

## poetry

### On critically Appreciating a poem .

1. Basic approach : 3 questions ( i ) what is it about ?  
( ii ) How is it done? ( iii ) Does it succeed ?
2. Subject : from the poet's experience of life ,  
Content : unique co-existence of a public subject  
with a particular and concrete form .
3. Form plain sense to sensuous apprehension – two  
important stages in practical criticism .
4. Begin by noting down the most obvious thing that  
comes to you after you have read the poem . then  
move towards a <sup>verbal</sup> variable analysis of the poem ,  
noting the development of meaning taking place as  
the words progress . ( Feelings )  
Then comment critically on the language devices  
used . Respond to rhyme , rhythm , rhetorical  
devices etc . ( Tone )  
Then conclude by fusing together all the remarks  
you have made earlier , and formulate a <sup>sort of</sup> form of  
judgment . ( Intention )
5. Remember to compare and contrast in the main  
text of your appreciation at relevant points.

( 2 )

## Prosody : Definitions

### Study of technical aspects of versification

<b>Meter</b>	Specialized rhythm, generally regular repetition of a given pattern of accented and unaccented syllables .
<b>Metrical Foot</b>	Distance from one stressed syllable to the other in the regular scheme of meter
<b>Stressed syllables</b>	Peaks of prominence felt by listeners when any piece of poetry is read out
<b>Syllable Boundaries</b>	At points of relatively weak prominence
<b>Syllable</b>	A complete sound that can not be subdivided
<b>Rhythm</b>	Produced by regularly recurring patterns of unstressed and stressed syllables
<b>Scansion</b>	Describing the metrical feet

### Metrical Feet

<b>Meter</b>	<b>Characteristics</b>	<b>Example</b>
<b>Iambic</b>	Two syllables , first unstressed second stressed	I sigh
<b>Trochaic</b>	Two syllables , first stressed second unstressed	Spirit
<b>Spondaic</b>	Two syllables both are stressed	Low words
<b>Anapestic</b>	Three syllables , first two unstressed the third stressed	His desire
<b>dactylic</b>	Three syllables , first stressed remaining two unstressed	Sailors cheered
<b>Pyrrhic</b>	Two syllables both unstressed	In the
<b>Amphibrachic</b>	Three syllables , first and third unstressed ,second stressed	Together
<b>Amphimacer</b>	Three syllables , first and third stressed , second unstressed	Anodyne
<b>Antibacchic</b>	Three syllables, first two stressed , third unstressed	Forsaken
<b>Bacchic</b>	Three syllables, first unstressed , following two stressed	Repentance
<b>Antispastic</b>	Four syllables , first & fourth unstressed , second & third stressed	A huge carrot
<b>Choriambic</b>	Four syllables , first three unstressed , fourth stressed	Chew on the bone

## Rhyme

### Repetitions of Similar sounds in similar positions

Rhyme	Characteristics	example
End Rhyme or full Rhyme	Identity of two or more vowels which occur after initial accented syllable of a word or line	Father – Rather
Perfect or true Rhyme	Rhyming sounds identical in form but different in meaning	Seke – seke (Chaucer)
Unaccented Rhyme	Similarity of sound belongs wholly to final, unstressed syllables	Dreadeth – seeketh (Wyatt)
Imperfect Rhyme	Vowel sounds similar but not identical	Love – move
Slant Rhyme	Initial and final sounds identical, but the internal vowel sound changes	Beare – bore
Single or Masculine Rhyme	Only final accented syllables rhyming	Portray – obey
Double or Feminine Rhyme	Two syllables rhyming	Nation-station
Polysyllabic Rhyme	Three or more syllables rhyme	Acropolis-metropolis
Broken Rhyme	Polysyllabic word broken to make a Rhyme	Tu-tor....u-niversity
INTERNAL OR MIDDLE RHYME	WORDS, RHYME WITHIN A SINGLE LINE	.... CANNOT EAT ...LITTLE MEAT
Heroic Couplet	Two lines of rhyming verse, also called Decasyllable couplet as it is made up of two Iambic pentameter	Pope's essay on criticism
losed couplet	Expressed a complete thought marking by some punctuation at the end of the second line	Sonnets of Shakespeare concluding couplets

Item	Characteristics	example
Open or Run – on couplet	Ending of this couplet dose not coincide with the end of a grammatical units , also referred to as enjambment	Browning's my last Duchess
Hudibrastic couplet	Made up of Iambic tetrameter instead of Iambic pentameter usually comic with unexpected and amusing rhymes	Samuel Butler's Hudibras
Pouter's Measure	First line Iambic hexameter the second line in Iambic heptameter	Surrey's Tuttle's Miscellany
Octosyllabic couplet	A verse of two rhyming lines each of which has eight syllables	Chaucer's Romaunt Of Rose
Tercet	A three line rhyming stanza , and if the rhyme scheme interlocks ( a-b-a, b-c-b, c-d-c ..etc ) it is called Terza rima	Shelley's Ode to the West Wind .
Quatrain	A four – line stanza	Robert Browning's Memorabilia
Heroic Quatrain	Four lines of Iambic pentameter , usually rhyming a- b-a-b	Wyatt's So Unwarily
Elegiac stanza	A Quatrain made up of alter rating Dactylic hexameter and Dactylic pentameter lines	Johnson's An Elegy
Balled stanza	A quatrain usually rhyming a-b-a-b in which the first and the third lines have four accented syllables , the second and fourth have three accented syllables	Anonymous Sir Patrick Spens
Sestet	Any six line stanza	Shelly's life of life from Prometheus
Chaucerian stanza or Rima Royal	Made up of seven Iambic pentameter lines , rhyming a-b-a-b-b-c-c	Wyatt's They Flee From Me
Ottava Rima	An eight line stanza , in English poetry usually rhyming a-b-a-b-a-b-c-c	Byron's Don Juan
Spenserian stanza	Made up of nine lines , of which the first eight are in Iambic pentameter and the last in Iambic Hexameter ( Alexandrine )	Keats's Eve Of St .Agnes
Sonnet	A poem of fourteen lines in Iambic pentameter	Wordsworth's Composed upon Westminster Bridge

<b>Item</b>	<b>Characteristics</b>	<b>Example</b>
<b>Blank verse</b>	<b>Made upon unrhymed Iambic pentameter</b>	<b>In Shakespeare's Macbeth</b>
<b>Free verse or Verse Libre</b>	<b>Unrhymed verse , rhythmical but with no regular metrical pattern</b>	<b>T . S Eliot's Landscapes</b>