

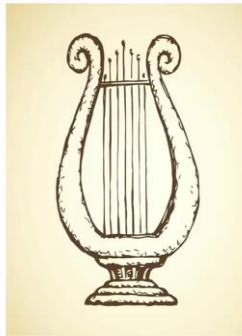
**Poetry**  
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**Lecture 6**  
**The Music of Poetry**

(Refer Slide Time: 0:14)

## The Music of Poetry



- Poetry and Music
- Poetry and Rhythm
- Repetition
- Rhyme
- Rhythm
- Meter
- Figures of Sound
  - Rhyme, Repetition,
  - Alliteration, Assonance



We come to the topic of the Music of Poetry. This is the heart of poetry that will see now. Poetry is basically musical, it is rhythmical, it achieves its rhythm and music by repetition, rhyme, rhythm and meter. It also uses the figures of sound extensively. These are rhyme, repetition, alliteration and assonance.

(Refer Slide Time: 0:39)

## Poetry and Music



- Poetry is basically musical.
- Inspired by the Muses with a sense of rhythm
- Poems originated as songs.
- Set to music on lyre, hence, lyric and lyrical.
- Far removed from music due to printing.
- Now, audio-video versions in electronic media
- Live reading by poets on YouTube:
  - W. B Yeats, T S Eliot, Robert Frost, etc.
- Live singing by poets on YouTube:
  - Maya Angelou, Bob Dylan, etc.**



How is poetry closely connected with music? Actually, poetry is musical right from the beginning of poetry composition. Inspired by the Muses poems are written with a sense of rhythm. Actually, they began as songs. Originally, poems were set to music on lyre, hence, we have the term lyric and also lyrical.

These days, we do not see much rhythm or music in poetry because poetry is far removed from the original music. Now, we print poems, we do not recite them or sing them as often as the ancient poets did. Of course, now we have a revival. We have the facility of recording video and audio versions and uploading them in electronic media. We have live reading of poems by poets, which are available on YouTube. The original voice of W. B Yeats, T S Eliot, Robert Frost and others you can hear. Just search for them.

We have live singing of poems by poets who compose their own poems. These are recorded and these are available on YouTube. Just watch Maya Angelou singing and dancing. Similarly, Bob Dylan composing, that is music, he sings along with his musical instrument, guitar and mouth organ. It is a pleasure to watch Maya Angelou and Bob Dylan on YouTube.

(Refer Slide Time: 2:24)

## Poetry and Rhythm



- Poetry derives its music from the poetic line.  
“I wan | dered like | a lone | ly cloud.”  
mistakenly copied by Wordsworth's wife  
Mary Hutchinson  
“I wan | dered as | a lone | ly cloud” (made up)  
“I wan | dered lone | ly as | a cloud” (Wordsworth)
- Similar sentiment, image, syllables, beats
- But the rhythm and meaning change.
- First two lines of the poem:  
“I wandered lonely as a cloud  
That floats on high o'er vales and hills,”



There is no poetry without rhythm because it derives its music from the poetic line. What is that poetic line? Let us look at this example, “I wandered like a lonely cloud.” This was mistakenly copied by Wordsworth's wife, Mary Hutchinson. Based on this we have made up a different line: “I wandered as a lonely cloud.” Now, let us look at this original line: “I wandered lonely as a cloud.” This is the actual line written by Wordsworth.

All these three have similar sentiments, images, syllables and beats. “I wandered like a lonely cloud,” “I wandered lonely as a cloud”. But you can see there is a difference in the rhythm and meaning. Let us read the first two lines of this poem together:

“I wandered lonely as a cloud  
That floats on high over vales and hills.”

(Refer Slide Time: 3:32)

## Rhyme

- An echo; a reverberating sound
- An interlocking pattern of emphasis
- Wainright on Rhyme:

“Rhyme is a play with words and its first effect is pleasure. It comes from delighted surprise at words, remote from each other in meaning, but which happen to sound alike, are made to coincide.” (101)

Blake’s “The Tyger,” Stanza 5

“When the stars threw down their spears

And water’d heaven with their tears:

Did he smile his work to see?

Did he who made the Lamb make thee?”



We begin with the Rhyme. Rhyme is actually an echo. It is a reverberating sound throughout the poem. It creates an interlocking pattern of emphasis from the beginning to the end. Wainright says about rhyme as follows,

“Rhyme is a play with words and its first effect is on pleasure. It comes from delighted surprise at words, remote from each other in meaning, but which happen to sound alike, are made to coincide.” (101)

This coincidence coming together creates a sound effect. William Blake's poem “The Tyger” is a good example. Here we have stanza 5 for you.

“When the stars threw down their spears

And water’d heaven with their tears:

Did he smile his work to see?

Did he who made the Lamb make thee?”

Spears, tears, see, thee- these are rhyming words. We also have repetitions of sounds in ‘did he, did he.’ Slightly variation in the case of ‘made’ and ‘make.’ You can see further sounds ‘when’, ‘heaven’, ‘down.’ It is possible to see how the poet is able to connect all these words and sound together to create the effect of ‘The Tyger.’

(Refer Slide Time: 5:08)

## Functions of Rhyme

1. Create aesthetic effects to give pleasure
2. Contribute to the meaning of the poem
3. Help discover the meaning of the poem
4. Confirm meanings
5. Draw attention to themselves
6. Provide closure to poems
7. Keep the poem together in a network of patterns
8. Strengthen the memory and vision of the reader



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There are many different functions of rhyme. Here we have listed eight of them. Rhyme creates aesthetic effects to give pleasure. It contributes to the meaning of the poem. Sometimes, rhymes help us discover the meaning of the poem. When we are in trouble sometimes, which meaning to think of, rhymes can confirm our own conjectural meaning.

Many times, rhymes draw attention to themselves. In some cases, rhymes will not allow us to have a different meaning. The meaning is closed within the poem. Rhymes keep the poem together in a network of patterns, sound patterns. And most importantly, poems we remember because rhymes strengthen the memory and vision of the reader.

(Refer Slide Time: 6:08)

## Modus Operandi of Rhymes



- Rhymes occur due to similarity in sounds
- The syllable structure is common.
- 1. CVC: CVC; bat, bit – **alliteration**
- 2. CVC: CVC; cool, food – **assonance**
- 3. CVC: CVC; pack, sock – **consonance**
- 
- 4. CVC: CVC; sock, rock – **strict rhyme**
- 5. CVC: CVC; knack, gnat – **reverse rhyme**
- 6. CVC: CVC; crick, crack – half, slant, **para rhyme**
- 7. CVC: CVC; wood, would – **rime riche**



How do Rhymes work in poetry? Here, we have an explanation for the operation of Rhymes in poetry. Rhymes occur due to similarity in sounds. These sounds are created by a combination of syllables. The common syllable structure that we have is this- CVC: CVC; that means consonant vowel consonant: one word; another word: consonant vowel consonant. So, here we have for everyone, the every one of these structures we have these examples. ‘Bat and bit,’ the same consonant vowel consonant structure we have, but this example of bat and bit is called alliteration.

The next one ‘cool and food’ is called assonance, because in between we have this vowel; we focus on vowel now. And in the third one we have consonance- ‘pack, sock.’ ‘Ka’ sound is emphasized here. Vowel sound is different in pack, and this is different in sock. But common sound is ‘ka’ in pack and sock, then it becomes consonance.

Next, we have rhymes. We have different names for them. If they have certain patterns, we call them in different names. ‘Sock and rock’, when two words come together like this, the vowel and the last sound, that is consonant if they rhyme together. It is called strict rhyme. Next, ‘knack and gnat,’ this is called reverse rhyme because the first sound, ‘knack- gnat’ this is the same but the last sounds are, final sounds are different. That is why it is called reverse rhyme.

We have another group called para rhyme, half rhyme, slant rhyme or partial rhyme, that we have in ‘crick and crack’. The vowels in these two words are different. If the vowels are similar and these consonants are also similar, then we have rime riche, that is full rhyme,

excellent rhyme we have: ‘wood- would.’ Spelling is different but the same sound we have in both words.

(Refer Slide Time: 8:43)

## Kinds of Rhyme



- **Masculine:** single syllable; late-fate
- **Feminine:** double syllable; follow-hollow
- **Full:** still-hill
- **Half/ Part/ Slant:** grain and sun (Dickinson)
- **End:** at the end of the line
- **Internal:** within a line

Coleridge, “The Ancient Mariner” (75-77)

“In **mist** or **cloud**, on **mast** or **shroud**,

Glimmer’d the **white moonshine**.’

**Whiles** all the **night**, through fog-smoke **white**,”



In addition to this, we define or describe different kinds of rhyme. We can identify masculine rhyme in a poem when we have in the single syllable, just one syllable. The rhyme is achieved through single syllabled words. That is ‘late’ and ‘fate’ only one syllable. A consonant and a vowel together make this single syllable. Next, we have feminine rhyme. We have two syllables that is double syllables ‘follow’ rhymes with ‘hollow.’

When we have two sounds together like ‘still’ and ‘hill,’ we have full rhyme. Earlier we saw this half, part, slant rhyme. We have this example from Dickinson, ‘grain’ and ‘sun’ last ‘in’ sound is similar, that is why it is partial. Whatever comes at the end of poetic lines we call them end rhymes. We also have rhymes within the line horizontally and sometimes we can also have vertically. Here we have examples of internal rhyme horizontally in Coleridge’s poem “The Rhyme of The Ancient Mariner:”

“In mist or cloud, on mast or shroud,

Glimmer’d the white moonshine.’

Whiles all the night, through fog-smoke white,”

Mast rhymes with mist, cloud rhymes with shroud in the first line here. Similarly, night rhymes with white in this line. So, when we have in the same line rhymes like this, we call them internal rhymes.

(Refer Slide Time: 10:40)

## End Rhyming Patterns



- **Couplet:** e.g. Shakespeare, Sonnet 18  
So long as men can breathe or eyes can **see**,  
So long lives this, and this gives life to **thee**.
- **Triplet:** e.g. Dryden's *MacFlecknoe* (87-89)  
For ancient Decker prophesied long **since**,  
That in this pile should reign a mighty **prince**,  
Born for a scourge of wit, and flail of **sense**:
- **Quatrain:** AABB, **ABAB**, ABBA, e.g. Gray's "Elegy" (5-8)  
Now fades the glimmering landscape on the **sight**,  
And all the air a solemn stillness **holds**,  
Save where the beetle wheels his droning **flight**,  
And drowsy tinklings lull the distant **fold**s;



We have different kinds of end rhyming patterns. We have different names for them: couplet triplet, quatrain. We have this example of couplet from Shakespeare's "Sonnet 18,"

"So long as men can breathe or eyes can see,  
So long lives this, and this gives life to thee."

We have an example from Dryden's "MacFlecknoe" for triplet.

"For ancient Decker prophesied long since,  
That in this pile should reign a mighty prince,  
Born for a scourge of wit, and flail of sense."

The example we have for quatrain AABB or ABAB or ABBA. Quatrain can have four lines, there are different rhyming patterns. We have an example for ABAB in Thomas Gray's "Elegy Written in a Country Churchyard,"

Now, fades a glimmering landscape on the sight,  
And all the air a solemn stillness holds,  
Save where the beetle wheels his droning flight,  
And drowsy tinklings lull the distant folds;"

sight, flight, holds, folds- ABAB. That is an end rhyme pattern we have in quatrain. As we said, we have different kinds like AABB or ABBA.

(Refer Slide Time: 12:17)

## Rhythm



- “the heart of the matter of poetry” (Wolosky: 135)
- A wide reading of poems helps appreciate it.
- Some poets begin with a rhythmic phrase.
- We remember poems by their rhythms.
- We recognize poets by their rhythms.
- **Poets bring about revolutions in poetry by introducing new rhythms** through their radically innovative diction and meter: Elizabethan, Metaphysical, Neoclassical, Romantic, Modern, etc.
- Rhythm operates at many levels through meter:  
phonology, syntax, semantics, pragmatics



Now, let us come to this heart of the matter of poetry, that is rhythm. Wolosky says, “Rhythm is the heart of the matter of poetry.” Without rhythm there is no poetry. How do we know it, there is a rhythm in poetry? She suggests the best way for us to understand the rhythm of poetry is to read poems widely, read more and more of poems. Gradually, we will come to feel the rhythm of poetry.

Actually, some poets may begin writing their poem with a rhythmic phrase in their mind. That is from the composition point of view. We, as Readers also remember poems by the rhythm, which holds on to us. And sometimes we recognize poets by the individual rhythms they create. These are all common in our experience.

We also know that revolutions are brought about in poetry scenario by poets by bringing in new rhythms. That is why we say poets bring about revolutions in poetry by introducing new rhythms through their radically innovative diction and meter. Elizabethan poetry is different from Metaphysical poetry or Neoclassical poetry or Romantic poetry. And Modern poetry is totally different from all these because of the new rhythms, the new dictions that they have brought in.

We should remember that rhythm operates at many levels through meter. What are those levels? Phonology, sound, syntax, grammatical construction, semantics- meaning, and pragmatics, the kind of effects the poem may have on readers.



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## Meter



- “Poetry begins ... with a savage beating of the drum in a jungle.” T S Eliot
- “Meter is the real key to understanding Shakespeare.”  
[A Shakespearean director]
- Meter is a measure of emphasis in a poetic line.
- Metrical units in English are based on stresses and syllables.
- Sounds in poetry similar to speech sounds
- Poets establish a pattern and then break it for variety.
- Every poem has a particular sound pattern.



Let us examine Meter now. According to T S Eliot, “Poetry begins with the savage beating of the drum in a jungle.” So, poetry started with the people in the jungle, savages when they started beating the drums. Even now, when we listen to some musical man, we hear the beat and we start aligning ourselves with the beat.

A Shakespearean director has said that meter is the real key to understanding Shakespeare. Now, you can see how important is meter in reading and understanding poetry. Then, what is meter? Meter is a measure of emphasis in a poetic line. In English metrical units are based on stresses and syllables. To understand meter, we have to understand stress and syllable. We will examine them gradually.

Sounds in poetry are similar to speech sounds. Poets, when they write poems, establish a pattern and then break that pattern for variety in their sound patterns. It is believed that every poem has a particular sound pattern that we have to identify as readers of poetry.

(Refer Slide Time: 15:48)

## Four Kinds of Meter

- **Quantitative:** Greek and Latin languages  
Relative **duration of the utterance** of a syllable and recurrent pattern of long and short vowels
- **Syllabic:** French and Romance languages  
The **number of syllables** within a line of verse irrespective of the place of stresses
- **Accentual:** Old English Germanic languages  
The **number of stressed syllables** within a line irrespective of the intervening unstressed syllables
- **Accentual-Syllabic:** Modern English  
Recurrent pattern and number of **stresses and syllables**



Basically, there are four kinds of meter in many languages of the world. Quantitative Meter is found in Greek and Latin languages. This meter is measured in terms of relative duration of the utterance of a syllable and how it is found recurrently in long and short vowels. The second meter is Syllabic Meter, which is found in French and Romance languages. The number of syllables within a line of verse, irrespective of the place of stresses indicates that it is syllabic meter.

The third meter that we see is Accentual Meter. This is found in Old English Germanic languages. The number of stressed syllables within a line irrespective of the intervening unstressed syllables shows the accentual meter. We find accentual-syllabic meter in modern English. It is seen through the recurrent pattern and number of stresses and syllables in poetry. We will deal with English Meter in the next few minutes.

(Refer Slide Time: 17:15)

## Analysis of Meter



- Meter differentiates poetry from prose.
- Verse – a metrical composition.
- The individual poetic line:
  - A sequence of words as a separate entity on a page
  - A pattern of strong and weak stresses
  - Stressed syllable: strong; Unstressed syllable: weak

Wordsworth's "Tintern Abbey" (88-93)

For I | have learned |  
To look | on na | ture, / not | as in | the hour  
Of thought | less youth; | // but hea | ring o | ftentimes |  
The still, | / sad mu | sic of | huma | nity, | /  
Nor harsh | nor gra | ting, / though | of ample | power |  
To cha | sten and | subdue. | //



How do we analyze meter? We have to remember that meter differentiates poetry from prose. Poetry, when we say verse it is a metrical composition. There is an individual poetic line with a sequence of words as a separate entity on a page. There is a pattern of strong and weak stresses, stressed syllables make strong stresses, unstressed syllables make weak stresses. We have this example from Wordsworth's "Tintern Abbey." We have shown this stress through underlining of individual words,

“For I have learned

To look or nature, not as in the hour

Of thoughtless youth; but hearing oftentimes

The still, sad music of humanity,

Nor harsh, nor grating, though of ample power

To chasten and subdue.”

“For I have learned

To look or nature, not as in the hour

Of thoughtless youth; but hearing oftentimes

The still, sad music of humanity,  
Nor harsh, nor grating, though of ample power  
To chasten and subdue.”

(Refer Slide Time: 18:32)

## Factors in Stress



1. Word stress: Words of more than one syllable receive stress on the first syllable
  2. Syllabic stress: Monosyllabic content words receive stress: nouns, verbs, adjectives,
  3. Metrical stress: based on previous metrical composition – strong and weak stress
    - A foot is a combination of strong and weak stresses.
  4. Structure words do not generally receive stress.
- **English Meters:**  
Disyllabic: Iamb, Trochee, Spondee, Pyrrhic  
Trisyllabic: Anapest, Dactyl, Amphibrach



There are many factors in stress that we have to understand. One is Word Stress another is Syllabic Stress, one more is Metrical Stress, and the last point we have to remember is, structure words do not generally contribute to stress. In Word Stress, words are more than one syllable, generally receive stress on the first syllable.

In Syllabic Stress, monosyllabic content words receive stress. For example, nouns, verbs, adjectives. Noun is a monosyllabic word for example. Metrical Stress is based on previous metrical composition, how the whole poem is composed. There will be a pattern of strong and weak stresses which we have to understand. To understand stress and meter, we use this term a foot or feet.

A foot is a combination of strong and weak stresses. As we said earlier structure words do not generally receive stress. What are these structure words? Conjunctions, prepositions, pronouns, and things like that. In English, we have different kinds of meters based on the number of syllables: disyllabic that is two syllables together, or trisyllabic- three syllables together. Disyllabic meters are known as Iamb, Trochee, Spondee, Pyrrhic. We will see them slowly. Trisyllabic meters are Anapest, Dactyl, Amphibrach.

(Refer Slide Time: 20:15)

## Iambic and Trochaic

1. **Iambic**: one unstressed and one stressed
2. **Trochaic**: a reversal of the iambic; one stressed and one unstressed

Shelly's "Adonais" (1-9)

"I weep for Adonais – he is dead!

Oh, weep for Adonais! though our tears

Thaw not the frost which binds so dear a head!

And thou, sad Hour, selected from all years

To mourn our loss, rouse thy obscure compeers,

And teach them thine own sorrow, say: 'With me

Died Adonais; till the Future dares

Forget the Past, his fate and fame shall be

An echo and a light unto eternity!"



What is iambic and trochaic? An Iamb has one unstressed syllable and another stressed syllable. Trochaic has a reversal of this iambic, that is it begins with a stressed syllable and ends with an unstressed syllable. We have a good example from Shelly's "Adonais" I have highlighted iambic through red color and trochaic through blue color.

"I weep for Adonais- he is dead!"

I weep, he is dead.

"Oh, weep for Adonais! though our tears

Thaw not the frost which binds so dear a head!

And thou, sad Hour, selected from all years

To mourn our loss, rouse thy obscure compeers,

And teach them thine own sorrow, say: 'With me

Died Adonais; till the future dares

Forget the past, his fate and fame shall be

An echo and a light unto eternity!"

An echo, that is iamb; Eternity; within the same word we have trochaic and iambic. Four syllables are there within this one-word eternity.

(Refer Slide Time: 21:38)

## Spondaic and Pyrrhic



3. **Spondaic**: two stressed syllables

4. **Pyrrhic**: two unstressed syllables

Andrew Marvell's "The Garden" (41-48)

Meanwhile | the mind, | from plea | sure less, |

Withdraws | into | its hap | piness; |

The mind, | that o | cean where | each kind |

Does straight | its own | resemb | lance find, |

Yet it | creates, | transcen | ding these, |

Far oth | er worlds, | and oth | er seas; |

Anni | hila | ting all | that's made |

To a | green thought | in a | green shade. |



Let us see Spondaic and Pyrrhic meter. Spondaic means having two stressed syllables in a word. And pyrrhic means having two unstressed syllables in a word or in a foot. Andrew Marvell's poem, "The garden" is a good example:

“Meanwhile the mind from plea sure less,

Withdraws into its happiness;

The mind, that ocean where each kind

Does straight its own resemblance find,

Yet it creates, transcending these,

For other worlds and other seas;

Annihilating all that is made

To a green thought in a green shade.”

We have highlighted this Spondaic and Pyrrhic meter in the last line. ‘To,’ ‘a,’ - both words are not stressed that is pyrrhic. ‘Green,’ ‘thought’ - both words are stressed that is it spondaic. Similarly, ‘in,’ ‘a’ is pyrrhic and ‘green,’ ‘shade’ - two words with equal stress, they are part of this spondaic meter. Within the same line we have both spondaic and pyrrhic. That is how poets create patterns or varying patterns in their poems.

(Refer Slide Time: 23:02)

## Anapestic and Dactylic



5. **Anapestic:** Two unstressed syllables and one stressed syllable:

Byron's "The Destruction of Sennacherib"

"The Assyrian came down/ like the wolf/ on the fold  
And his co/horts were glea/ming in pur/ple and gold"

6. **Dactylic:** one stressed syllable and two unstressed syllables:

Tennyson's "The Charge of the Light Brigade"

Half a league, / half a league,  
Half a league onward,  
All in the valley of Death  
Rode the six hundred.



Anapestic and Dactylic come under this Trisyllabic Meter. Anapestic has two unstressed syllables and one stressed syllable. Most often quoted example is Byron's "The Destruction of Sennacherib:"

"The Assyrian came down like the wolf on the fold

And his cohorts were gleaming in purple and gold."

Dactylic means one stressed syllable and two unstressed syllables. Tennyson's poem "The Charge of the Light Brigade" has these beautiful lines,

"Half a league, half a league,

Half a league onward,

All in the valley of death

Rode the six hundred.".

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## The Metrical Line



- The number of feet in a line decides the meter.

**One foot:** monometer

**Two feet:** dimeter

**Three feet:** trimeter

**Four feet:** tetrameter

**Five feet:** pentameter

**Six feet:** hexameter

(In iambic measure it is called Alexandrine)

**Seven feet:** heptameter

**Eight feet:** octameter



Now, we move on to this Metrical Line. Depending on the number of meters that we have, number of foot that we have in a line, we call it monometer or dimeter or other names. So, the number of feet in a line decides a meter. If you have one foot it is monometer, if you have two feet then dimeter, if we have three feet- trimeter, four feet- tetrameter, five feet- pentameter. This is a normal meter that we have in many English poems. If we have six feet that is called hexameter. In iambic measure or iambic meter, it is called Alexandrine, it has a different name. If you have seven feet that is called a heptameter, if you have eight feet that is called octameter.

(Refer Slide Time: 24:40)

## Iambic Pentameter



- A verse rhythm often used in English poetry
- Five feet and 10 syllables in a line.
- **iamb:** Unstressed and stressed syllables  
*da/DUM, da/DUM, da/DUM, da/DUM, da/DUM*
- Poets play around with this structure to create different effects by changing the stress pattern and adding syllables to create variation and emphasis.
- Unrhymed iambic pentameter: **blank verse**
- Rhymed iambic pentameter: **heroic couplet**
- Unrhymed and non-metrical: **free verse**





As we said, iambic pentameter is a common measure in English poetry. If this is the verse rhythm, that is often used in English poetry. In this meter, we have five feet and 10 syllables in a line. Iamb means, let us remember unstressed syllable and stressed syllables. We indicate this unstressed, stressed through this notation: da/Dum, da/Dum, da/Dum, da/Dum. Poets play around this structure to create different effects by changing the stress pattern and adding syllables to create variations and emphasis.

When we do not rhyme, that is when we have an unrhymed iambic pentameter, it is called blank verse. This is a distinction that students of poetry have to remember. Rhymed iambic pentameter is called heroic couplet. When there is no rhyme, when there is no meter, it is called free verse. So, remember, blank verse is unrhymed iambic pentameter, heroic couplet is rhymed iambic pentameter and free verse is unrhymed and non-metrical. Remember, free verse has rhythm. It has its own rhythm not in a conventional format.

(Refer Slide Time: 25:58)

### Robert Herrick's An Ode to Ben Jonson

Ah Ben!	1
Say how, or when	2
Shall we thy guests	2
Meet at those lyric feasts	3
Made at the Sun,	2
The Dog, the Triple Tun?	3
Where we such clusters had	3
As made us nobly wild, not mad;	4
And yet each verse of thine	3
Outdid the meat, outdid the frolic wine.	5

Here, we have an example for the different combination of feet within the same poem, the number of feet is indicated along with the lines on the slide. Now, let us read the poem, “An Ode to Ben Johnson” by Robert Herrick:

“Ah Ben!	1
Say how, or when	2
Shall we thy guests	2

Meet at those lyric feasts	3
Made at the sun,	2
The Dog, the Triple Tun?	3
Where we such clusters had	3
As made as nobly wild, not mad;	4
And yet each verse of thine	3
Outdid the meat, outdid the frolic wine.”	5

As you can see, the number of feet varies from 1 to 5 in this poem.

(Refer Slide Time: 26:36)

## Scanning a Poem



• Scanning helps in identifying the meter of a poem.

1. Read a poem line by line.
2. Analyze the component feet.
3. Find the major pause in the line.
4. Establish the dominant meter and feet.

Keats's *Endymion* (1818), [1-5]

A thing | of beau | ty is | a joy | for ever: |  
 Its love | liness | increa | ses; it | will never |  
 Pass in | to noth | ingness; // but still | will keep |  
 A bow | er qui | et for / us, // and | a sleep |  
 Full of | sweet dreams, | and health, | and quiet | breath



One of the important exercises that we do when we read poetry is scanning. Scanning helps in identifying the meter of a poem. What do we do when we scan a poem? Read a poem line by line. Analyze the component feet. Find the major pause in the line and establish the dominant meter and feet. John Keats's poem "Endymion" gives us a good example;

“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.”

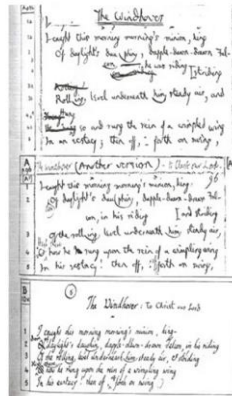
You can see the lines indicate the metrical units, and the two lines slanting lines indicate the pause that we have within the line in the middle of the line.

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## Sprung Rhythm



- A unique innovation by Gerard Manley Hopkins
- A return to the alliterative Old English verse
- Use of strong stresses and alliterations plus rhyme
- Rhythm by counting of stresses rather than syllables and meter



We also have what is known as Sprung Rhythm, it is specifically associated with one poet Gerard Manley Hopkins. What he attended was to return to the alliterative Old English Verse. He used strong stresses and alternating patterns plus he used rhymes as well. He counted the rhythm by stresses rather than by syllables and meter. The example that we have is the manuscript of ‘The Windhover’ how he wrote this poem with sprung rhythm.

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## Rhythm in Free Verse

- Verse means metrical composition.
- Free verse is free of verse and yet it is poetry
- Open form verse in French verse libre
- Arranged in irregular line lengths
- Base model from the King James Bible (1611)
- Blake and Arnold and others exploited it.
- Whitman's experiments in *Leaves of Grass* (1855)

### “One's-Self I Sing” [1-3]

“One's-Self I sing, a simple separate person,  
Yet utter the word Democratic, the word En-Masse

Of physiology from top to toe I sing,”



We have rhythm in free verse as well. Let us recall: verse means metrical composition; free verse is free of verse, that is metrical composition, and yet it is poetry. It is an open form called *v libre* in French, it may be arranged in irregular line lengths. The actual base model is from the 'King James Bible in English,' which was published in 1611. Poets like Blake and Arnold used this free verse in their poems.

Walt Whitman, the American poet, experimented with this free verse extensively in *Leaves of Grass*. Here we have this example from one of his poems, "One's-Self I Sing;"

"One's-Self I sing, a simple separate person,

Yet utter the word Democratic, the word En-Masse."

Of physiology from top to toe I sing,"

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## Summary

- Poetry and Music
- Poetry and Rhythm
- Repetition
- Rhyme
- Rhythm
- Meter
- Figures of Sound
  - Rhyme, Repetition,
  - Alliteration, Assonance



In this presentation, we have looked at the relationship between poetry and music; poetry and rhythm; and we have shown how the music or rhythm is the heart of poetry. Musical quality of poetry is achieved through repetitions, use of rhymes. And rhythm is achieved through meter. We also noticed that rhymes, repetitions, alliterations and assonances contribute to achieving rhythmic qualities, musical qualities in poetry. The picture we have here is the modified version of British lyre. The first picture we saw in this presentation is a Greek lyre. Now, the picture that we see is a British lyre. We have some references. Please do look into them.