14 lines of iambic pentameter, with a specific rhyme scheme.
 - a. **Petrarchan or Italian**: 14 lines iambic pentameter, rhymed ABBA, ABBA, CDE, CDE. (1st 8 lines=Octave, last 6 lines= sestet rhymed CDCDCD, or CDDCDC, or DCDECDE, or CDEDCE.)
 - b. **Elizabethan, English or Shakespearean**: 14 lines of iambic pentameter, rhymed ABAB, CDCD, EFEF, GG.
 - c. **Spenserian Sonnet**: 14 lines of iambic pentameter, rhymed ABAB, BCBC, DCD, EE.
16. **Villanelle**: 19 line stanza with 5 stanzas of 3 lines, rhyming ABA and a closing stanza of 4 lines, rhyming ABAA, and the 1st f line of the 1st stanza repeats as lines 6, 12, and 18, while the 3rd line of the 1st stanza recurs as lines 9, 15, and 19.
17. **Sestina**: 6 six-line stanzas plus concluding 3 line stanza. Last word (taolon) used as tolon in each line of remaining stanzas. Last stanza uses all 6 talons in 3 lines, No Rhyme. (Elizabeth Bishop's grandmother, house, child, marvel stove, almanac, etc.)
18. **Blank Verse**: iambic pentameter lines, unrhymed. Used in Shakespeare's plays.
19. **Free Verse**: no rhyme, no meter, organic form, filled with figurative language, rhetorical and sound devices, and imagery. (There are tons more stanza forms.)

3. GENRES: types of poems.

A. Narrative: tells a story. Ballad=shortest form, Long narrative, an Epic=a very long narrative poem about a hero of gigantic proportion who fights supernatural beings, i.e. The Iliad, The Odyssey, The Aeneid, Beowulf.

B. Dramatic: in a play, with speakers who are characters, clearly not the poet, who communicate through dialogue.

C. Lyric: deals with emotions, ideas, and is song-like. Most common=Ode, Lullaby, Song, Hymn, Elegy, Epitaph.

D. Descriptive: depicts a person or place

E. Didactic: preaches or tries to instruct. Frequently satirical, critical. Didactic poems have a Didactic TONE.

F. Occasional: celebrates some special event or important occasion. Haiku.

G. Light or Humorous: such as in Limerick, Epitaph, Epigram.

Spenserian Stanza with Alexandrine

Upon a great adventure he was bound, (iambic pentameter)
 That greatest Gloriana to hi gav, -/-/-/-/
 The greatest Gloriana Queen of Faerie land, "
 To win him worship, and her grace to have. "
 Which of all earthly things he most did crave; "
 And ever as he rode, his heart did earn "
 To prove his puissance in battle brave "
 Upon his foe, and his new force to learn, "
 Upon his foe, a Dragon=horrible and stern. (iambic hexameter) -/-/-/-/-/

Blank Verse = unrhymed, -/-/-/-/

Something there is that doesn't love a wall,
 That sends the frozen ground-swell under it,
 And spills the upper boulders in the sun;
 And makes gaps even two can pass abreast
 -Frost

Heroic Couplet with exact masculine rhyme

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

Free Verse = no rhyme, no meter.

Lo, this autumn,
 Lo, where the trees, deeper green, yellower and redder
 Cool and sweeten Ohio's villages with leaves fluttering in the moderate wind,
 -Whitman

Monometer = 1 foot

Thus I
 Pass by,
 And die
 As one
 Unknown
 And gone.
 I'm made
 A shade
 And laid
 I'the'grave

Iambic Tetrameter= -/-/-/-/ Prothesis=y

Come live with me and be my love,
 And we will all the pleasures prove
 That valleys, groves, hills and fields,
 Woods on steepy mountains yields.
 -Marlowe

Limerick=5-lines, 1,2,5=3 feet; 3, 4 lines=2 feet AABBA

There was a young lady from Niger,
Who smiled as she rode on a tiger;
They returned from the ride
With the lady inside
And the smile on the face of a tiger

Mixed Meter=2 or more meters. (Shelly)

When the lamp is shattered, /-/-/ Trochaic
The light in t' dust lies dead; -/-/- iambic
When the chord is scattered, /-/-/ Trochaic
The rainbow's glory's shed; -/-/- iambic

Ottava rima=8-lines, ABABABCC

'Twas twilight and the sunless day went down
Over the waste of waters; like a veil,
Which, if withdrawn, would but disclose the frown
Of one whose hate is masked but to assail
Thus to their hopeless eyes the night was shown,
And grimly darkled o'er the faces pale,
And the dim desolate deep: twelve days and fear
Been their familiar, and now Death was here!
-Byron

Terza Rima=3 lines interwoven rhymes ABA BCB CDC

And now be wise at length, ye kings averse;
Be taught, ye judges of the earth; with fear
Jehovah serve, and let your joy converse
With trembling; kiss the Son, lest he appear
In anger, and ye perish in the way
If once his wrath takes fire, like fuel sere.
Happy all those who have in him their stay.
-Milton

Amphibrach -/-

Macregor, Macgregor, remember our foemen!
The morn rises broad from the brow of Ben Lomond;

Anacrusis in 4th line of Trochaic lines, Rests= ^

Innocence doth like a rose /-/-/^
Bloom on every maiden's cheek; /-/-/^
Honour twines around her brows, /-/-/^
The jeweled health adorns her neck -/-/-/^

Anapest --/ (and Simile)

The Assyrian came down like a wolf on the fold
And his cohorts were gleaming in purple and gold;

Caesura Break

Some foreign writers, || some our own despise;
The ancients only, || or the moderns prize.

Catalectic- final unstressed syllable dropped

Herrick Love me little, love me long, /-/-/^
Is the burden of my song /-/-/^

Dimeter=2 feet, -/-/

The raging rocks
And shiv'ring shocks
Shall break the locks
Of prison gates,
-Shakespeare

Heptameter=7 feet, -/-/-/-/-/-/

O time, whence comes the Mother's moody look among her work,
Opf one who all unwittingly has wounded where she
Bearded with moss, and in garments of green,
Indistinct in the twilight loves?
-Hardy

Italian or Petrarchan sonnet=octave – sestet

The poetry of earth his never dead: -/-/-/-/	A
When all the birds are faint with the hot sun,	B
And hide in cooling trees, a voice will run	B
From hedge to hedge about the new=mown mead;	A
That is the Grasshopper's—he takes the lead	A
In summer luxury,--he's never done	B
With his delights; for when tired out with fun,	B
He rests at ease beneath some pleasant weed	A
The poetry of earth is ceasing never:	C
On a lone winter evening, when the frost	D
Has wrought a silence, from the stove ther shrills	E
The Cricket's song, in warmth increasing ever,	C
And seems to one in drowsiness half lost,	D
The Grasshopper's among some grassy hills.	E

-Keats

Octometer=8 feet -/-/-/-/-/-/-/ Webbe

Where virtue wants and vice abound, her wealth is but a baited hook,
To make men swallow down their bane, before on danger deep they look.

Pleonasm= unnecessary words used to strengthen the expression

Nor to these idle orbs does day appear
Or sun or moon, or stars, through the year,
Or man or woman.
-Milton, "On His Blindness"

Shakespearean Sonnet 130 4 quatrains, couplet

My mistress' eyes are nothing like the sun,	A
Coral is far more red than her lips' red	B
If snow be white, why then her breast are dun,	A
If hairs be wires, black wires grow on her head.	B
I have seen roses damasked, red and white,	C
But no such roses see I in her cheeks	D
And in some perfumes is there more delight	C
Than in the breath that from my mistress reeks	D
I love to hear her speak, yet will I know	E
That music hath a far more pleasing sound.	F
I grant I never saw a goddess go,	E
My mistress, when she walks, treads on the ground	F
And yet, by Heaven, I think my love as rare	G
As any she belied with false compare	G