



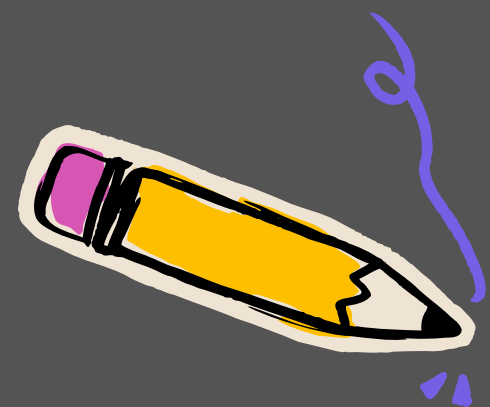
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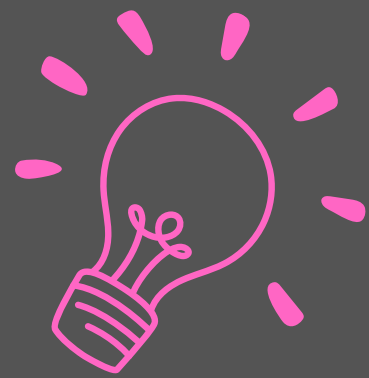
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POETIC DEVICES



What are Poetic Devices?

The Poetic devices are literary tools that poets use to create rhythm, enhance meaning, or intensify a mood or feeling.

For Example;

"O my Luve is like a red, red rose."

-Robert Burns.

The poem employs imagery, simile and hyperbole to display his intense and endless love for his lover.



IMAGERY

ALLITERATION

HEROIC
COUPLET

HYMN

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TO POETRY

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HYPERBOLE
&
UNDERSTATEMENT

CONCRETE
POETRY

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HAIKU

SYMBOL

FIGURATIVE
LANGUAGE

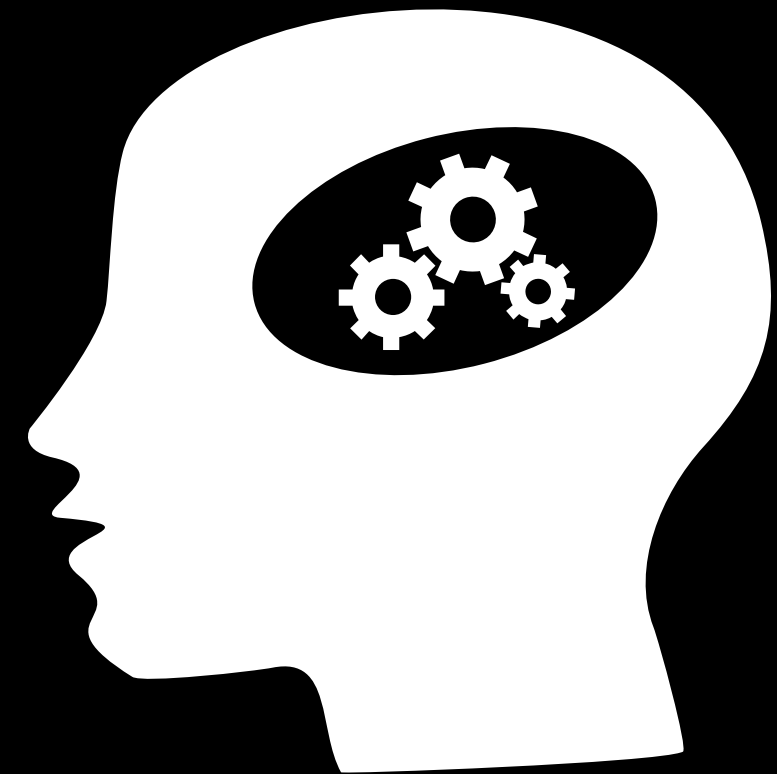
IMAGERY

Imagery refers to the use of language to represent things, actions or even abstract ideas descriptively. It may be used to portray sensational or emotional experience by the writer. It appeals to a reader's senses to evoke emotions.


In the Station of the Metro

“The apparition of these faces in the crowd;
Pedals on a wet, black bough.”

– Ezra Pound



ALLUSION



Allusion is a figure of speech that means referring to something important either direct or indirect. The work alludes to another work of art, a place, an event or a person.

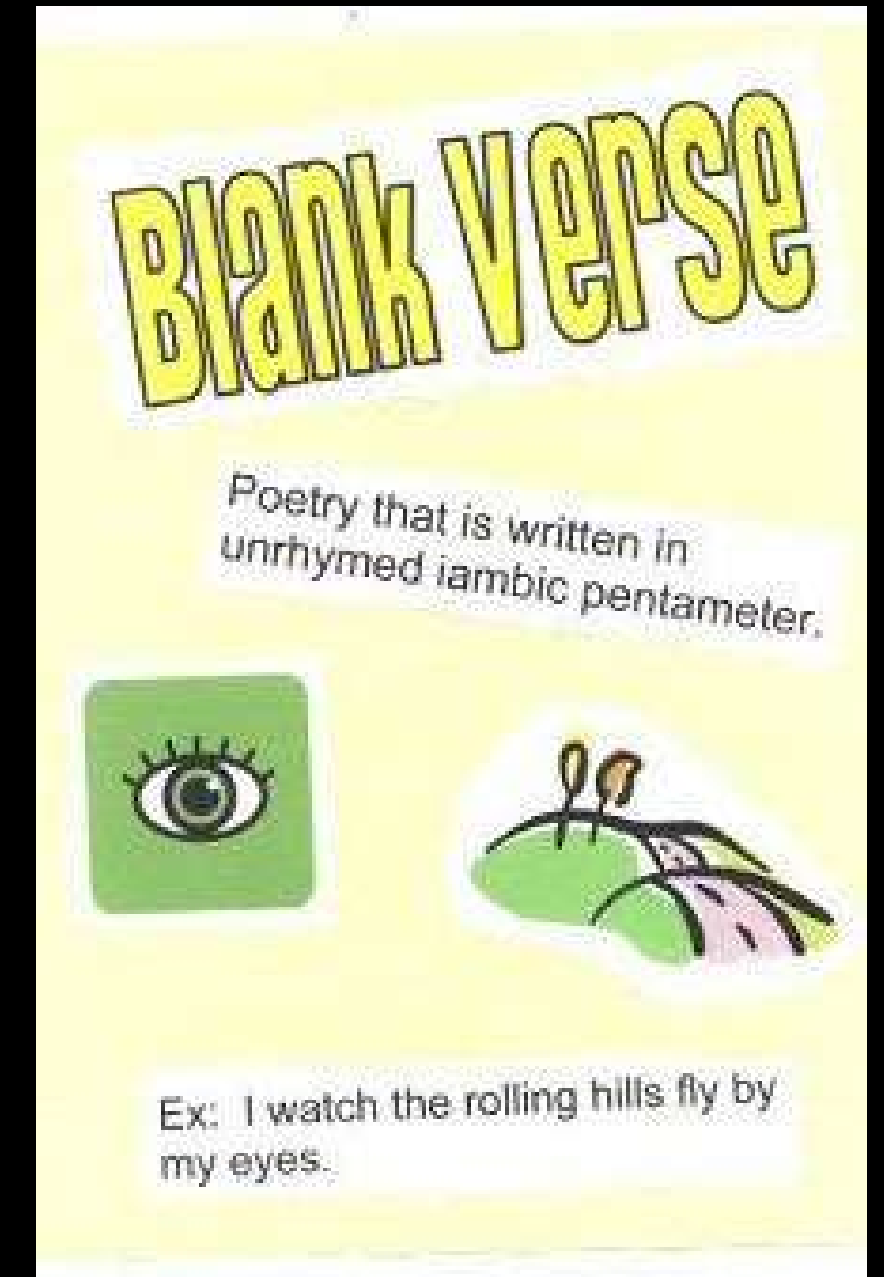
For Example- 'The Waste Land' by T.S. Eliot is full of allusions from the famous literary works, greek mythology and Bible.

- "Those Pearls that were his eyes" (line 125) is an allusion from Shakespeare's play The Tempest.

Blank verse

The poetry that has a regular rhythm, usually with ten syllables and five stresses in each line. It was first used by Earl of Surrey. He translated an epic 'The Aeneid' in blank verse. It is an unrhymed verse written in iambic pentameter.

This technique was used by Christopher Marlowe and William Shakespeare effectively. T.S. Eliot made use of this in the 20th century.



DOGGEREL



Doggerel verses are composed in irregular rhythm. The word comes from 'dog' meaning contemptuous and heavy. This term is applied to rough and jerky poetry. It is monotonous as far as the metre is concerned.

Poems written by John Skelton in short lines of two or three stresses intentionally rough variable in metre. These poems were known as Skeltonics.



Elegy

Elegy is a poem or song that expresses sorrow or lament, pervaded by a tone of mourning (the expression of sorrow for someone's death).

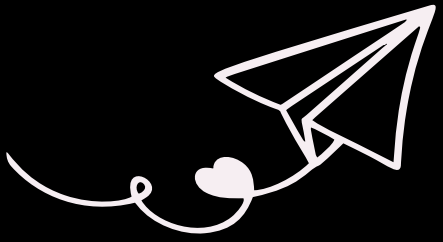
Most famous elegies are Spencer's 'Astrophel', Thomas Gray's 'Elegy Written In a Country Churchyard' and Alfred Tennyson's 'In Memoriam A.H.H.' etc.



“I hold it true, whate'er befall;
I feel it when I sorrow most;
'Tis better to have loved and lost
Than never to have loved at all.”

- "In Memoriam A.H.H."
by Alfred Lord Tennyson

ALLITERATION



Alliteration is the repetition of the same sound at the beginning of multiple words in a phrase or sentence.

For Example:

- "Peter Piper picked a peck of pickled peppers"
- "Betty bought a bit of butter, But the butter was so bitter, So she bought some better butter, To make the bitter butter better."



BALLAD

Ballad is a narrative poem, transmitted orally, and it tells a story. It is a four line stanza traditional folk tale sung by a wandering musician with the help of music. In the fifteenth century, dramatic stories of love and heroism had their nomenclature as 'ballad'.

For Example: Robin Hood and Allan-a-Dale is an anonymous famous ballad. 'The Rime of the Ancient Mariner' by Coleridge and 'La Belle Dame Sans Merci' by Keats are famous ballads of romantic literature.

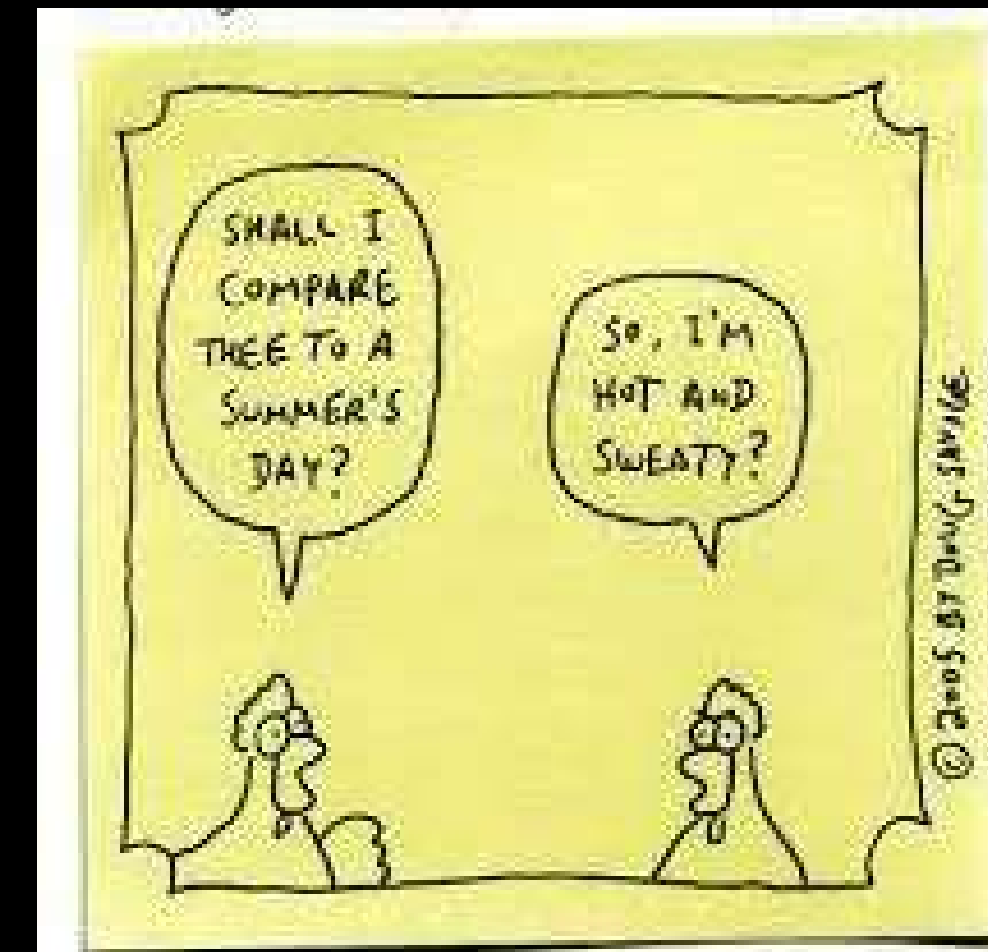


CONCEIT

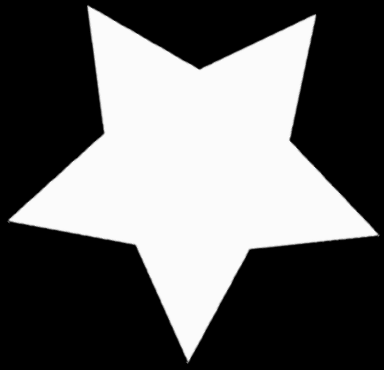
A conceit is a type of extended metaphor that compares two things that are seemingly unrelated. The poet uses this comparison in order to deepen the meaning, amuse the reader and to create depth and complexity in a work of literature.

‘The Flea’ by John Donne is a perfect example of metaphysical conceit.

“This flea is you and I, and this
Our marriage bed, and marriage temple is;
Though parents grudge, and you, w'are met,
And cloistered in these living walls of jet.”

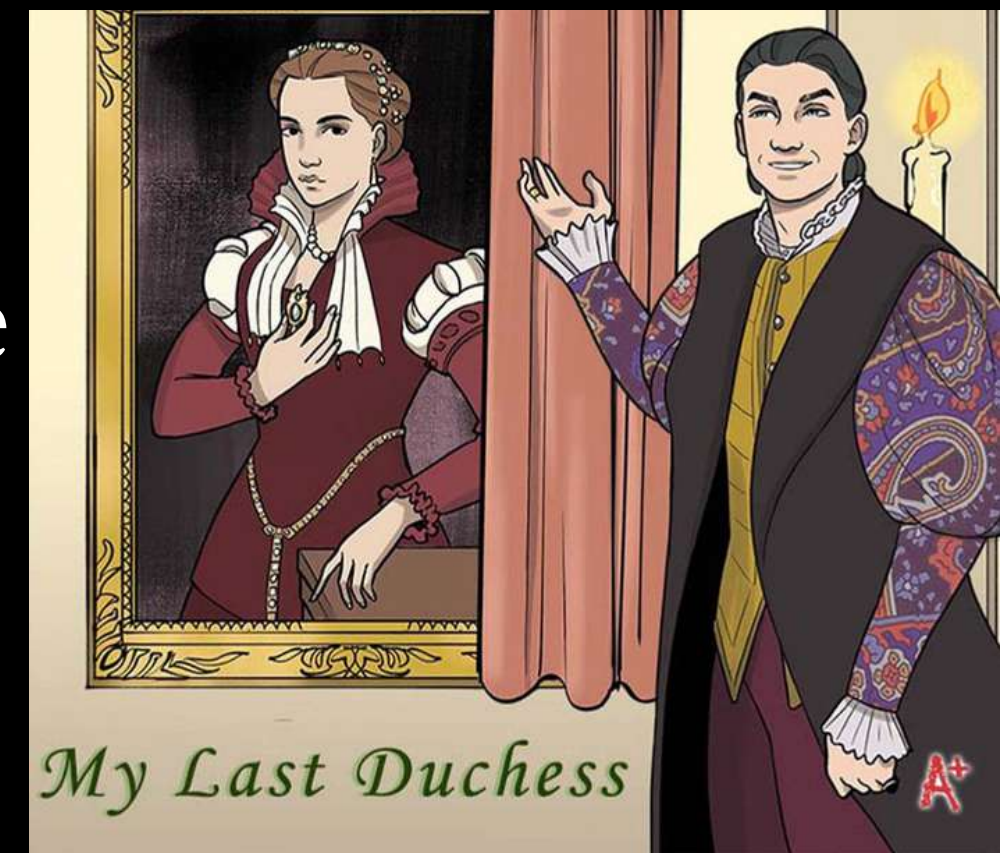


DRAMATIC MONOLOGUE



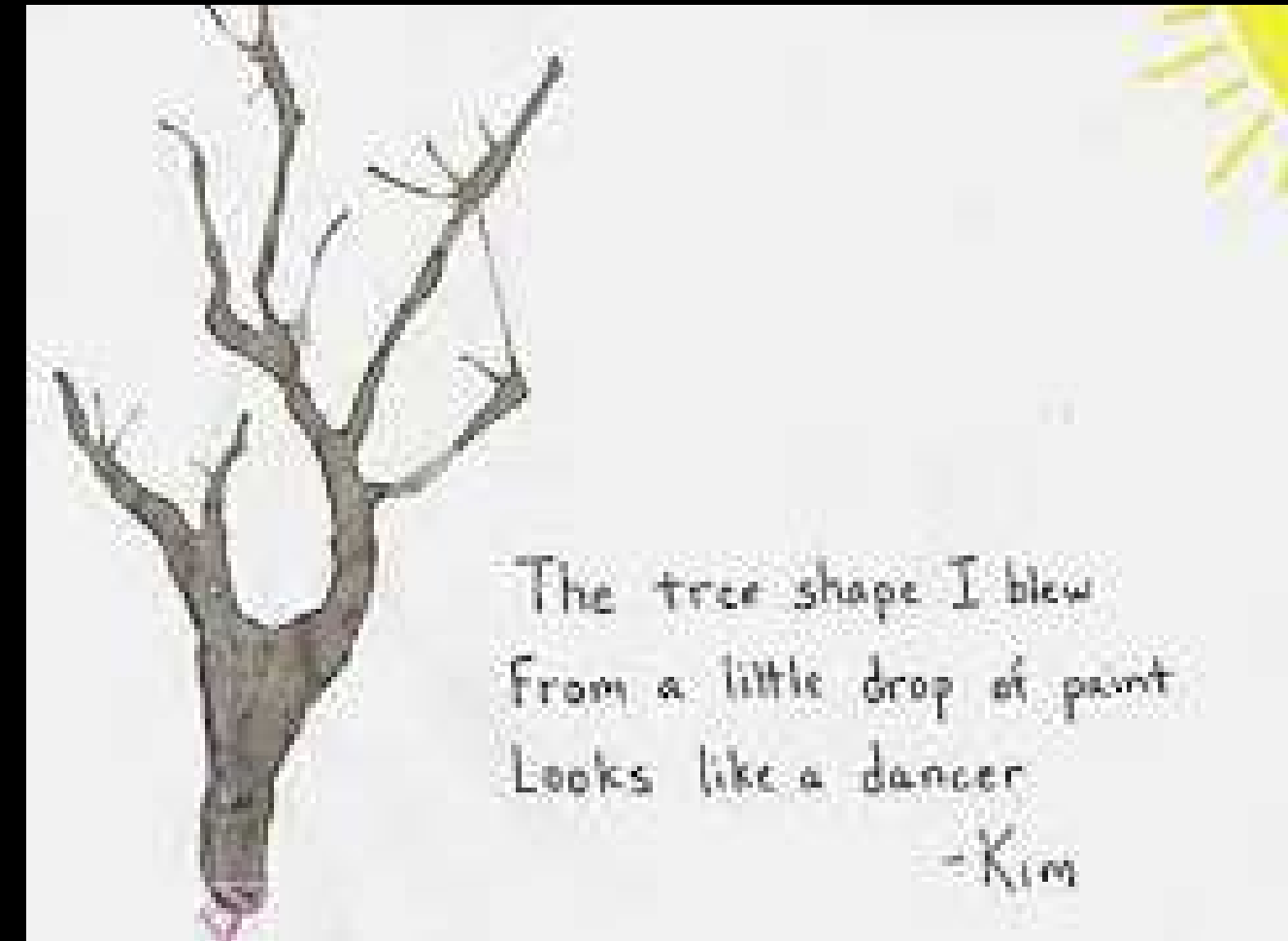
Dramatic Monologue is a poem consisting of the words of a single character who in his speech reveals his own nature and the dramatic situation. His speech is addressed to a silent listener who is present there but doesn't interfere in in the speech. The presence of the listener is also indicated by the speaker.

For Example: 'My Last Duchess' and 'The Last Ride Together' by Robert Browning are the classic examples of dramatic monologue.

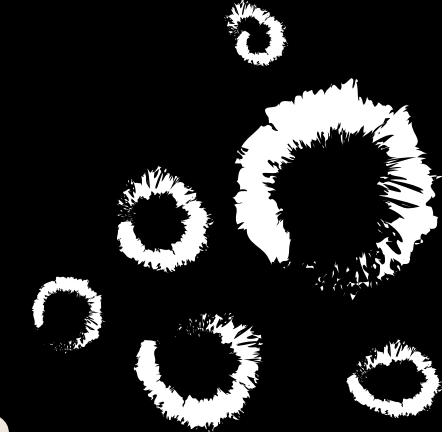


HAIKU

Haiku is a Japanese poem of seventeen syllables, in three lines of five, seven and five. Haiku was originally called 'Hokku'. The poets laid emphasis on Japanese symbol sound in order to record the essence of the matter perceived. They are used as a link in nature and human nature. The poem conveys a single message. Ezra Pound, T.E. Hulme and other imagists used this Japanese type with brevity.



HERIQC COUPLER



The very term Heroic couplet indicates the lines rhyming in the pair having rhyme scheme aa bb cc. The word 'heroic' is used as an adjective to a couplet and it was applied in the later 17th century. This appeared in the poetry of Chaucer in his famous work of art 'The Legend of Good Women'. Dryden and Pope made use of closet couplet in the Neo-classic period. Dryden made this couplet a flexible and resonant device to present poetry in a satiric mode.

“Here Thou, great Anna! whom three Realms obey,
Dost sometimes Counsel take—and sometimes Tea.”

– The Rape of Lock by Alexander Pope



METRE

• Monometer	One Foot
• Dimeter	Two Feet
• Trimeter	Three Feet
• Tetrameter	Four Feet
• Pentameter	Five Feet
• Hexameter	Six Feet
• Heptameter	Seven Feet
• Octameter	Eight Feet

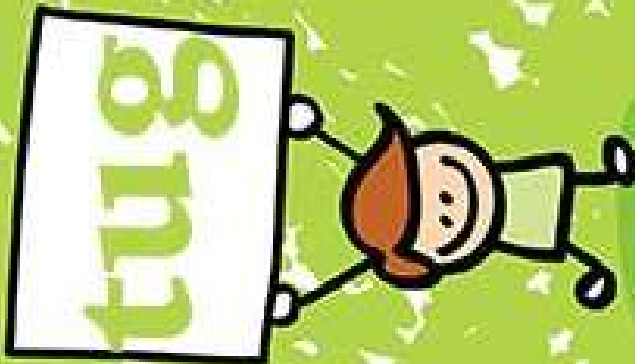
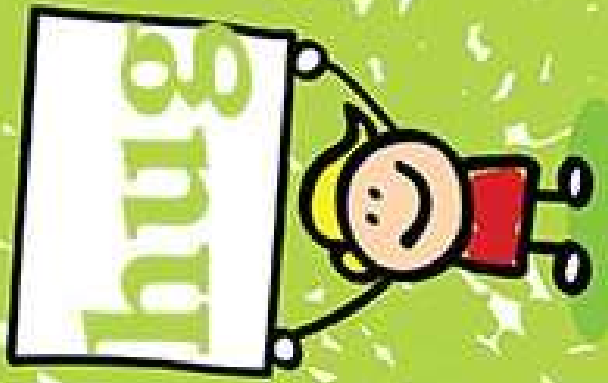
Metre is a vital organ of prosody (technical aspect of poetry). The use of metre depends upon the rise and fall of syllables and the number of syllables in a line. Combination of syllables is 'foot' and line of poetry uses series of 'feet'.

For Example:

- "Shall I / com pare / thee to / a sum / mer's day?"
– William Shakespeare's "Sonnet 18"

RHYME

Rhyme is the vital element in the composition of poetry. It refers to the repetition of similar sound in the some position. Commonly it is used synonymously with end rhyme which occurs when the sounds of two or more words after the initial consonant sound of the final accented syllable (a syllable that is stressed in pronunciation).



HYPERBOLE

Hyperbole is a figure of speech in which the poet deliberately lays emphasis by exaggerating (representing something larger or better than it really is). Hyperbole language is used as a bold statement for a serious tone or to provide comic effect.

For Example: "My vegetable love should grow

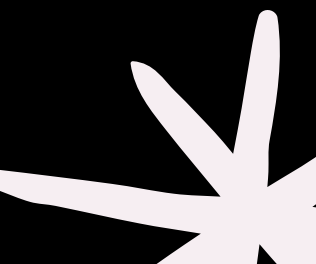
Vaster than empires and more slow;

An hundred years should go to praise" - Andrew Marvell

UNDERSTATEMENT

Understatement is a figure of speech which is contradictory to Hyperbole. This device presents something less significant than it really is. It is also known as 'Meiosis'.

For Example: Wordsworth in his poem 'Michael' made use of understatement. He wrote, " And never lifted up a single stone" for a labouring man.



SYMBOL

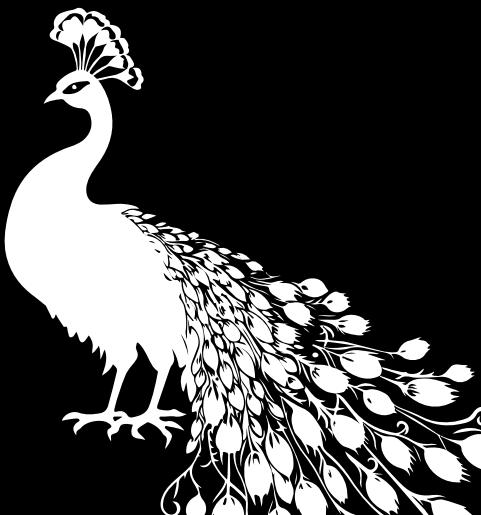


Symbol is one of the vital poetic devices. Every word is a symbol for an idea it represents. Symbols are often characters, setting, images that represent the bigger idea. Sign instructs and a symbol heightens the meaning in the individual's mind. In literature, it is used to refer to a word or a group of words suggesting a state of mind beyond itself. Symbols add layers to a work of art.



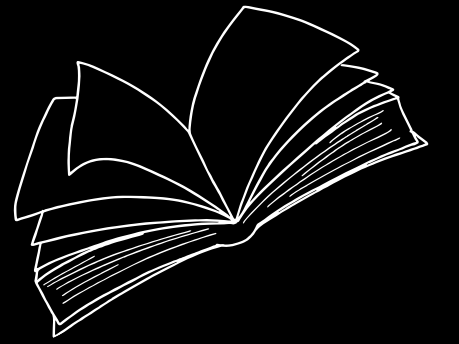
For Example:

- 'Cross' symbolises Christianity. While talking about 'Peacock', the poet symbolises royalty and pride.
- In Robert Herrick's 'To The Virgins', "rose birds" is used to symbolize youth. The poet exhorts the youth to enjoy their life before its sunset.





HYMN

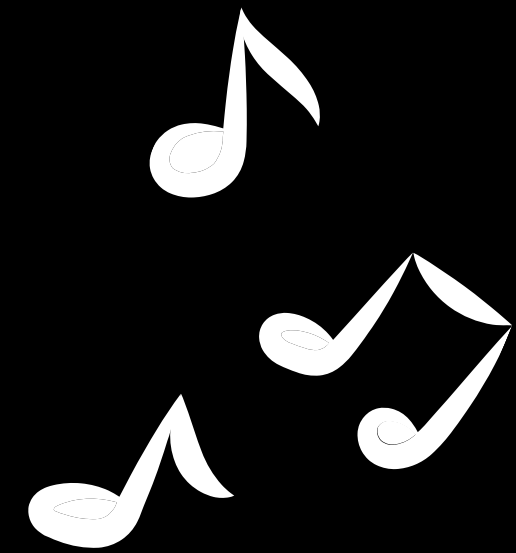


The word Hymn has been derived from Greek word 'hymnos' meaning a song in the praise of Heroes or God. In religious practice, any song written for God is known as Hymn. It was written in four line stanza known as Hymnal stanza.

Hymns came on the scene in 7th century B.C. with Homer's 'Hymn' to Demeter. Shelley's Hymn to Intellectual beauty is quite famous. Poets like George Herbert, Dryden, Milton, Tennyson, Rossetti, Kipling attempted this form.



Lyric



Lyric was identified as a song rendered to the accompaniment of a lyre. Now this term is used for any short and non-narrative poem which presents a single speaker who expresses a state of mind or a process of thought and feeling.

For Example: Robert Burns' 'A Red Rose' is also a beautiful poem. The music quality may not be there but the sound pattern in G.M. Hopkins's poem 'Wind Hover' renders its lyrical quality.





SONNET

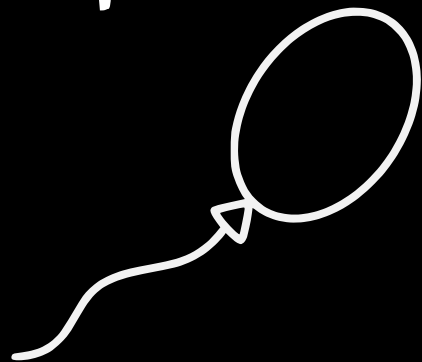
Sonnet is a lyric poem of fourteen lines written in single stanza, usually in iambic pentameter, lines linked by an intricate rhyme scheme, in English having ten syllables per line. Sonnet was first used by Italian poet Petrarch in the later half of 13th century. This type of sonnet is known as Italian or Petrarchan sonnet. Its rhyme scheme is ab ba ab ba cde cde. Milton's 'On His Blindness' has been written in Petrarchan mode.

William Shakespeare became the great practitioner of sonnet. The rhyme scheme of Shakespearean sonnet is ab ab cd cd ef ef gg. 'True Love' by Shakespeare is the perfect example.

CONCRETE POETRY



In concrete poetry, the meaning or effect is communicated by using patterns of words or letters that are visible on the page. It is a recent term for any ancient type poetic type. These poems are also called 'Pattern poems' or 'Shaped verse' dealing with a visual image. In the 13th century, Greek poets shaped a text in the form of an object that looked like a poet and expressed feelings from the core of the writer's heart. George Herbert is a well-known poet who wrote concrete poems.



Hey diddle diddle

I trade my
fiddle to Mary for
her set of drums. Cow
trades with Spoon,
who picks a fine
tune. Jack -a-
Dandy's
harmonica hums.
Rooty toot toot, Willie
trades his flute. John's
trumpet rumbles and
blares. We go 'round and
'round, trying each sound
in a game of musical
chairs.

FIGURATIVE LANGUAGE

Metaphor

Simile

Personification

Imagery

hyperbole

Alliteration

symbol

Onomatopoeia

The figurative language is used in a way that is different from the usual meaning, in order to create a particular mental picture. It signifies an entire accordance with standard usage. Figurative language is used to achieve a special effect and meaning in poetry. It is also called Poetic language. It is not key factor only for poetry but of fluid discourse. The term refers to the use of figure of speech such as alliteration, conceit, metaphor, simile etc. These differentiate poetic language from literal language.



The Age of
Romanticism

Introduction

Romanticism Romantic period of literature is known as the 'Age of Liberalism'. This period is set between 1789 i.e. beginning of French Revolution or 1798 i.e. publication of Lyrical Ballads written by Wordsworth and Coleridge. The movement emphasized on inspiration, subjectivity, and the primacy of the individual.

Romantic Literature was a reaction against Augustan Age in which the common man had no place.. The reader reading romantic literature tried to escape everyday life. The romanticism sought inspiration and guidance from Shakespeare and Milton. The literature developed a new creative spirit, which shows itself in the poetry of Wordsworth, Coleridge, Byron, Shelley, Keats, and in the prose of Scott, Jane Austen, Lamb, and De Quincey.

Characteristics

The Romantic age featured some of the characteristics of Elizabethan age which is why it was also called 'Romantic Revival'. The desire for beauty was a fixed element for the romantic temper. Dunton called it 'The Renaissance of Wonder'. Romanticism, therefore, is the expression of life seen through the creative artist's imagination. Romanticism thrives on the impulse to confront life and nature with the eyes of enquiry and wonder. Emotion and imagination are the cornerstones of the age.

The Neo-classics wrote about coffee-houses, clubs, social and political life of London, whereas, the romantics were interested in country life, beauty and loveliness of nature. It puts the common man and nature at the centre. The language used by the literary luminaries were as close to the ordinary speech.

Medievalism was a natural feature of romantic movement; the imagination of the romantic scholars turned back to Middle Age in search of inspirations and themes. Coleridge, Keats, Scott captured the Medieval atmosphere of mystery, magic, superstition, supernaturalism, love of adventure and romance. The movement was an expression of individual genius rather than established rules. The writers turned to the inner world subjective emotion for their inspiration.



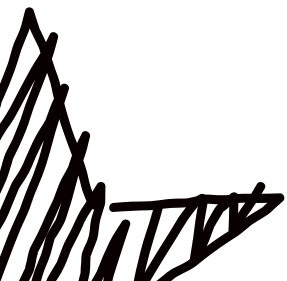
Romantic Poets



William Wordsworth (1770-1850):

Wordsworth is the greatest of English poets. He owes his distinctive position in literature to his wonderful power as an interpreter of nature, specially, on the spiritual side. He sings of humanity living in the lap of nature. He is great and original in enlarging the sphere of English poetry. His view of life is an optimistic one. He doesn't make man the slave of his circumstances but boldly proclaims that he rises above them by following the path of virtue, truth and fortitude. His genius is at its fullest when he has the highest things to say, and in such really inspired moments, nature herself seems to take the pen out of his hand and to write for him with her own bare, sheer, penetrating power. Wordsworth and Coleridge's 'Lyrical Ballads' marks the beginning point for the Romantic Age. 'The Prelude', 'The Excursion' and 'The Recluse' etc. are some of his well known works.

"The best portion of a good man's life is his little,
nameless, unremembered acts of kindness and of love."



Samuel Taylor Coleridge (1772–1834):



Coleridge has been called the “high priest of romanticism” , and his three great poems ‘The Ancient Mariner’, ‘Kubla Khan’ and ‘Christabel’, are the romantic masterpieces. It’s his power of imagination that makes him the ‘supreme poet of the supernatural’. Coleridge was a dreamer of dreams. He took keen interest in illusions, hallucinations, magic and dreams. In his poetry, the supernatural doesn’t appear in a crude, physical form as in the earlier writers but is diffused in the atmosphere. Its presence can be felt only by the terror it excites in the mind. He often finds in nature, symbols of his thoughts and feelings and often he reflects his own soul. As a poet, he indeed is supreme but he also contributed in criticism of the romantic poetry through his book ‘Biographia Literaria’.

“In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.”

–Kubla Khan ,





John Keats (1795-1821)



Keats was the most perfect of the Romanticists. He has left behind a number of long narrative poems- 'Endymion', 'Isabella', 'Lamia', 'Hyperion' etc but his genius was essentially odaic. It is in his odes that Keats is at his best.

Keats is known as the 'poet of beauty'. His sensuousness is universal. He likes to luxuriates long over the loveliness of female anatomy. He could communicate his appreciation of beauty to his readers perfectly. He himself said that he loved fine phrases like a lover. Keats is closer to Greeks in his attitude towards nature. He enjoys both the activity of nature and her repose. Like the early Greek people, he compares the nature with innumerable Gods and Goddesses.

He was a conscious writer who has polished and re-polished what he wrote and selected every word carefully, taking into account both it's sense and it's sound. He's truly a poet's poet, who has profoundly influenced Tennyson, the Pre-Raphaelites and a host of other poets.

"A thing of beauty is a joy forever;
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us; and a sleep
Full of sweet dreams, and health, and quiet breathing"



Essayists of Romantic Period



Charles Lamb (1775-1834)

Charles Lamb has been rightly called 'The Prince of English Essayists', for his essays touch perfection. Lamb was the most autobiographical of the English essayists and his essays at every step reflect his nobility of soul, his good nature, his charity, his simplicity, innocence and boundless kindness. His essays are full of wisdom. He is uniformly right in his opinions. The most outstanding quality of Lamb is the exquisite mingling of Bathos and Pathos. There's an element of exaggeration in his essays that make the reader smile. He has a close affinity with the 18th century prose writers as Sir Thomas Browne, Burton and Fuller. These were his favorite reading and his style is consciously or unconsciously modeled after them.

Lamb, in short, possessed the ideal essay and his essays are among the finest in the English language.

The essays of Lamb include 'Essays of Elia' (1823), and 'Last Essays of Elia' (1833). His essays were on the subjects, "Dissertation on Roast Pig", "Old China", "Praise of Chimney Sweepers", "Dream Children". In "Dissertation on Roast Pig" and "Dream Children" have the extremes of humor and pathos.



William Hazlitt (1778-1830)



Hazlitt is ranked among the major essayist of the romantic age. His work is often marked by a touch of bitterness and prejudice. His essays may broadly be divided into two categories- (1) Critical essays (2) Miscellaneous essays. The latter class include his best works. His essays reveal the wide range and variety of his interests. He writes essays on books, nature, painting, sports, prize, fighting, Indian jugglers, and on the ignorance of the learned, in short, on every topic between heaven and earth. His essays reveal the zest of his enjoyment of life and nature. Nature is company enough for him and in her midst he tells us, "I laugh, I run, I leap, I sing for joy." He enjoys the liberty of it, "to think, to feel, to do, just what one pleases," . Hazlitt's essays are autobiographical in nature.

Hazlitt was a romantic essayist and his essay show more feeling and imagination than moral purpose. But they reveal that he is neither a shallow optimist nor a pessimist. He has faith in human nature, devotion to beauty and love for the ideals of honesty and truthfulness. That's why the appeal of his essays has been universal.



Thomas De Quincey (1785-1859)



De Quincey became famous for his, 'Confessions of an English Opium-Eater'. Most of his essays were written for the Blackwood's Magazine and The London Magazine. 'The English Mail-coach', Murder Considered as a Fine Art, On 'The Knocking at the Gate in Macbeth', 'Literature of Knowledge and Power', etc. are some of his finest essays.

De Quincey was a purist in style and took great pains to select just the right word for the right place. He insisted upon the importance of knowing the history of words. The whole of 'The Confessions' is written in such poetic prose, not only the sound and rhythm but the language used is also highly figurative. De Quincey's humor is generally flat and ineffective and so his works are often dreary and dull. De Quincey himself believed that he possessed the gift of humor and constantly attempts to show it. That result is that his essays are needlessly enlarged and his humor becomes thin and vulgar.

