3- Vaishalinagar
Nr. Amrapali Under Bridge
Raiya Road, Rajkot – 360001
Ph. No–(0281)2471645

2 – Vaishalinagar
Nr. Amrapali Under Bridge
Raiya Road, Rajkot - 360001
Ph.No–(0281)2440478, 2472590

Unit - 1 Forms of poetry

Ode :

An ode is a lyric poem of some length, usually of a serious or meditative nature, having an elevated style and formal stanzaic structure, and addressed to someone or something. It is of Greek origin. Originally it was a poem set to music and sung by a group of singers. The Greek ode had two forms, the Dorian ode and the Lesbian ode, with distinct structural differences. In England, the ode developed relatively free from classical influences.

The public is used for ceremonial occasions, like funerals, birthdays, state events; the private often celebrates rather intense, personal, and subjective occasions; it is inclined to be meditative, reflective.

Features of an ode

It has high seriousness

The development of thought in an ode is logical and clear.

The ode is in form of an address, often to some abstraction. It is not written about but written to.

The subject is treated in a serious manner by the poet.

The ode is a longer and more formal type of poem in comparison with the spontaneous lyric.

The ode is addressed directly to a person, an object, or an abstract concept. Shelley's 'Ode to the West Wind' , Keats's 'Ode on a Grecian Urn'

The ode may also be written to commemorate an important public event, like victory in a war, the death of poet.

DORIAN ODE/ PINDARIC ODE

The Dorian ode is named after the district and dialect from which it originated. It was choric in nature and was sung to the accompaniment of dance. The structure of the poem was based on the movement of the dancers and had three distinct parts the strophe, during the recitation of which the dancers moved from right to left; the antistrophe, when they turned from left to right; and the epode, in which the dancers stood still. This three-fold sequence could be repeated any number of times in the ode. The ancient Greek poet Pindar wrote so brilliantly in this particular form that it is also known as the Pindaric ode. Examples of this type of ode in English are Thomas Gray's 'The Bard' (1757) and 'The Progress of Poesy' (1759).

LESBIAN ODE/ HORATIAN ODE

The Lesbian ode is named after the island of Lesbos, where it originated. It has a simpler form when compared to the Pindaric ode. Horace, the Latin poet, wrote odes in this form that were private and personal. His odes were homostrophic—that is, they were written in a single, repeated stanza form. Unlike the passionate Pindaric odes, Horatian odes are calmer and meditative in nature. Pindar's odes are formal while Horatian odes are simple and colloquial. The Horatian ode was very popular with English poets. Andrew Marvell's 'Upon Cromwell's Return from Ireland' (circa 1650), written in short four-lined stanzas having similar rhyme and metre, is the best example of this type of ode. Other than this Keats's " Ode to Autumn" is also good example.

ENGLISH ODE

The English ode followed its own course, ignoring the classical models. The English ode has two forms: the regular and the irregular. The regular ode consists of similar stanzas and examples of this type of ode are those of Shelley and Keats. The irregular ode was introduced by Abraham Cowley in 1656. It is called irregular ode or Cowleyan ode. He imitated Pindar's style of writing odes but not the strophic form. Each stanza had its own length and rhyme scheme. The flexible nature of the irregular ode became very popular with the Romantics, and poets such as Wordsworth wrote in this form. His 'Ode: Intimations of Immortality' (published 1807) is an excellent example of an irregular ode.

Examples

Spenser also wrote the earliest odes in the English language ‘Epithalamium’ and ‘Prothalamium.’
William Wordsworth’s ‘Ode: Intimations of Immortality’
Samuel Taylor Coleridge’s ‘Dejection: An Ode’
John Keats’s ‘Ode on a Grecian Urn’
Alexander Pope’s ‘Ode on solitude’
John Keats’s ‘Ode on Nightingale’

Elegy

Elegy is derived from the Greek work “elegus”, which means a song of loss sung along with a flute. The forms of elegies we see today were introduced in the 16th century. In present usage, an elegy is a poem of lament, written to mourn the death of an individual or to express grief at a tragic event. The English elegy does not use the ancient elegiac measure. Popular examples of an elegy include Thomas Gray’s ‘Elegy Written in a Country Churchyard’ (1751) and Oliver Goldsmith’s “The Deserted Village’ (1770).

Features of an elegy

It is a poem of lament, mourning the death of a person, or the end of an era or way of life.

The tone adopted by the poet is dignified and solemn.

3- Vaishalinagar
Nr. Amrapali Under Bridge
Raiya Road, Rajkot – 360001
Ph. No–(0281)2471645

2 – Vaishalinagar
Nr. Amrapali Under Bridge
Raiya Road, Rajkot - 360001
Ph.No–(0281)2440478, 2472590

The elegy is suitable for serious reflections on heavy topics such as life and death. Some poets use this form to digress and express their views on other subjects. In 'Lycidas' (1658), for example, Milton digresses to talk about the degradation of poetry and religion.

Although the elegy is a poem of grief, it changes by the end to one of resignation, peace, or even joy, as the poet comes to terms with his loss.

Pastoral Elegy

It is a form of the elegy, in which the mourner and the one whose death is being mourning are represented as shepherds. (The Latin word for shepherd is pastor). The pastoral elegy originated in the work of the Sicilian Greek poet Theocritus (third century BCE). His Idylls and his Epigrams are the earliest known pastoral elegies. His 'Lament of Daphnis' is a well- known classical pastoral elegy, in which he mourns the death of the shepherd, Daphnis. Later, the Latin poet Virgil (70- 198CE) wrote his works in this form. It was forgotten for several years until it was revived in Italy during the Renaissance. From there, it spread to Europe and England. Edmund Spenser's The Shepherd's Calendar (1579) is the first English pastoral elegy. His Astrophel (1595) is another important work in the same genre, written to mourn the death of his friend Sir Philip Sidney. Other important examples of this form include John Milton's 'Lycidas' (1638) and Matthew Arnold's Thyrsis (1865).

Features of a pastoral elegy

The poet begins with an invocation to the muses, and frequently refers to various characters from mythology.

All nature is shown as mourning the dead shepherd. The poet questions the guardian angels of the dead person and blames them for their negligence.

Nature is involved in mourning the shepherd's death.

The poet thinks over divine justice and reflects upon the evils of his own times.

There is an elaborately descriptive passage which describes the flowers that are used to deck the hearse. The elegy concludes with a philosophic acceptance of death and the hope of meeting the departed again in heaven.

Many elegies written in response to the dire conflicts and traumas of the 20th c. – war, terror, genocide, epidemic – mourn multiple subjects rather than individuals. Moreover, the elegy's public role has shifted away from commemoration and consolation towards political protest. Some salient examples are Wilfred Owen's First World War poems.

Examples

Lord Tennyson's 'In Memoriam'
W H Auden's ' In the Memory of w.b.yeats'
Thomas Gray's ' Elegy written in a country churchyard'
Matthew Arnold 'Thyrsis' (on death of AH Clough)
John Milton's ' Lycidas' (on death of Edward King)
Edmund Spenser's 'Astrophel' (on death of Sir Philip Sidney)
Walt Whitman's 'When Lilacs Last in the Dooryard'

Sonnet

A sonnet is a poem of fourteen iambic pentameter lines arranged in a specific rhyme scheme. The sonnet form originated in Italy in the thirteenth century. The word is derived from the Italian 'sonetto' meaning 'a little sound'. The sonnet has been an extremely popular form throughout English literary history even to the modern day.

The Italian poet Petrarch (1304-74) wrote several sonnets in which he expressed his love for an idealised lady, Laura. Petrarch's poems were such a major influence on European literature that the classical form of the sonnet is known as the Petrarchan sonnet.

Petrarch ordered his poems into a sonnet cycle. A sonnet cycle or a sonnet sequence is a collection of sonnets that are thematically linked and often show a progression in thought. The first major English sonnet cycle was Sir Philip Sidney's Astrophel and Stella (published 1591). Later examples of the sonnet sequence on various subjects are Wordsworth's The River Duddon, D. G. Rossetti's House of Life, Elizabeth Barrett Browning's Sonnets from the Portuguese, and the American poet William Ellery Leonard's 'Two Lives'. Love was the most dominant theme of the sonnet during the Elizabethan age, but later practitioners such as John Donne and John Milton used the form to write on a variety of subjects, and ever since then the sonnet has been used for diverse subjects. Form and not theme is what defines a sonnet.

PETRARCHAN SONNET

The Italian sonnet or Petrarchan sonnet has two distinct parts the 'octave' (the first eight lines) and the 'sestet' (the last six lines). The octave usually raises a question or poses a problem and the sestet serves as an answer or resolution to it. There is a well-marked pause between the octave and the sestet, which is known as the 'caesura'. The turn of thought after the caesura known as the 'volta'. The octave rhymes abbaabba; the sestet rhymes cdecde (or a variant of it, such as cdccdc). The Petrarchan form was used by John Milton and Christina Rossetti, among others. Milton's poem 'On His Blindness' is an example of a Petrarchan sonnet.

When I consider how my light is spent **a**
E're half my days, in this dark world and wide, **b**
And that one Talent which is death to hide, **b**
Lodg'd with me useless, though my Soul more bent **a**

To serve therewith my Maker, and present **a**
My true account, least he returning chide, **b**
Doth God exact day-labour, light deny'd, **b**
I fondly ask; But patience to prevent. **a**

That murmur, soon replies, God doth not need **c**
Either man's work or his own gifts, who best **d**
Bear his mild yoke, they serve him best, his State **e**
Is Kingly. Thousands at his bidding speed. **c**

And post o're Land and Ocean without rest: **d**
They also serve who only stand and wait. **e**

I: octave (raises a question)
II: caesura (a pause) followed by volta (turn in thought)
III: sestet (resolution)

ENGLISH SONNET

In the first half of the sixteenth century, two Englishmen, Sir Thomas Wyatt and the Earl of Surrey, introduced the form to England. Surrey, and others after him, experimented with the classical Italian sonnet form till the structure became uniquely English. The English sonnet features three quatrains (four lines) and a concluding rhyming couplet: abab cdcd efef gg This form was used so effectively by William Shakespeare that it is known today as the Shakespearean sonnet. Sonnet 129 from Shakespeare's sonnet sequence is a good example.

The expense of spirit in a waste of shame **a**
Is lust in action; and till action, lust **b**
Is perjur'd, murderous, bloody, full of blame, **a**
Savage, extreme, rude, cruel, not to trust; **b**

Enjoy'd no sooner but despised straight; **c**
Past reason hunted; and no sooner had, **d**
Past reason hated, as a swallow'd bait, **c**
On purpose laid to make the taker mad: **d**

Mad in pursuit, and in possession so; **e**
Had, having, and in quest to have, extreme; **f**
A bliss in proof, and prov'd, a very woe; **e**
Before, a joy propos'd; behind, a dream **f**

All this the world well knows; yet none knows well **g**
To shun the heaven that leads men to this hell. **g**

An important variation of the English form was used by Edmund Spenser in his famous sonnet sequence Amoretti (published 1595). The Spenserian sonnet, too, has three quatrains and a rhyming couplet, but the quatrains are cleverly linked to each other with a connecting rhyme: abab bcbc cdcd ee. Example is Sonnet 75 from Amoretti.

One day I wrote her name upon the strand, **a**
But came the waves and washed it away: **b**
Again I wrote it with a second hand, **a**
But came the tide and made my pains his prey. **b**

Vain man (said she) that dost in vain assay **b**
A mortal thing so to immortalise; **c**
For I myself shall like to this decay, **b**
And eke my name be wipèd out likewise. **c**

Not so (quod I); let baser things devise **c**
To die in dust, but you shall live by fame; **d**
My verse your virtues rare shall eternise, **c**
And in the heavens write your glorious name: **d**

Where, when as Death shall all the world subdue, **e**
Our love shall live, and later life renew. **e**

In Elizabethan period most of sonnet were of love. By early in the 17th c. the vogue for love sonnets was already over. John Donne did write nineteen very fine sonnets on religious themes, grouped together under the title of Holy Sonnets. Thereafter it was not until Milton that the sonnet received much attention. His sonnets belong to the genre of occasional verse , and thus are about a particular event, person or occasion, like ‘To the Lord General Cromwell’ and ‘On the Late Massacre in Piedmont’. After Milton the sonnet was virtually extinct for well over a hundred years. There was a very considerable revival of interest during the Romantic period.

Wordsworth, Keats, Shelley and Baudelaire all wrote splendid sonnets. During the Victorian period (q.v.) a large number of poets re-established the sonnet form, and in particular the sonnet sequence about love. Christina Rossetti's and Elizabeth Barrett Browning's sonnets have significantly modified sonnet convention by introducing female desire into a form traditionally written from a male point of view. Every poet has given different themes and treatment to their own sonnets.

Epic :

A long narrative poem, on a grand scale, about the deeds of warriors or heroes, incorporating myth, legend, folk tale and history. Epics are often of national significance in the sense that they embody the history and aspirations of a nation in a lofty or grandiose manner.

Epics are understood to belong to one of two categories: (a) primary – also known as oral or primitive; and (b) secondary – or literary. The first is composed orally; only much later, in some cases, is it written down. The second is written down at the start. Important examples of primary epics are Homer's Iliad and Odyssey (both composed circa eighth century BCE), the Indian Ramayana (attributed to Valmiki, circa fifth century BCE) and Mahabharata (attributed to Vyasa, circa fourth century BCE), and the Anglo-Saxon epic Beowulf (circa eighth century BCE). Literary or secondary epics were written by poets who imitated the traditional form. To this category belong Virgil's Aeneid (first century BCE) and John Milton's Paradise Lost (1667).

It is difficult to define an epic but we can say that epic is 'long story in verse'. Like ballads epics are also divided into **two** divisions.

(1) **The Epic of Growth**:-The epic of growth has its origin in popular story or a popular song. It is not the work of one poet. It is not even the result of conscious artistic effort. A number of stories and legends about some popular hero may circulate in an oral form for generations. They may be recited or sung by wandering bards or minstrels. Later on some poet may collect them, organize them and give them form and unity. The Iliad is such an epic. A number of fragments are united in it. The Anglo Saxon epic 'Beowulf' is also an epic of growth.

(2) **The Epic of Art** :- An epic of art is an artistic imitation of the manner and the style of the epic of the growth. It is the work of one poet who tries to imitate the ancient masters. Virgil's Aeneid and Milton's 'Paradise Lost' are the examples of the epic of art.

Features of an Epic

- An epic is a very long piece of work, usually running into several books. Homer's epics run into twenty-four books, and Paradise Lost consists of twelve books. The Mahabharata is ten times the length of the Iliad and the Odyssey combined and four times that of the Ramayana. It consists of 1,00,000 slokas and runs into eighteen parvas (books).

- The epic has a vast canvas for its setting. In the Odyssey. The action takes place across the Mediterranean basin (the whole world known to the author). In Paradise Lost, Milton uses the entire cosmos as his setting earth, heaven and hell. In the Ramayana, too, the sweep of the action is immense, ranging from Ayodhya in northern India to Sri Lanka.

- The action depicted in an epic is also on a gigantic scale, often involving supernatural deeds and difficult journeys. The adventures of Achilles and Odysseus, and the Odysseus's long journey back to his home; the mighty war in heaven and Satan's journey to the newly created world; the wanderings of the banished Pandavas and the terrible war at Kurukshetra; and Rama's quest across the country for Sita and his war against the forces of Ravana, are all examples of the magnificent scale of action in an epic.

- The time of action in an epic is also on a large scale. In Homer's epics, the action covers a period of more than ten years. In the Indian epics, too, the period of time is long. In Paradise Lost, the story ranges from before the creation of the universe to the end of the world.

- The action involves extraordinary deeds in battle, such as heroes of The Trojan War, and their long, arduous, and dangerous journey on his way back to his homeland in the face of opposition by some of the gods. Paradise Lost includes the revolt in heaven by Satan and his journey through chaos to discover the newly created world.

- The epic is centred on a hero of great importance. In the Iliad, Achilles is the greatest of Greek warriors; in Milton's Paradise Lost, Adam is the first man and is a representative of the entire human race; and in the Mahabharata, the Pandavas are superhuman heroes who fight alongside gods.

- The epic is a long poem about the doings of one or more characters from history or legend. These doings are often warlike. There are number of secondary characters also. Sometimes there are gods and spirits in the background who join

in action from time to time. The epic is long and the poet has liberty to use long descriptions and have digressions.

- Another characteristic of the epic is its choric nature. This means that the epic is in a sense public poetry. It is either nationalistic or tribal. The poet does not express his own thoughts or feelings but thoughts and feelings of large group or community. For example, Dante in the Divine Comedy' is the spokesman of the medieval Christianity and in India, the Mahabharata or the Ramayana represents the Aryan philosophy or the feelings and thoughts of the Aryan race.

- An epic shows gods and other supernatural beings taking part in the action. Homer makes use of the Olympian gods in his epics, while archangels, Christ and Satan appear in Paradise Lost. In the Indian epics, Krishna and Rama are the incarnations of Vishnu.

- The language used in an epic is always elevated and formal to suit the grandeur of the theme. Milton uses Latinate diction and complex syntax to narrate the story of the fall of man. The grand style of epic poetry includes the usage of several classical allusions and epic similes. An epic simile is a long simile, running into more than twenty lines at times, in which the poet makes a detailed comparison. This was first used by Homer in his epics to enhance the ceremonial quality of the narration. Hence they are also known as Homeric similes.

- An epic reflects the life of the times. It expresses the spirit of the age in which it is written. It is an important social document.

- The theme of the epic is lofty and sublime. And its diction is also lofty and sublime. There are epic similes, personifications, Latinisms and classical references.

- The epic begins in the middle of the action. The story of the epic does not begin from the beginning but the poet begins it from the middle.

- The epic is divided into books. In Sanskrit, they were divided into 'parvas' or 'khandas'.

Epic conventions

The writers of epics often imitated Homer to the extent that certain narrative elements have become conventions. These include the following-

- The poet begins the work with a proposition followed by an invocation to a muse. In the proposition, the author states his purpose, or his theme or 'argument'. In the invocation, the poet appeals to the muse for inspiration.

- The narration in an epic typically begins in medias res, that is 'in the middle of the things'. Paradise Lost begins in Hell with Satan gathering forces and trying to organise his revenge. It is only after Book V that we learn about the war in Heaven which led to the banishment of Satan to Hell.

- Another important epic convention is the cataloguing of important characters. Milton gives a detailed description of the fallen angels in Book I of his epic. These characters are given set speeches to suit their particular character.

- In an epic, the characters are depicted playing some games. The game of dice in the Mahabharata is a very well-known example of this convention. In Paradise Lost, the fallen angels indulge in competitive games to while away the time till Satan returned from his visit to Paradise.

Mock-epic

- A mock-epic or a mock-heroic poem is a parody of the serious epic. It has all the features and conventions of a serious epic but the intention is comic and usually satirical. The classical example of a mock-epic is the Battle of the Frogs and Mice (circa seventh century BCE), which is a parody of the Greek epic Iliad. Alexander Pope's The Rape of the Lock (1712) is an excellent example of a mock-epic in English.
- Pope's poem narrates the incident of the cutting off of a lock of hair from a girl's head by an infatuated lover. The trivial incident is treated in an epic manner which gives rise to great humour. As a master of the classics, Pope was very familiar with epic conventions and features, and he included each and every aspect of the epic in his poem. The result is hilarious and delightful. The work has an invocation, a proposition, supernatural machinery, long speeches, epic similes, and the depiction of epic journeys, games and battles.

Examples

Homer's Iliad and Odyssey
Mahabharata
Ramayana
Beowulf
Virgil's Aeneid
John Milton's Paradise Lost

Ballad

The word derives from the late Latin and Italian ballare 'to dance'.
The ballad is one of the oldest literary forms. It is one of the literary forms which have arisen out of folk literature. The word ballad according to Shorter Oxford Dictionary means, "a simple spirited poem in short stanzas narrating some popular story."

Now let us discuss the distinguishing features of the ballad :

(1) The ballad is a short story in verse. It is generally a popular story. It is often connected with some folk legends or popular story.

(2) The ballad originated from folk literature. Its roots are in the cultural evolution of the ordinary people. It was not written in old time but it was sung by the people: Very often the ballads were sung by the bards and the ordinary people. It was sometimes accompanied by a folk dance.

(3) The ballad was originally meant to be sung. So it has a quality of music and song. It has refrains which make it more musical and suited to singing.

(4) The subject matter of a ballad is generally a feud, a thrilling adventure, a family disaster, love and war. The tale has often violent or tragic atmosphere. There is often the supernatural element also. The ballads of old time had more amount of sex and violence than even on the modern television or cinema. We often find children thrown from the castle walls on the sharp spears of soldiers or guilty lovers killed in their beds. In 'Hugh of Lincoln', a little boy is tempted by the Jew's daughter and

killed in cold blood. The favourite subject in the old ballads is often the supernatural. Ghosts, magic, witchcraft and superstition often take place in the ballads. The Robinhood ballads are also popular in England. Robinhood is one of the popular folk heroes.

(5) The ballad is generally written in the ballad metre.

(6) The tale often opens abruptly. The opening is without any systematic introduction. Sometimes it begins with question and answer. We even do not know the speakers.

(7) It is impersonal in treatment. The writer never expresses his personality. There is nothing to show the writer's identity. Even the epic has sometimes personal touches but the ballad has never. Here, the tale tells the tale itself.

(8) Often the same lines are repeated from stanza to stanza as a refrain. Sometimes there are repeated uses of stock phrases such 'merry men, yellow hair', 'blood red wine', 'gentle knight", "bonny bride' etc.

(9) There is no attempt at detail of time or place. There is no reference to the place or the time of the story.

(10) The story is told through both dialogue and action.

(11) The language used is very simple as the poet wished to be understood easily by all his listeners.

3- Vaishalinagar
Nr. Amrapali Under Bridge
Raiya Road, Rajkot – 360001
Ph. No–(0281)2471645

2 – Vaishalinagar
Nr. Amrapali Under Bridge
Raiya Road, Rajkot - 360001
Ph.No–(0281)2440478, 2472590

Kinds of Ballads – Ballads are of two kinds.

(1) **The Ballad of Growth**: This kind of ballad is of unknown authorship. They are handed down from generation to generation. They are called authentic ballads because they are the part of cultural evolution. W. H. Hudson calls it a literary development of the traditional form. It is genuine as it has grown up naturally among a primitive race. Some of the best known ballads of such kind are 'Chevy Chase', the Wife of Ushers' Well' and 'Sir Patrick Spens'.

(2) **The Ballad of Art**:- It is not the real ballad. It is written by some authors. Sometimes a comic theme is treated with seriousness in the ballad.

Features of Ballad

The story is told in simple and direct manner.

There is quick succession of scenes and incidents.

The language is simple and terse.

In literary ballads archaic words and spellings are used to create authentic atmosphere.

Repetition of phrases occurs frequently.

***Brief History of the Ballads* and example**

English literature is rich in ballads. Ancient ballads have been handed over to us through generation to generation. The old ballads such as 'Hugh of Lincoln', 'Edom O'Gordon', 'The Daemon Lover", The Wife of Ushers' Well' are primitive old ballads. Many of such ballads are found in Anglo Scottish area.

In England, Robinhood ballads are also famous. Many ballads have come from the Scottish border.

Some English poets have also tried their hands at ballads. S. T. Coleridge wrote the Ancient Mariner'. Oscar Wilde wrote 'Ballad of Reading Gaol'. Rudyard Kipling used the old forms and style in 'Barack- room ballads'. W H. Auden also wrote in the traditional style. His ballads "Victor and Miss Gee' are full of tragedy and terror.

POPULAR BALLAD, FOLK BALLAD

This type of ballad, also known as the traditional ballad, is anonymous and is passed on from generation to generation by word of mouth. It belongs to the oral tradition and is still in existence among the illiterate people of northern Greece, Sicily and the Balkans. Since these ballads were never written, each singer who learnt the ballad introduced his own changes. The popular ballad therefore exists in many forms.

The stories and legends of the twelfth-century English outlaw Robin Hood, who robbed the rich to help the poor, inspired several ballads that are known as the 'Robin Hood ballads'. We have thirty-eight ballads in which Robin Hood was featured. These ballads are believed to have been composed over hundreds of years.

BROADSIDE BALLAD

This type of a ballad is printed on one side of a single sheet of poor quality paper. These were sold in bulk on the streets from the sixteenth century onwards by wandering peddlers. Most broadsides are sentimental in subject matter, containing stories of murder, execution or adventure. Public events were often published in broadsides and printers earned a lot of money through them. Only the growth of the newspaper put an end to the broadside.

LITERARY BALLAD

Literary or lyrical ballads are narrative poems written by poets in deliberate imitation of the form of the traditional ballad. These were particularly popular in the late eighteenth century, during the Romantic period. The Scottish literary giants Robert Burns and Sir Walter Scott collected and wrote their own ballads, using the form to create an artistic product. In England, William Wordsworth and Samuel Taylor Coleridge produced a collection titled Lyrical Ballads (1798), which included Coleridge's 'The Rime of the Ancient Mariner'. John Keats's 'La Belle Dame sans Merci' (1819) is another example of the literary ballad.

MOCK BALLAD

This form mocks the seriousness of the literary ballad, and the theme is comic rather than tragic. It has all the features of a literary ballad, but everything is given a humorous twist. Excellent examples of mock ballads are William Maginn's 'The Rime of the Ancient Waggoner' and William Cowper's 'The Diverting History of John Gilpin' (1782).

Unit 2 Stanza forms

Heroic Couplet, Blank Verse, The Spenserian Stanza, Free Verse

Heroic Couplet:

Lines of iambic pentameter (see meter) which rhyme in pairs: aa,bb, cc, and so on. The adjective "heroic" was applied in the later seventeenth century because of the frequent use of such couplets in heroic (that is, epic) poems and in heroic dramas. This verse form was introduced into English poetry by Geoffrey Chaucer (in The Legend of Good Women and most

3- Vaishalinagar
Nr. Amrapali Under Bridge
Raiya Road, Rajkot – 360001
Ph. No–(0281)2471645

2 – Vaishalinagar
Nr. Amrapali Under Bridge
Raiya Road, Rajkot - 360001
Ph.No–(0281)2440478, 2472590

of The Canterbury Tales) and has been in constant use ever since. From the age of John Dryden through that of Samuel Johnson, the heroic couplet was the Predominant English measure for all the poetic kinds; some poets, including Alexander Pope, used it very much.
Of the many poets who used it at some time or another the most memorable are Spenser, Shakespeare, Ben Jonson, Hall, Drayton, Fletcher, Beaumont, Donne, Waller, Denham and Oldham.Poets used this form to translate texts written by Virgil and Homer. These translated epics featured heroes and their heroic deeds, after whom the couplet is named.

Throughout the 18th c. the heroic couplet was the most favoured verse form, and some of the best verse was written in it, especially by Johnson, GoldSmith, Crabbe and Cowper. In the 19th century it was used much less; nevertheless, Byron, Keats, Shelley, Browning, Swinburne and William Morris all made use of it. In the 20th c. the heroic couplet was rare, but mention should be made of Roy Campbell's Georgiad.

Characteristics of Heroic Couplet

The heroic couplet makes itself an independent unit, just like a stanza.
In heroic couplet, sometime the sense of a one couplet is allowed to run over from one couplet to the following couplet.

Each line of the heroic couplet comprises five feet and every foot comprise two syllable; the second syllable in each foot is stressed or accented.

The position of the pause in heroic couplet is indicated by a comma.

The last syllable of first line rhymes with the last syllable of the second line.

There are usually two pauses or stop in each of the two lines of a heroic couplet.
Normally, one at the end; known as end-stop and the second one is somewhere in the middle and known as middle-stop or caesura.
Caesura is generally placed after the fourth or sixth syllable, and it is indicated by a comma or a semicolon.

With their concise and structured form, heroic couplets have been employed in various genres of poetry, including epics, satires, and philosophical poems.

Examples of heroic couplets

We can find many examples of heroic couplets in both poetry and plays. One of the earliest examples of heroic couplets is the Greek poet Virgil's 'The Aeneid' (19BC), translated into English in heroic couplets. We can find examples of the heroic couplet in the theatre in Shakespeare's plays, including 'Romeo and Juilet' (1597) and 'Macbeth' (1606). Heroic couplets can also be found in poetry, including Chaucer's 'The Canterbury Tales' (1400), John Dryden's 'Absalom and Achitophel' (1681) and Alexander Pope's 'Elegy to the Memory of an Unfortunate Lady' (1717).

A frequently-cited example illustrating the use of heroic couplets is this passage from Cooper's Hill by John Denham, part of his description of the Thames:

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.

Of these am I, who thy protection claim,
A watchful sprite, and Ariel is my name.
-Rape of the Lock by Alexander Pope.

Spenserian Stanza

A form invented by Edmund Spenser and an important innovation in the history of English poetry. It consists of nine iambic lines, the first eight being pentameters and the last a hexameter or alexandrine , with a rhyme scheme ababbcbcc.The first eight lines produce an effect of formal unity, while the hexameter completes the thought of the stanza.

Spenser invented it for his long allegorical poem The Faerie Queene. He wrote most of his works in this form and it has become associated with his name.
A perfect example of the form is—as one might expect—the first stanza of Book I of The Faerie Queene:

A gentle knight was pricking on the plaine,
Ycladd in mightie armes and silver shielde,
Wherein old dints of deepe woundes did remaine,
The cruell markes of many a bloody fielde;
Yet armes till that time did he never wield:
His angry steede did chide his foaming bitt,
As much disdayning to the curbe to yield:
Full jolly knight he seemed, and faire did sitt,
As one for knightly jousts and fierce encounters fitt.

The Spenserian stanza fell into a period of disuse in the seventeenth century, but it experienced a rebirth with Byron's Childe Harold's Pilgrimage, Keats's "The Eve of St. Agnes," and Shelley's "The Revolt of Islam" and "Adonais." Shelley is perhaps the greatest master of the Spenserian stanza after Spenser himself.

Following this resurgence in the period of English Romanticism, the Spenserian stanza fell into disuse again in the mid-nineteenth century. A twentieth-century example of the Spenserian stanza is in the "Dieper Levensinkijk" by Dutch poet Willem Kloos; this is a rare example of the form written in a language other than English.

The poetic form is thought to have been inspired by Old French ballade forms that use a rhyme scheme of ABABBCBC and the Italian ottava rima form.

Why do Poets use Spenserian Stanzas?

The Spenserian stanza is often used to express deep emotions and poetic drama, with its slow rhythm creating a sense of suspense and anticipation. It is often seen as a more complex form of poetry than other stanzas and thus can be used to convey complex ideas in a concise manner.

Blank verse

"Blank verse" consists of lines of iambic pentameter (five-stress iambic verse) which are unrhymed—hence the term "blank." Of all English metrical forms it is closest to the natural rhythms of English speech, yet flexible and adaptive to diverse levels of discourse; as a result it has been more frequently and variously used than any other form of versification.

Characteristics of Blank Verse

Some of the features of blank verse are as given below.

It is mostly used in plays and epic poetry.

It follows no rhyme scheme.

It follows an iambic pentameter with one stressed and one unstressed syllable.

It supports grand themes.

It is suitable for dramatic monologues with elevated pitch and high style.

Blank verse came of age in the Elizabethan era (16th century), but it casts a long shadow into the Romantic and Victorian eras, as well as 20th century verse.

Soon after blank verse was introduced by the Earl of Surrey in his translations of Books 2 and 4 of Virgil's The Aeneid (about 1540), it became the standard meter for Elizabethan and later poetic drama; a free form of blank verse remained the medium in such twentieth-century verse plays as those by Maxwell Anderson and T. S. Eliot. John Milton used blank verse for his epic Paradise Lost (1667), James Thomson for his descriptive and philosophical Seasons (1726–30), William Wordsworth for his autobiographical Prelude (1805), Alfred, Lord Tennyson for the

narrative Idylls of the King(1891), Robert Browning for The Ring and the Book (1868–69) and many dramatic monologues, and T. S. Eliot for much of The Waste Land (1922).

A large number of meditative lyrics, from the Romantic Period to the present, have also been written in blank verse, including Coleridge's "Frost at Midnight," Wordsworth's "Tintern Abbey," Tennyson's "Tears, Idle Tears" and Wallace Stevens' "Sunday Morning."

When was blank verse first used?
It is first documented in the 1500s in Henry Howard, Earl of Surrey's translation of the Aeneid. The Latin original, written by Virgil, did not conform to a blank verse-like pattern.

When did blank verse become popular?
When you consider the form's popularization, Christopher Marlowe should come to mind. He was the first English author to receive positive reviews for his use of the verse form. But, more often than not, it is Shakespeare who is tied most intimately to this technique of writing. Within his plays, he often made use of unrhymed iambic pentameter, a.k.a. blank verse.

Example

Christopher Marlowe, Dr. Faustus

"Was this the face that launched a thousand ships
And burned the topless towers of Illium?
Sweet Helen, make me immortal with a kiss:
Her lips suck forth my soul, see where it flies.
Come Helen, come, give me my soul again.
Here will I dwell, for heaven be in these lips
And all is dross that is not Helena."

Like all of Marlowe's plays, this section is written in iambic pentameter and does not rhyme.

Macbeth by William Shakespeare

"Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death …"

Paradise Lost by John Milton

"Of Mans First Disobedience, and the Fruit
Of that Forbidden Tree, whose mortal taste
Brought Death into the World, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful Seat…"

Free Verse

"Free verse" is sometimes referred to as "open form" verse, or by the French term vers libre. Like traditional verse, it is printed in short lines instead of in continuous lines of prose, but it differs from such verse by the fact that its rhythmic pattern is not organized into a regular metrical form. Most free verse also has irregular line lengths and either lacks rhyme or else uses it only sporadically.

Poems written in free verse are characterized by generally not using meter or rhyme, but that doesn't mean that they can never include meter or rhyme. In fact, poets writing in free verse often do include a bit of meter or rhyme in their poetry. Saying that a poem is "free verse" just means that the use of meter or rhyme is not extensive or consistent in the poem.

For instance, TS Elliot's "The Love Song of J. Alfred Prufrock" is a famous free verse poem in which many lines end in rhyme, but those rhymes don't follow any particular pattern (or rhyme scheme) and the poem follows no particular meter.

Stanzas in Free Verse

While some types of formal verse have specific requirements for the length or number of stanzas, free verse has no such restrictions. A poet writing in free verse may use stanzas of regular length consistently throughout their poem.

The origins of free-verse poetry

In the 19th century, however, this began to change. Poets such as Matthew Arnold and Walt Whitman explored the possibilities of poems without rhymes.

Whitman in particular is said to have 'reinvented poetry'. He was the first major poet to write in free verse, and his writing heavily influenced modernist poets in the 20th century, such as Ezra Pound, William Carlos Williams and T.S. Eliot.

The English and American poets who were influenced by free verse in the 1900s included modernist and imagist poets such as T. S. Eliot, Ezra Pound, William Carlos Williams, Marianne Moore, Carl Sandburg, and Wallace Stevens. Many of the poets of the 1920s Harlem Renaissance, including Langston Hughes, also wrote in free verse, as did confessional poets from the '50s and '60s, such as Sylvia Plath, Anne Sexton, and Adrienne Rich, and New York School poets from the same era, such as Frank O'Hara, John Ashbery, and James Schuyler.

Why Do Writers Use Free Verse?

Generally speaking, formal verse gradually fell out of fashion with poets over the course of the 20th century. This was in part because, as literacy levels rose, meter and rhyme (which originated as formal features to aid in memorization and comprehension) no longer seemed necessary.

But free verse was also attractive to poets simply because it lacked the restrictions and constraints imposed on poetry by meter and rhyme.

Examples

T.S. Eliot's "The Love Song of J. Alfred Prufrock"

"Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question …
Oh, do not ask, "What is it?"
Let us go and make our visit."

"The Red Wheelbarrow," by William Carlos Williams

So much depends
Upon
A red wheel
Barrow
Glazed with rain
Water
Beside the white
Chickens.

What Weeping Face by Walt Whitman

What weeping face is that looking from the window?
Why does it stream those sorrowful tears?
Is it for some burial place, vast and dry?
Is it to wet the soil of graves?

Unit - 3 Figures of speech

Simile, Metaphor, Personification, Synecdoche, Hyperbole,
Onomatopoeia, Alliteration

Simile:

Similes and metaphors are common figures of speech used by a poet to embellish his work. A simile is a figure of speech in which two objects are compared by using the words 'like' or 'as'.

It is an explicit comparison (as opposed to the metaphor, where the comparison is implicit) recognizable by the use of the words 'like' or 'as'. It is equally common in prose and verse and is a figurative device of great antiquity. Simile are of two types: 1) simple simile 2) Homeric or extended simile.

Homeric Simile are detailed comparison running into several lines as opposed to simple simile. They are also called epic simile as they are used in epics.

See, for example,

My faith is as firm as a rock.

Her words are sweet as honey.

"My love is like a red, red rose"- Robert Burns

"I wandered lonely as a cloud". – By Wordsworth (example of simple simile)

Metaphor:

Metaphor is an implied comparison. In a metaphor, the connective 'like' or 'as' is omitted. It is vivid development of the simile. We use metaphors in our daily lives also as well as in poetry. In poetry Metaphor are both simple and complex. For example in the sentence 'She has a heart of stone', the author wishes to state that the two objects being compared (heart, stone) have the same qualities.

Her eyes were diamonds.

I am an early bird.

— "All the world's a stage,

And all the men and women merely players"
-Shakespeare, As You Like It.

"Fame is a bee.
It has a song—
It has a sting—
Ah, too, it has a wing."
-Emily Dickinson. 'Fame is a bee'

Simile: "She's like a magician."
Metaphor: "She is a magician."

Personification :

Personification is the attribution of human qualities to something that is not human. Personification is a figure of speech in which an inanimate object is presented as a living thung or person. For example, Keats compares the Grecian urn to a bride and personifies it by addressing it thus-

"Love's is not a Times's fool" – Shakespeare

How soon hath Time, the subtle thief of youth
Stol'n on his wings my three and twentieth year. – John Milton.

The opportunity knocked at his door.

The ocean roared.

The sun smiled down on us."

The story jumped off the page.

The cave mouth yawned.

"Because I could not stop for Death –
He kindly stopped for me –
The Carriage held but just Ourselves –
And Immortality." Emily Dickinson

Synecdoche :

(Greek for "taking together"),

It is a figure of speech in which a part of a thing is used to denote the entire object or the whole is used to denote a part. For example, when one says 'India lost the match', one means that the Indian team lost the match. Here, a whole (India) is used to denote a part (a small group of Indians who constitute a sports team). Again, when one says 'I need more hands for this task', one means that more workers are needed. A part (hand) is used to denote a whole (a person).

In literature also poets and writers use Synecdoche quite often. By using Synecdoche, the writers give common ideal and objects deeper meanings. They also help the writers achieve brevity. They add vividness and distinct colours to creative writing. In The Rape of the Lock, when Pope says 'all Arabia breathes from yonder box', he is using synecdoche to mean 'the perfumes of Arabia'.

―The hand that mocked them and the heart that fed.
-P. B. Shelly, Ozymandias

"What's the head count?"

"The brains helped me with my homework."

Hyperbole:

(Greek for ‘overcasting’) A figure of speech which contains an exaggeration for emphasis. It is bold overstatement, or the extravagant exaggeration of fact or of possibility. It may be used either for serious or ironic or comic effect.

Hyperbole is a bold overstatement. It is an exaggerated statement for serious or comic effect.

Everyday instances, of which there are many: ‘I haven’t seen you for ages’; ‘as old as the hills’; ‘terrible weather’, and so on.

“I had to wait in the station for ten days—an eternity.”

But thy eternal summer shall not fade, / Nor lose possession of that fair thou ow’st,’’- William Shakespeare, Sonnet 18

Was this the face that launch’d a thousand ships,
And burnt the topless towers of Ilium? -Christopher Marlowe in ‘Doctor Faustus’

In one of Shakespeare’s most famous sonnets, he uses hyperbole in imagery to show how beautiful and wonderful he finds the subject of the poem.

Onomatopoeia :

Onomatopoeia is a figure of speech in which words contain the sounds they describe; for example, ‘hiss’ or ‘bang’. It is a figure of speech in which the sound reflects the sense. It is very common in verse and fairly common in prose and is found in many literatures at all times. Here is an excellent example from

—And **murmuring** of innumerable bees…

By Alfred Lord Tennyson, Come Down, O Maid

Ding, dong, the doorbell rang.

While I nodded, nearly napping, suddenly there came a **tapping**
As of someone gently rapping, rapping at my chamber door.
'Tis some visitor,' I **muttered**, '**tapping** at my chamber door – Only this and nothing more."

"I was just beginning to yawn with nerves thinking he was trying to make a fool of me, when I knew his **tattarrattat** at the door." Ulysses

Alliteration :

Alliteration is the repetition of speech sound in a sequence of nearby words. A figure of speech in which consonants, especially at the beginning of words are repeated. It is a very old device indeed in English verse (older than rhyme) and is common in verse generally. It is used occasionally in prose. It produces musical effect. It is also called head rhyme. However, alliterative verse becomes increasingly rare after the end of the 15th c. and Alliteration – like assonance, consonance and onomatopoeia tends more to be reserved for the achievement of the special effect. Alliteration is common in tongue-twisters and jingles. In Old English alliterative meter, alliteration is the principal organizing device of the verse line: the verse is unrhymed;

The repetition of the /k/ sound in the line 'Over the cobbles he clattered and clashed…' is an example of alliteration.

A number of Middle English poems, such as William Langland's Piers Plowman and the romance Sir Gawain and the Green Knight, both written in the Fourteenth century, continued to use and play variations upon the old alliterative meter. (See strong-stress meters.) In the opening line of Piers Plowman, for example, all four of the stressed syllables alliterate:

In a sómer séson, when sóft was the sónne….

—The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

—Samuel Taylor Coleridge, The Rime of the Ancient Mariner

Had we but world enough, and time,
This coyness, lady, were no crime.
We would sit down, and think which way
To walk, and pass our long love's day." By Andrew Marvell in 'To His Coy Mistress'

Unit 4 Appreciating poetry

Sonnet 116: Let me not to the marriage of true minds by William Shakespeare

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
O no! it is an ever-fixed mark

That looks on tempests and is never shaken;
It is the star to every wand'ring bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me prov'd,
I never writ, nor no man ever lov'd.

Summary:

Sonnet 116 is all about what true love is and what it isn't. The poet, Shakespeare, starts by saying that he doesn't want to admit that there are any obstacles that can come in the way of a deep and real connection between two people.

He says that if love changes when situations change, or if it ends just because someone wants it to end, then it's not real love. According to him, real love is like a permanent mark that doesn't change, no matter what. It's like a guiding star for someone who's lost, and its value can't be measured.

Shakespeare also says that love isn't fooled by time. Even though physical beauty can fade with time, love remains constant. It doesn't change with the passing of time, and it lasts until the end of the world.

He says that if someone can prove that what he's saying about love is wrong, then he's never written anything, and no one has ever truly loved. This is Shakespeare's way of saying that he's really confident about his definition of true love.

Ode on Solitude by Alexander Pope

Happy the man, whose wish and care

A few paternal acres bound,
Content to breathe his native air,
In his own ground.

Whose herds with milk, whose fields with bread,
Whose flocks supply him with attire,
Whose trees in summer yield him shade,
In winter fire.

Blest, who can unconcernedly find
Hours, days, and years slide soft away,
In health of body, peace of mind,
Quiet by day,

Sound sleep by night; study and ease,
Together mixed; sweet recreation;
And innocence, which most does please,
With meditation.

Thus let me live, unseen, unknown;
Thus unlamented let me die;
Steal from the world, and not a stone
Tell where I lie.

Summary :

Fortunate is the person whose desires and concerns are limited to his inherited plot of land, and who is satisfied to breathe the air where he was born, on his own bit of earth.

Whose cows provide him with milk, his crops with food, his sheep with clothing, and whose trees in the summer offer him shade and in the winter provide wood for fire.

Blessed is he who, without worry, sees hours, days, and years slipping gently by; who is physically healthy and whose mind is at ease; who is quiet during the day.

And who is deep asleep at night; whose life consists of a mixture of hard work and relaxation, of pleasant leisure, of purity (which makes most people happy), and of deep thought.

That's how I'd like to live: out of sight, no one knowing me. Do not mourn me when I die; let me slip away, and leave no headstone to mark my grave.

In the Memory of W.B. Yeats by W.H.Auden

I

He disappeared in the dead of winter:
The brooks were frozen, the airports almost deserted,
And snow disfigured the public statues;
The mercury sank in the mouth of the dying day.
What instruments we have agree
The day of his death was a dark cold day.

Far from his illness
The wolves ran on through the evergreen forests,
The peasant river was untempted by the fashionable quays;
By mourning tongues
The death of the poet was kept from his poems.

But for him it was his last afternoon as himself,
An afternoon of nurses and rumours;
The provinces of his body revolted,
The squares of his mind were empty,
Silence invaded the suburbs,

The current of his feeling failed; he became his admirers.

Now he is scattered among a hundred cities
And wholly given over to unfamiliar affections,
To find his happiness in another kind of wood
And be punished under a foreign code of conscience.
The words of a dead man
Are modified in the guts of the living.

But in the importance and noise of to-morrow
When the brokers are roaring like beasts on the floor of the bourse,
And the poor have the sufferings to which they are fairly accustomed
And each in the cell of himself is almost convinced of his freedom
A few thousand will think of this day
As one thinks of a day when one did something slightly unusual.

O instruments we have agree
The day of his death was a dark cold day.

II

You were silly like us; your gift survived it all:
The parish of rich women, physical decay,
Yourself. Mad Ireland hurt you into poetry.
Now Ireland has her madness and her weather still,
For poetry makes nothing happen: it survives
In the valley of its making where executives
Would never want to tamper, flows on south
From ranches of isolation and the busy griefs,
Raw towns that we believe and die in; it survives,
A way of happening, a mouth.

III

Earth, receive an honoured guest:
William Yeats is laid to rest.
Let the Irish vessel lie
Emptied of its poetry.

In the nightmare of the dark
All the dogs of Europe bark,
And the living nations wait,
Each sequestered in its hate;

Intellectual disgrace
Stares from every human face,
And the seas of pity lie
Locked and frozen in each eye.

Follow, poet, follow right
To the bottom of the night,
With your unconstraining voice
Still persuade us to rejoice;

With the farming of a verse
Make a vineyard of the curse,
Sing of human unsuccess
In a rapture of distress;

In the deserts of the heart
Let the healing fountain start,
In the prison of his days
Teach the free man how to praise.

Summary:

"In Memory of W. B. Yeats" is W. H. Auden's complicated tribute to William Butler Yeats (1865-1939), considered the foremost Irish poet of his age and one of the finest writers in the

English language. Throughout the poem, Auden weighs the complexities of Yeats's legacy, including his tremendous literary "gift" and his sometimes "silly" or foolish ideas. More broadly, he contemplates the poet's role in society, particularly during "nightmar[ish]" periods of history—like the eve of World War II, when Auden wrote the poem. Though Auden insists that "poetry makes nothing happen" from a historical standpoint, he suggests that poets can turn unrelieved human suffering into wise and even joyful art. The poem dates to February 1939, the month after Yeats's death, and appears in Auden's collection Another Time (1940). It remains one of the most famous poetic elegies of the 20th century.

W. B. Yeats died in the middle of winter. Streams were iced over, airports were nearly empty, and snowfall made public monuments look distorted. The temperature dropped in mercury thermometers as night fell. By any measurement we can make, the day Yeats died was chilly and grim.

Far away from his sickbed, wolves kept racing through woods full of evergreen trees, and the humble river flowed past fancy waterfronts as if refusing their temptations. All the people mourning Yeats ensured that his poems lived even as he died.

For Yeats, however, it was his final day as Yeats, a day filled with hospital workers and spreading news (about his failing health). Parts of his body turned against him. His conscious mind went blank, like vacant city squares, and adjacent parts of his mind fell quiet. His nerves and bloodstream stopped working. He died physically but lived on through his readers.

Now his legacy can be found in cities worldwide. His work belongs entirely to the feelings of strangers. Their appreciation will be a happy afterlife, different than the enchanted forests he wrote about (or the metaphorical woods we journey through in life), but he'll also be judged harshly by standards he wouldn't have understood. When an author dies, living people process his words and alter their meaning.

Still, during tomorrow's self-important hubbub, when stockbrokers yell in the stock exchange like animals, and poor people struggle in the ways they're pretty used to, and unfree people mostly believe they're free, several thousand Yeats admirers will look back on his death-day as a fairly notable event.

By any measurement we can make, the day Yeats died was chilly and grim.

You shared our follies, but your talent outlasted all of it—the charity of wealthy ladies, bodily decline, your own personality. The chaos of Ireland spurred you to write poems. Despite all you wrote, Ireland is still full of chaos and bad weather, since poetry doesn't actually change anything. It lives on in the metaphorical region (of the mind or culture) where it comes from, a fertile area where the powerful would never want to meddle. It flows down like a river from the pasturelands of loneliness and the hubs of sorrow, from painful inner places (and/or fierce communities) that we devote our lives to. It flows on, a process, like speech or the mouth of a river.

Earth, take in a very special person: W. B. Yeats is now buried. May this overflowing source of Irish poetry lie empty at last.

In the terrible darkness of our times, all the aggressors of Europe threaten each other like angry dogs. Every nation on earth waits tensely, isolated by its loathing of others.

Everyone's expression reflects shameful ways of thinking, and tears of compassion freeze over in everyone's eyes.

Poet, get to the bottom of (or pursue virtue throughout) this dark time. Convince us, with your uninhibited voice, to celebrate in spite of everything.

Carefully cultivate your language, turning the curse that hangs over humanity into something fruitful. Sing about humanity's failures with passionate sorrow.

Wherever emotion has dried up, let it flow and heal again. Show free minds how to rejoice within the bounds of time and fate.

La Belle Dame Sans Merci by John Keats

I
What can ail thee, knight-at-arms,
Alone and palely loitering?
The sedge has withered from the lake,
And no birds sing.

II
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.

III
I see a lily on thy brow,
With anguish moist and fever-dew,
And on thy cheeks a fading rose
Fast withereth too.

IV
I met a lady in the meads,
Full beautiful—a faery's child,

Her hair was long, her foot was light,
And her eyes were wild.

V
I made a garland for her head,
And bracelets too, and fragrant zone;
She looked at me as she did love,
And made sweet moan

VI
I set her on my pacing steed,
And nothing else saw all day long,
For sidelong would she bend, and sing
A faery's song.

VII
She found me roots of relish sweet,
And honey wild, and manna-dew,
And sure in language strange she said—
'I love thee true'.

VIII
She took me to her Elfin grot,
And there she wept and sighed full sore,
And there I shut her wild wild eyes
With kisses four.

IX
And there she lullèd me asleep,
And there I dreamed—Ah! Woe betide!—
The latest dream I ever dreamt
On the cold hill side.

X
I saw pale kings and princes too,
Pale warriors, death-pale were they all;

They cried—'La Belle Dame sans Merci
    Thee hath in thrall!'

XI
I saw their starved lips in the gloam,
    With horrid warning gapèd wide,
And I awoke and found me here,
    On the cold hill's side.

XII
And this is why I sojourn here,
    Alone and palely loitering,
Though the sedge is withered from the lake,
    And no birds sing.

Summary:

Le Belle Dame sans Merci by John Keats is a ballad and the title is French phrase which means a beautiful woman without pity. The poem is a conversation between the poet and a knight who falls in love with a fairy lady who is mysterious

Once a knight was wandering about in a sad and dejected mood by the side of the lake. The poet asked the knight why he was so pale and wandering alone near the lake where no green grass is left and no bird is singing. The season described in the poem is that of winter. In literature, winter symbolizes solitude, sorrow and grief. He again refers to the winter season by telling that the squirrel is done with collecting the grains and the harvest is also done. The poet tells the knight that his face is without colour and is pale like a lily. There are sweat and pain in the forehead that depicts that the knight is sick. The colour of the face is fading quickly like that of a withered rose.

Now after listening to the questions raised by the poet, the knight replied that he had met a beautiful lady in the meadows and was fascinated by her looks and beautiful features. She also

fell in love with him. As a token of love, he gifts her a garland for her head. Bracelets and fragrant zone. They both rode on a horseback and the whole day they spend time with each other. The lady also sings songs for the knight that seem to him as the fairy songs. The lady then gifts him tasty food like sweet roots. Honey of wild bees and manna dew. Though he couldn't understand the language, it seems to him that she said: 'I love thee true. The lady then takes him to the cave of the fairy. There the lady expressed her love for him and lulled him to sleep. He saw a dream. In the dream he saw pale kings and warriors. All of them told him that the beautiful lady without mercy had captivated him. Their manner of warning terrified him. Seeing their starved lips which were altogether warning him, the knight wakes up, instead of finding himself in the cave of his lady-love and finds him alone in the cold hills side. This was the reason why he was wandering alone in the field and

Haggard where there is no bird to sing, in a miserable condition, with pale face