

English Language and Literature
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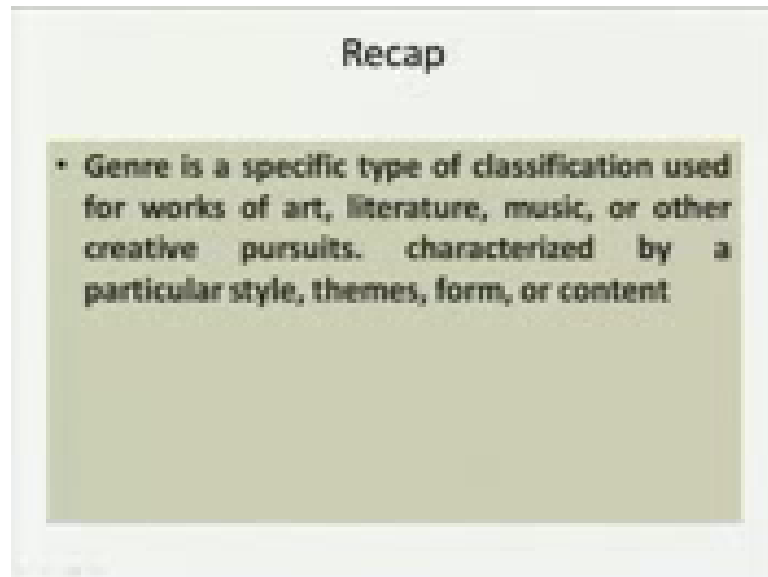
Module - 04
Literary Genres
Lecture - 21
Poetry

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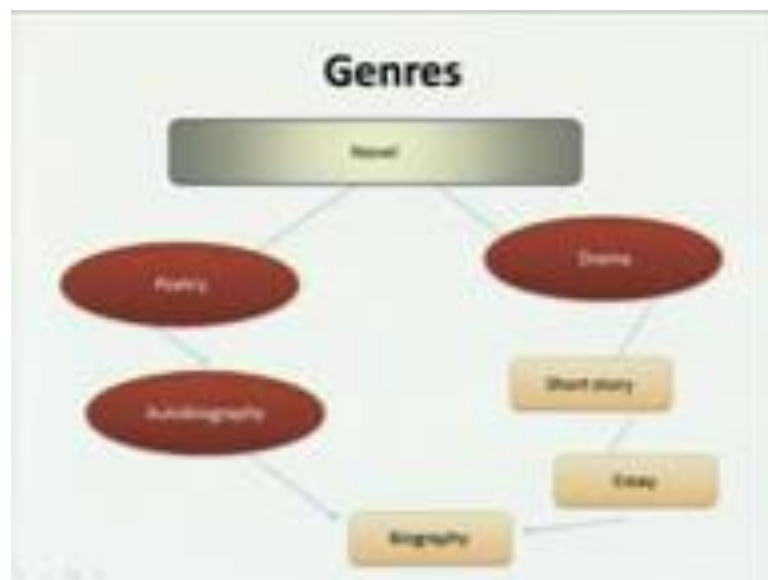
Hello, and welcome back to NPTEL national program on technology enhanced learning, a joint venture of Indian Institutes of Technology and Indian Institutes Science, as we all know we are in the series, lecture series, virtual lectures. On literature and language and we are today on the second part of the module on literary genres.

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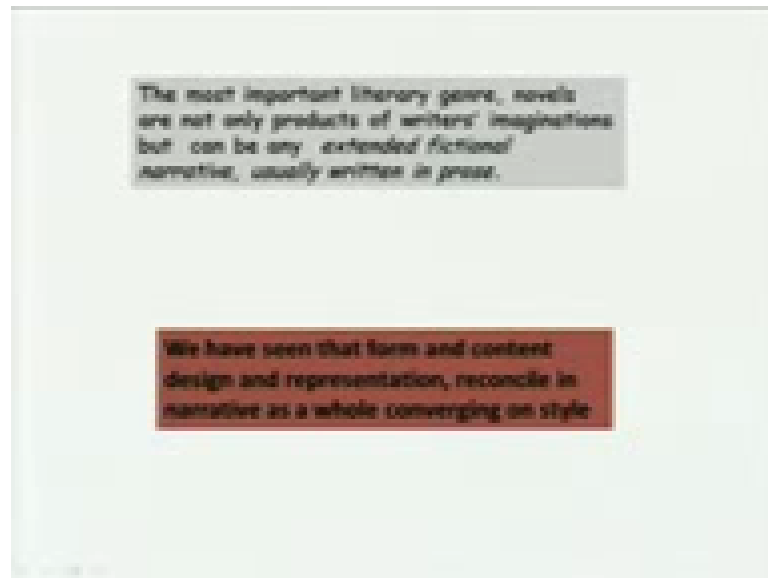
Let us recap of what we had done in the introductory lecture. And this was more on the genres that literature is supposed to be in and it was a base of classification used for works of art literature music or other creative pursuits. We have seen how they had been characterized by a particular style themes form or content right.

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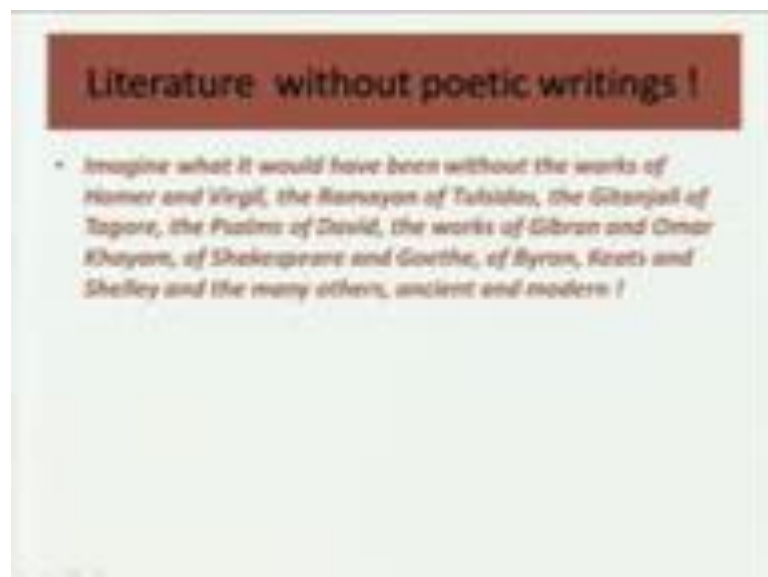
Genres would be divided into 7 areas: novel, poetry, drama, autobiography, short, story essay, biography even though we had seen last time, that when it 1st originated in the time of the Greeks, we found that Aristotle had based it on 4 areas well.

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So, last time we had done the most important of the literary genres, which was on novel and I hope you enjoyed that and specially the diversity and the variety of forms and the way that we can look at the literary form of novels. We have seen that form and content design and representation reconcile in narrative as, a whole converging on style this was true of novel as such as fiction as such.

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Let us come today at the most beautiful of this genres and where we will see that what is poetry about the genre, of poems of poetry as such. Let us, think for a while, what could

have been literature without poetic writings imagine, what it would have been without the works of Homer and Virgil, the Ramayana of Tulsidas, the Gitanjali of Tagore, the psalms of David the works of, Gibran, Omar Khayyam of sonnets of Shakespeare, Goethe of Byron Keats and Shelley and the many others ancient and modern.

So, let us ask what is poetry as such many of you who really try to see what is poetry about? I think poetry is living in everyday life. You see a tree that is poetry you see beautiful eyes, it is poetry life is poetry, but then what is so different, what is the difference between the way you write and what you feel why Sir, Samuel Johnson had said.

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The slide is titled "So what is poetry?" and is divided into two main sections. The left section has a dark red background and contains two bullet points. The first bullet point is a quote from Samuel Johnson: "Why, Sir, it is much easier to say what it is not. We all know what light is; but it is not easy to tell what it is." Below this quote is the name "Samuel Johnson". The second bullet point is a quote from Emily Dickinson: "If I read a book and it makes my body so cold no fire ever can warm me, I know that is poetry;" Below this quote is the name "Emily Dickinson". The right section has a light blue background and contains two bullet points. The first bullet point is a quote from Paul Valery: "prose is walking, poetry is dancing" Below this quote is the name "Paul Valery". The second bullet point is a quote from John Fowles: "We all write poems; it is simply that poets are the ones who write in words." Below this quote is the name "John Fowles".

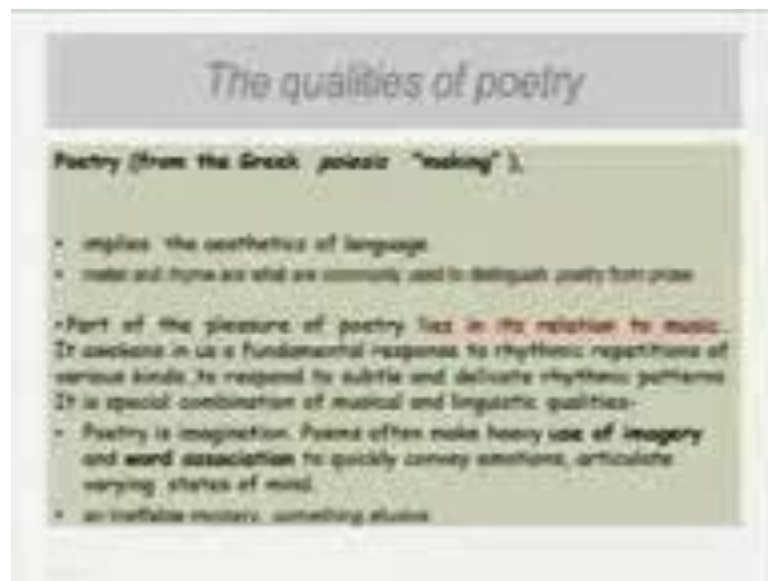
It is much easier to say what it is not we all know what light is, but it is not easy to tell what it is. So, it is something illusive you can say, it is something mysterious, it is something which, touches you at the same time, it is there and all of a sudden it is gone. If i read a book and it makes my body, so cold no fire ever can warm me. I know that is poetry this is from Emily Dickinson 1 of the most well known poets, of American literature French poet, had said: prose is walking, and poetry is dancing.

So, it has a form which has aesthetics involved in it, it has performance involved in it, it has something to do with cite perception. And john fowls British novelist he said: which I had just told you now, we all write poems each of 1 of us write poems whether, mentally

or physically or as we go about our daily duties, but it is simply that poets are the ones who write in words.

So, difference is that poets they put it into words in verse. And let us see, whether it is the verse which matters or it is the mind which matters. Let me, look at the qualities of poetry as such coming from the Greeks.

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The word it originally means: poesis which means making. The question of making itself, indicates that there is a sort of artistry involved in it. It is a sort of handicrafts menship, which is involved in it. It is not something which is just an overflow an heightened consciousness of or of feelings. Therefore, it does implied the aesthetics of language and when we talk of aesthetics, we know that it is something to do with form, it has something to do with design.

It has something to do with color, it has something to do with texture. And therefore, meter and rhyme what are commonly used to distinguish poetry from prose. When we look into what value we had said that prose, was walking and poetry is dancing then let us see, how poetry and prose differs parts of the pleasure of poetry lies in its relation to music. This is 1 distinction that I think we can really distinguish from a poem from a prose work, because there is a deliberate rhythm or there is an unconscious rhythm, there is a movement in when you read a poem. Because a prose a fiction can also become poem poetry like, we had in Virginia owls, novels or we had some essays, which were

poetic forms and therefore, how do you distinguish, do we call them poems or do we call them prose.

So, it awakens in us a fundamental response to rhythmic repetitions of various kinds. The rhythm can be different, it can be rhythm of words, it can be rhythm of images, it can be rhythm in the setting or in the symbols used to respond to subtle and delicate rhythmic patterns. So, therefore, we find that this movement or this system, which is there in poetry it follows a part of a rule or you can say a part of a patterning which goes into its different rhythms. So, therefore, it is a special combination of musical and linguistic qualities.

So, when we look at music, when we listen to music is not it, the tone the texture the way, it is sung the content of what it is being shown. The same way in poetry also, we have the lyrics, we have the music which is supposed to give its distinctive qualities above all of course, poetry is wonderful, it deals with wonder it deals with imagination. Poems often make heavy use of imagery, therefore imagery is a part of the quality of how we see a poem. And word association to quickly convey emotions, articulate varying states of mind, how often we have seen that this is the state of emotion we have come across and how beautifully the poet has been able to express it as, I said earlier, it is experience of a poem is an ineffable mystery something illusive, it is there and at the same time it goes away well.

So, while we are doing these lectures, I want to tell you students, being from engineering stream and from the technical stream that; when you will read literature, when you appreciate literature you appreciate, it is not as a form of the way that it has been expressed, but you try to look into the system, which goes into the making of that expression.

It is almost like in science you have meteorology of course, the meteorology here is not, so strict. But you know that it has a different background of the history of ideas and in this history, in this patterning of the ideas how we go back to the past and how you will remodel yourself, you find that we our awareness of reading a poem or appreciating literature as such becomes more enjoyable well. So, words worth the romantic poet.

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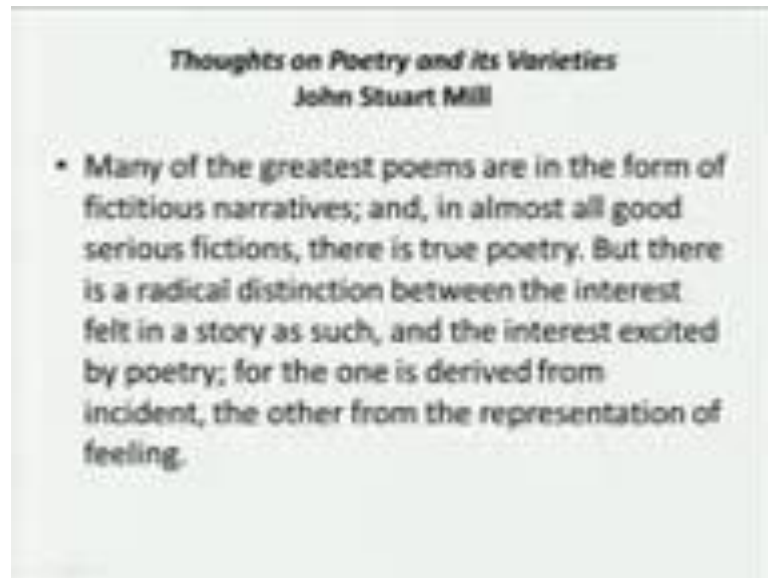


He said poetry is: the spontaneous overflow of powerful feelings. So, if you have the spontaneous overflow of powerful feelings. Then that is enough Rabindranath Tagore Indian Nobel laureate he said: it was a surfeit of emotions, when you express yourself and Taylor Samuel, Taylor Coleridge a romantic poet in the time of words worth, he wrote in Biographia literatia a which was one of the 1st books essays on critical theory about poetry. He said that: he learnt from his Cole master, the poetry please note here, this quotation even that of the loftiest and seemingly that of the wildest 1s has a, logic of its own.

It has its own logic as severe as that of science marquee and more difficult and it is more because, it is more subtle, it is more complex and dependent on more and more fugitive causes the causes may be symbolic 1s, it may be different causes, which are there which are hidden in the truly great poets he would say: there is reason assignable not only for every word, but for the position of every word.

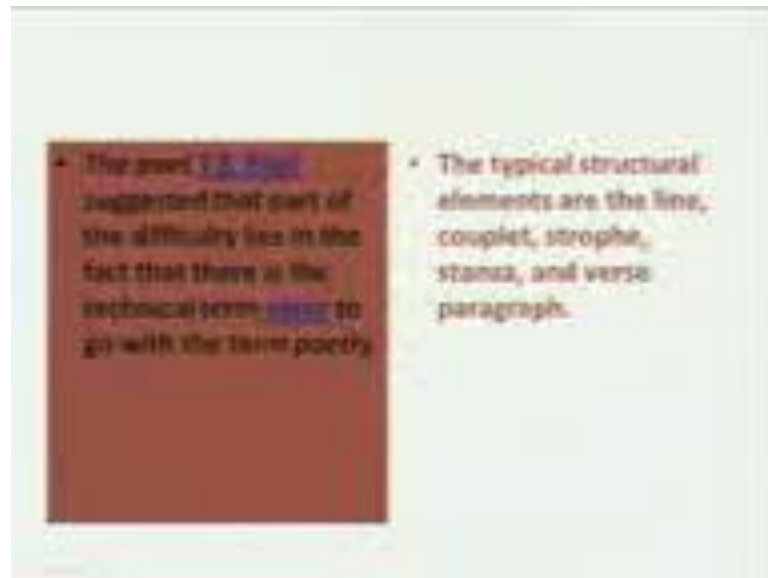
So, this is what Coleridge had said: about the writing of poetry and which he had learnt from his teacher, he found that it has a logic of its own, it has his own patterning, resting upon;, so many other concepts which are: subtle, complex may be dealing with myths, may be dealing with sociological concerns and topological concerns whatever. Now let us, look into a very well known critic on poetry by John Stuart mill.

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He had written his thoughts on poetry and its varieties. And he had said that: 1 many of the greatest poems are in the form of fictitious narratives. This is what I had told you in the beginning of the lecture right. And in almost all good serious fictions, there is true poetry. So, you have to find that sometimes a paragraph is a poem. And therefore, you have to understand whether, this a poem or not or this is prose, but there is a radical distinction between the interest felt in a story as such. And the interest excited by poetry. So, what is this difference, then for the 1 is derived from incident, the other is from the representation of feeling. So, though we come into the core of the lecture, the meaning of representation of feeling, the meaning of how you represent this poetics of feeling right. And therefore, this is how we can say that, we can illustrate what a poem is well.

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The poet T. S. Eliot another Nobel laureate an American poet he suggested that, the part of the difficulty lies in the fact, that there is the technical term verse to go with the term poetry, the metrical composition the technical part. So, when we want to understand what a poem is about somewhere, we have to be quite familiar, with the technical term verse to understand poetry.

So, what are these technical terms, you think that it follows a methodology does it have a fixed vocabulary, yes very true the typical structural elements are the line, what is the line about, what is the syllabic content about, what is the reputation about, is it a couplet in 2 lines, is it a stanza in 4 lines, is it a strophe, is it verse paragraph. So, these forms in which the technical structures, structural elements are being shown it distinguishes.

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"Tell all the truth but tell it slant." Emily Dickinson

- a distinction between verse and poetry
- oral culture with sophisticated techniques for conserving important material
- To much the same point is what India's classical poetry (Kavya), which probably derived from an early ritual theater, worked explicitly with rasis, or emotional flavors.

- poetic language
- ordinary speech, a logical heightened, polished, slanted, crafted, inverted !
- innumerable techniques other than verse structure ; sound, repetition, variation, couplet, stanza, metaphor, simile !

What is poetry about well, again Emily Dickinson she says: tell all the truth, but tell it slant you can represent reality, but you do it in the variables, in alternate ways and when you do it in different ways, then it becomes poetry. If you express it in simple ways of course, you can do that too that also becomes poetry, but it is very difficult as words were have to find out and even hamming way, when he had used nar otology, new form of narrating in his fiction, we had done that last time.

So, let us see, what is distinction between verse and poetry well, if we go back to the beginnings of verse, it begins goes back to oral literature does not it and which with sophisticated techniques, for conserving important material like: in the epics, we had that specially in indian literature, we had the mantras, we had the Vedas, which was transmitted from 1 to the other they followed a metrical system. And derived from an early ritual theatre, which worked explicitly with rushers or emotional flavors those who were familiar with the rusher system in the Indian poetics you will find that there were,, so many rushers which pertained to the expression of poetry.

Therefore, poetry resides in poetic language is not it and because of it ordinary speech may be, it is ordinary speech, but it is the a logical, it is not a logical sequence, it may be heightened, it may be polished, it may be slanted, or it may be crafted, it may be even inverted. So, this are innumerable techniques other than verse structure, which deals with sound again the redirects of sound then repetition variation in the couplets, stanza,

metaphor, similes you say it and you have it alright. It is a wide expanse of experimentation well.

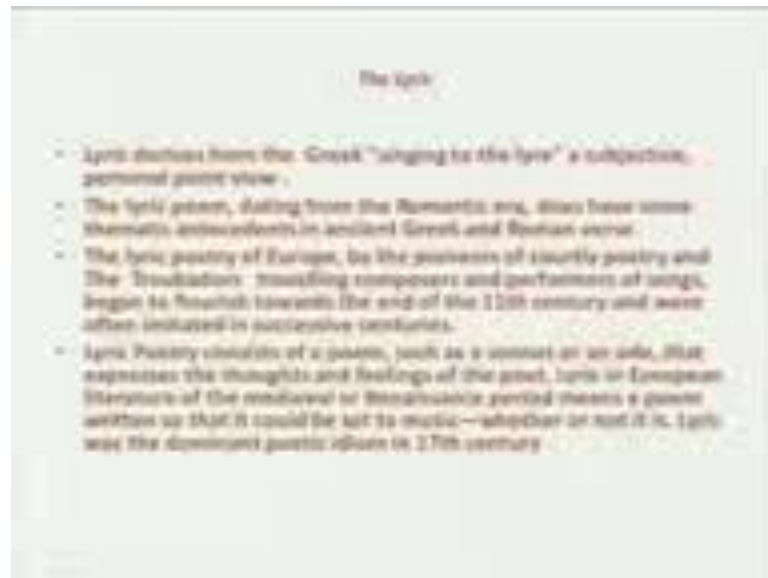
So, if we go back into the history of English poetry as such, we see that it has stretched. From the middle of the 7th century to the present day of course, all poetry came from music right and even from folk art from folk culture everyone used to speak, I mean sing when they used to transmit something, of knowledge system or of a belief or of anything which they wanted to transmit. Epics have been composed in poetic form to aid memorization; we had already done that in ancient societies. Therefore, we see that early poems evolved from folk songs.

So, this is connected with nature connected with land, with connected, with people and oral epics true alliteration though alliteration is now, a subsidiary embellishment in both prose and poetry alliteration is again a form of composition in which, there is repetition of the consonance sounds like you have break break break. It was a formal structural principle in ancient Germanic verses alliteration was a formal structure, where almost all the Germanic forms like in Beowulf etcetera, we used to have the form of alliteration as a very strong base of poetry well.

So, while we are doing this, we will do a the understanding of poetry in man drum will be shifting from 1 to the other, we are not following in chronological you know sequence, what is the history of poetry as such as, it is a lecture on poetry. Let us, also we take in the inverted way, the reverted way of looking at poetry right and it is not that; I am going to condition you into making you aware what is poetry I think, it has to be your own individual awareness your own individual appreciation 1 poem, which I may like, it may be that the response might be very cold from you.

So, it varies from subject to subject and later, we will be going into that ultimately, it is the reader who is the poet right, it is not the poet, but the reader the shift is from the reader to the from the poet to the reader, it is he how he makes it right. So, let us look because, we were talking about music.

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Let us see that how this rhythm or the lyric came into Ben, because poetry can be divided into roughly you can say, it is the narrative the epic, the dramatic alright and you can see that the lyric form is the most popular than the narrative, which tells about a story right sometimes, we have poems of Robert Frasn and we have the dramatic, which takes in many of the qualities from the drama as well as poetry, which also is there in dramas right.

We will be discussing that later and when we do that; let us, 1st see what is the lyric right. And when the lyric derives as, we know from the Greeks again singing to the lyre, which is a musical instrument. So, it is a subjective personal point view yes and the lyric poem dating from the romantic era does have some thematic antecedents in the ancient greek and roman verse, it does have that, but yet the lyric poetry of europe by the pioneers of courtly poetry and the aware people who had practiced it in Europe.

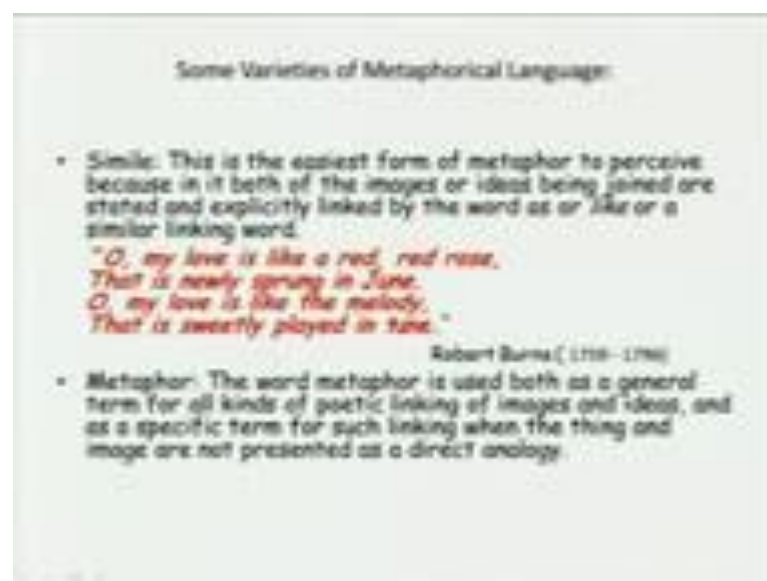
In the courts and also outside the courts, but mostly the Troubadours they, were the wandering minstrels, they used to travel from place to place and they used to compose and perform songs, we have something like that in bengal the bauls the bauls sangeet and they are like: poems, they compose they sing their whole life is based on rhythm, began to flourish towards the end of the 11th century and were often imitated in successive centuries.

So, we see that in France specially the Troubadours, how they used to go from place to place singing songs and you know wandering and they used to be a colorful lot lyric poetry therefore, consist of a poem such as a sonnet or an ode. So, if you want to classify under lyrics, what are the ways that the forms come into then we can see that, we have the sonnet right and the sonnet is of course, originated in Italy the petrocan sonnet, it is a poem in 14 lines and the ode which Keats had perfected the Pindaric ode and that expresses the thoughts and feelings of the poet.

Lyric in European literature of the medieval or renaissance period means; a poem written. So, that it could be set to music whether or not it is, a lyric was the dominant poetic idiom in the 17 century, when we talk about the Elizabethan age as such right and when he said that, the whole age sang it was the nest of singing birds. So, it was almost lyrical right and it was poetry, which was in the air people thought, spoke, lived, poetry right while we are doing lyrics.

Let us see, what are the ways; that is being ornamental right by some metaphorical language, when we talk of metaphorical language, we talk of Roderick and figures of speech. So, this are form of specialization you can call it, the forms of elaborates of orientation, when we look into precidic form it that radics depend upon figures on similarities, figures on differences, figures on smilation so and so far. And this are tools to enhance your expressions.

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Some Varieties of Metaphorical Language:

- Simile: This is the easiest form of metaphor to perceive because in it both of the images or ideas being joined are stated and explicitly linked by the word as or like or a similar linking word.
*O, my love is like a red, red rose,
That is newly sprung in June.
O, my love is like the melody,
That is sweetly played in tune.*
Robert Burns (1733-1796)
- Metaphor: The word metaphor is used both as a general term for all kinds of poetic linking of images and ideas, and as a specific term for such linking when the thing and image are not presented as a direct analogy.

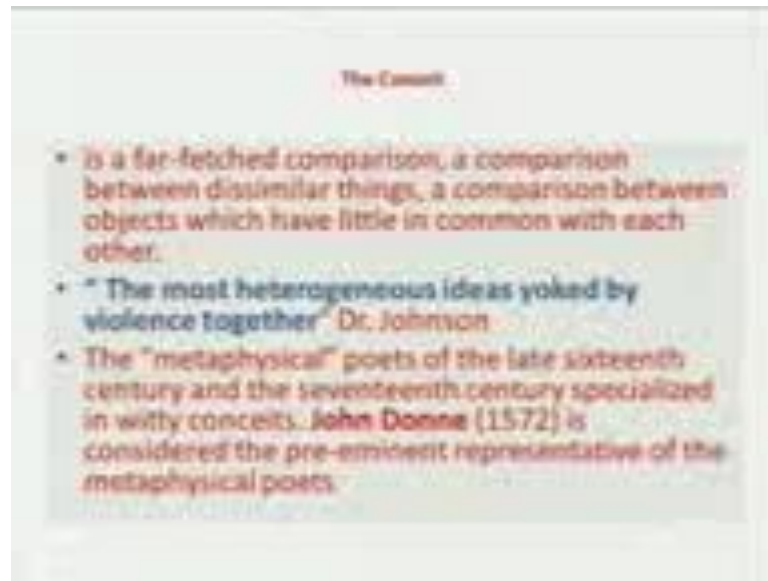
Let us look at (()), which is the figure of speech, I am just giving you some examples, explain it would be too broad to explain it in every general, just a general view point right. So, writers specially in a poem you will always come, it was metaphorical devices like: simily or metaphase simply, it is similar to figure of comparison and comparison is always is always with something, which is alike; like the son to a little boy or something like that or a lion to a person who is very enough strong.

So, this is the easiest form of metaphor to perceive, because in it both of the images or ideas being joined are stated and explicitly link by the word as or like or a similar linking word. Let us take this, beautiful poem by Robert burns in 18 century, Scottice poet who, has known for his intensity, by his resili right. And what we have translation of the Scottice poem and the spelling of love is different Scottice.

Let we see, Simily here, love is like a red-red rose how he compares his love where red-red rose that is: newly sprung in June o, my love is like the melody, that is sweetly played in tune beautiful is not it. So, it is matter for another variety of language that is used by the poet. The 1 general term of all time poet thinking and images and ideas and we have direct analty. Well we jumped to all the other figures, which I have already told u mythology irony alright, to the concede which was form used by 17 century poet right.

Before the lecture, I have told you we are not going to follow any iconology of which, age follow which poetry form right. We are going to do it at a random whatever, suits us. So, let us see, another poetic from that had really you know been used in the 17 century by the poets. What is the concede now.

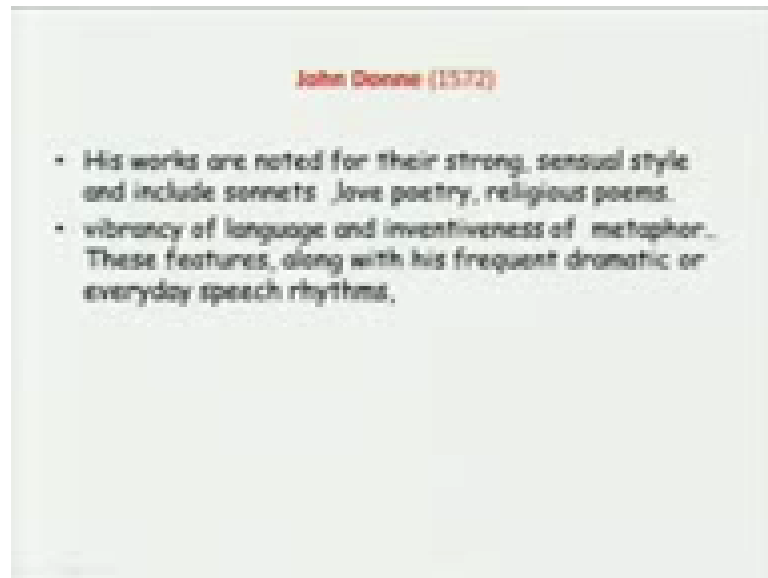
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It is far-fetched comparison, we were talking of conceit metaphor and simile just now, it is metaphorical figure of speech, but it is more far fetch, it is a comparison between dissimilar things. So, the comparison will be is not between son and boy right, but things will be things, which are completely different a comparison between objects which are little in common with each other. So, as Doctor Johnson had, when he talked about the conceit, he used the conceit by mathematical poet in the 17 century, by the likes of Donne and etcetera.

He said that it was most heterogeneous ideas by Europe, by violence together and it was something, which gave shock to the reader that such dissimilar objects can be brought together in such a forceful way. So, the metaphysical poets of the 16 and 17 century specialized in the witty conceits. So, it depends mostly on the wit with intelligence and how they are going to put it all together, well the poet enjoyed and I think you will look up and enjoy after this lecture. And you will enjoy the way that he had, really written poetry of course, let a hero the whole is shown us it, but the beginning of his poetic career was with his love poems which are really beautiful.

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Well John Donne. 1572, 16 century his works are notable, for their strong sensual style and include sonnets love poetry religious poems all the lights, it was because of, the vibrancy of language and inventiveness of metaphor right. Alit who was, the poet himself modern poet himself as well as, the critic he said that poetry English poetry should have stopped with John Donne. John Donne and then with that only we could have taken in only in the strength because, it was something, so beautiful that we have brought in. And this feature along, which is frequent dramatic, or everyday speech rhythms how we experimented with everyday speech rhythms.

So, when we are talking of everyday speech rhythms, we are talking of rhythms and said until and when we are talking of that we will see that; when we are going into modern poetry and such into free verse of search and image of poetry and such, we will find that this vernacular local speech being transmitted to modern poetry becomes very significant right.

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Donne's style is characterised by abrupt openings and various paradoxes, ironies and dislocations

The Sun Rising

- Busy old fool, unruly Sun,
Why dost thou thus,
Through windows, and through
curtains call on us?

Aire and Angels

- Twice or thrice had I loved thee,
Before I knew thy face or name."

So, Donne's style is characterized by abrupt openings and various paradoxes, based on figures of speech ironies and this locations. Everything is different, but he once to put it together right just note this, a opening of sun raising busy old fool unruly sun he almost rebuts the sun why dost thou thus through windows and through curtaines call on us and again the another poem air and angles. Twice or thrice had I loved thee before I knew the face or name.

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A Meditation Forbididng Mourning
By John Donne

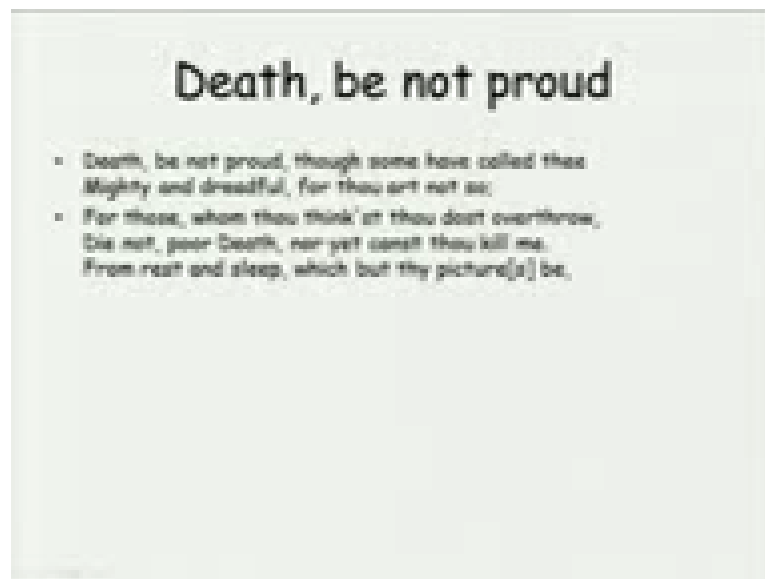
If they be two, they are two so
As stiff twin compasses are two;
▪ The soul, the fixed foot, makes no show
▪ To move, but doth, if the other do.
▪
▪ And though it in the center sit,
▪ Yet when the other far doth roam,
▪ It leans and hearkens after it,
▪ And grows erect, as that comes home.
▪

Donne makes a scintillating use of Elizabethan circle imagery and encompasses infinite harmony like the two concentric spheres of the Ptolemaic universe. He argues and gives a proof by analogy in the most famous conceit of "the two legs of a compass"

This poem begins with shocks you into and evince then again, talking of paradox you will find here, how he uses of intricate use of alibi circle imagery scientific, being the students of science and engineering you will see how that this concept has been developed right. He says uses this how the 2 concentric spheres of the proteomic universe and he argues and gives a proof by analogy in the most famous conceit of the 2 legs of a compass.

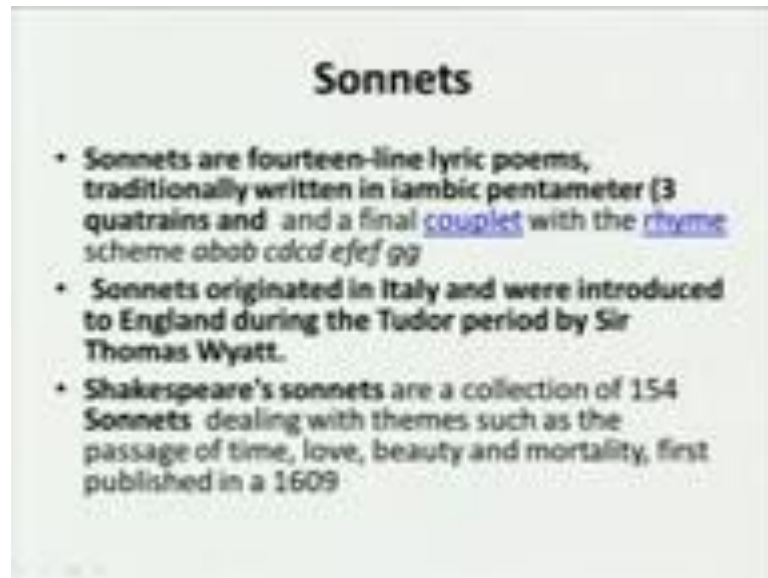
If they under giving and accept the, whole poem right. The whole poem is much longer, if they be 2 they are 2 show us stiff doing compasses are 2 how he described, the lady love and his beloved that sold, the fix food makes no show to move, but that it art to do and do it in the center sit yet when the other far doth roam, it leans hearkens after it and grows erect as that comes home. So, what do you find ideas of the 2 scientific, the concede have been yoke together to give an impression to shocks the people other into awareness.

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Again the same poet had written in his folly songs same poet, the famous song is death be not proud, death be not proud though some have called the mighty and dreadful for thou art not. So, you find the mild tone of forgiveness 1st for tones of religious region have comes here. For those whom thou thickest thou dost overthrow, do not poor death, nor yet condest thou kill me. From rest and sleep, which but thy pictures be...

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Therefore we find, how from this sonnet device, we can go against skip to the form of sonnet, yes from the metaphysical poets to sonnets which was I told you, they were quite age old sonnets are 14-line lyric poems again forms under the gander of poetry traditionally written in iambic pentameter. And if talk about iambic pentameter this are verse metrical formation tree quartile and, a final copilot tree quartile and a quartile in his 4 lines and the final copilot copilots is 2 lines.

So, we have rhyme scheme of ab ab, which is the following rhyme cd cd different different rhyscems in each poet rate of 4 line each and then rhyming cooperates. So, this was the almost a close form of metrical form of poetry writing, which very popular during Italian runners also. It was again brought to England and when we talk of poetic forms therefore, we see that mostly in the past, we do have many forms, which are call close forms and when we come into the moderns, we have open for the meaning of close from in poetry and open poetry just that; basically close from it patens to rule to the structure, which is led down by that form open form is that the freedom to have whatever, you write about right.

You do not have definite right scheme do not have metrical form or you can employ our self in free verse. So, right, so Shakespeare's sonnets right we are now coming to William Shakespeare's in 17, 16 centuries are the collection of 154 sonnets; most of us know Shakespeare as a geometrics do not worry I am get felt the king lay meets some

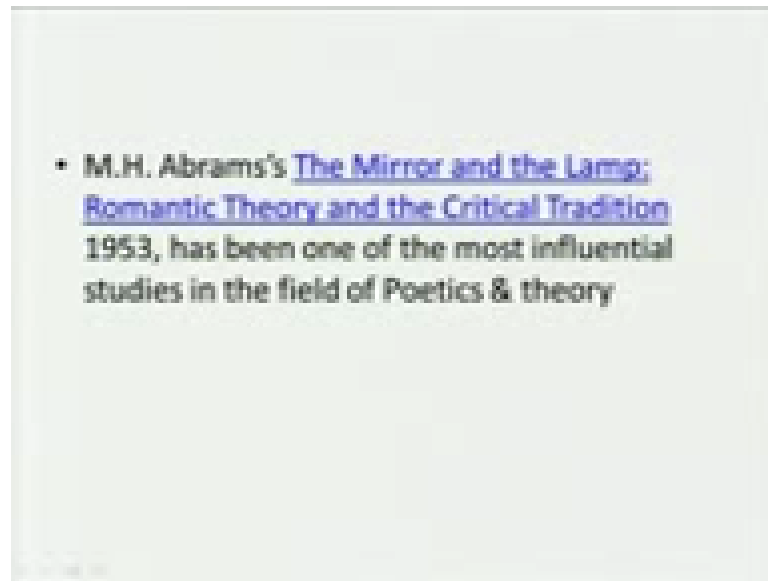
was the night dreams is not it, but his known mostly for the collection for 154 sonnets, famous sonnets, beautiful sonnets, dealing with themes such as the passage of time, love, beauty and mortality 1st published in a 1601 right.

I will just give you example, of sonnet 116. Let me not to the marriage of true minds admit impediments, this the whole 150 sonnets, divided into maybe addressed to his lady love, may be addressed to his revival poet, maybe addressed to dark lady many said the: sonnets are autobiographical by expressions of his own life. Here the sonnet has been remodeled, the patriotic sonnets has been remodeled, in the form in which Shakespeare you know really was free meet. And this is beautiful sonnet of Shakespeare.

Let me, to not to the marriage of 2 mind impediments, love is not love, which alters when it alteration finds, or bends with the remover to remove. So, when you read this, the entire sonnet, what do you get you get not only imaginary nature druidism and. So, much of panthers at the same time of imagination. When we talk, of Shakespeare sonnet we come to take a jump into vitriol area right from the 17 century, we are coming to the almost 19 century, beginning of the 19 century.

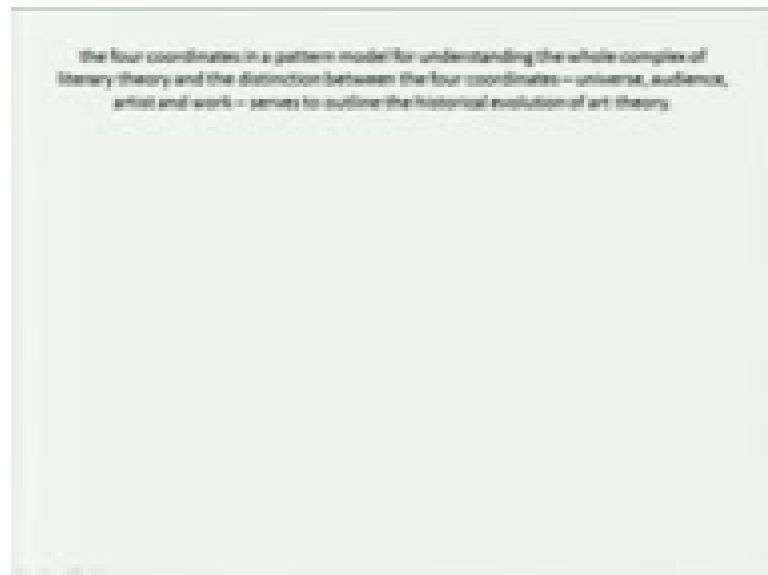
Elizabeth Barrett Browning wife, of Barrett Browning her sonnets of the part of thee, it became. So, proverb it has impassion. So, that it has some passion representation of every last poem that it famous for. So, this is was sonnet Portuguese 1 of sonnet. How do I love thee? Let me count the ways: I love thee to the depth, and breadth, and height my soul can reach, when feeling out of sight, for the ends of being an ideal grace, I love thee to the level of every days most quiet need by sun and candlelight, I love thee freely as men strive for right, I love thee purely as they turn from praise. So, we find in these sonnets many people have said that: there passionate rendering of love no 1 has to be equal data of Elizabeth Barrett well.

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So, coming now another text. Let us see how we look at poetry Ms Abrams's, the mirror and it is the very well known the lamp published in 1953, when he talked about romantic and the critical condition. And it has been one of the most influential studies in the field of poetics and theory.

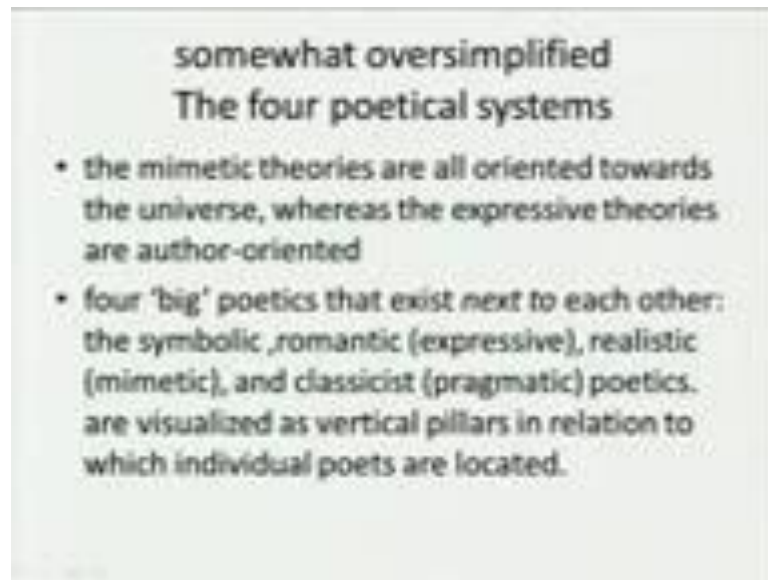
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He patterns poetry into 4 coordinates in a pattern model for understanding the whole complex of literary theory. And the distinction between 4 coordinates right. It did not come out, universe, audience, artist and work-serves to outline, the historical evolution

of art theory. So, we find that there artist 4 coordinates, we have the universe, we have the artists, we have the work, we have the audience. And it serves to outline the historical evolution of art theory asset.

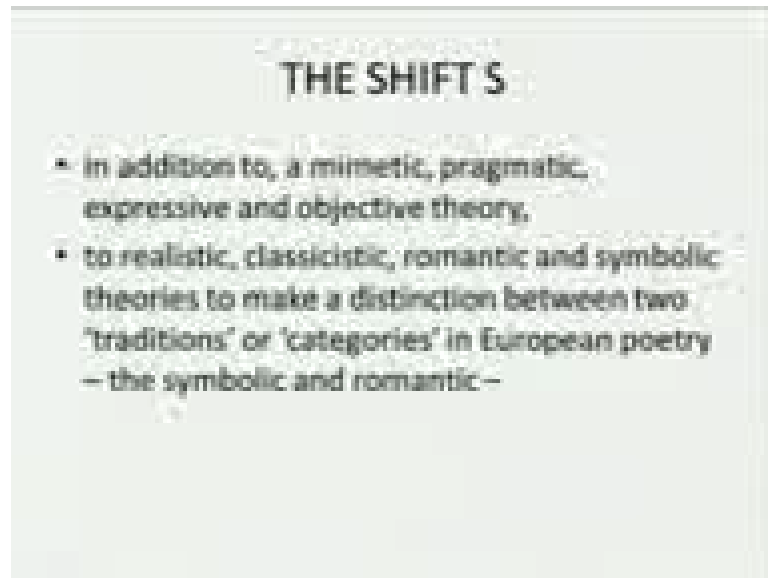
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So, I am going to verse simplify, the 4 poetical system means, that: therefore, there is the mirror when you look at the mirror, it is sums of reflection, it is the form of imitation which I have already started that all art is representation of imitation. So, this mimetic; mimetic means imitation theories are all oriented towards the universe, where how nature is how man, is how phenomenal is whereas, the expressive theories are author-oriented. Where you look at yourself.

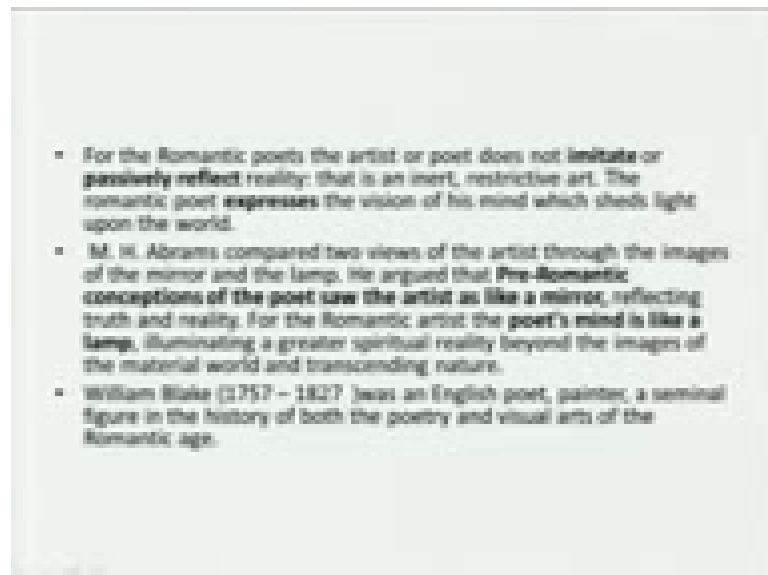
Consider a title of Abraham's burg the mirror of lamp see the difference between mirror, which is the limitation and the reflections after word or representation of world, when we look at lamp light projects its own perception of universe right. So, this 4 big poetry that exist next to each other: the symbolic, or the romantic, expressive, realistic, mimetic always snapshot limitation, of reality and classicist, pragmatic poetics, are visualized as: vertical pillars, in relation to which individual poets are located right.

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The shifts in addition to, a mimetic, pragmatic, expressive and objective theory, do already being happy with this division, no; we will see the shifts will go to more realistic, more classicistic, more romantic, and symbolic theories to make a distinction between 2 traditions or categories in European poetry the symbolic and romantic.

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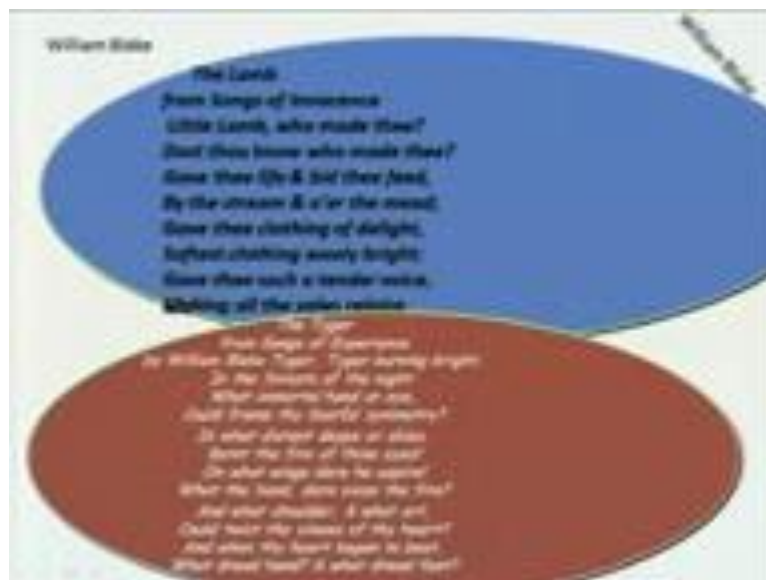


Now, let's see Abrams has seen, for the romantic that is specially poets of the romantic age in the 19th century words was Keats, Byron, Coleridge etc, we have that artist or poet does not imitate or passively reflect reality, they do not do that. That is

an inert restrictive art, the romantic poet expresses, the vision of his mind which shields light upon the world. So, he gives his own idea of how he looks at the world. So, he compare to view that is today is mirror and lamp right and this is how we already discussed.

For the romantic artist, the poets mind is like: a lamp, illuminating a greater spiritual reality beyond the images of the material world and transcending nature end of 17 century and beginning of 18 century was an English poet painter a seminal figure, in the history of both the poetry and visual arts of the romantic age, later will be doing some experiments to German poetry and we will see that; this is become sort of inter between to ponds of expressions and representation.

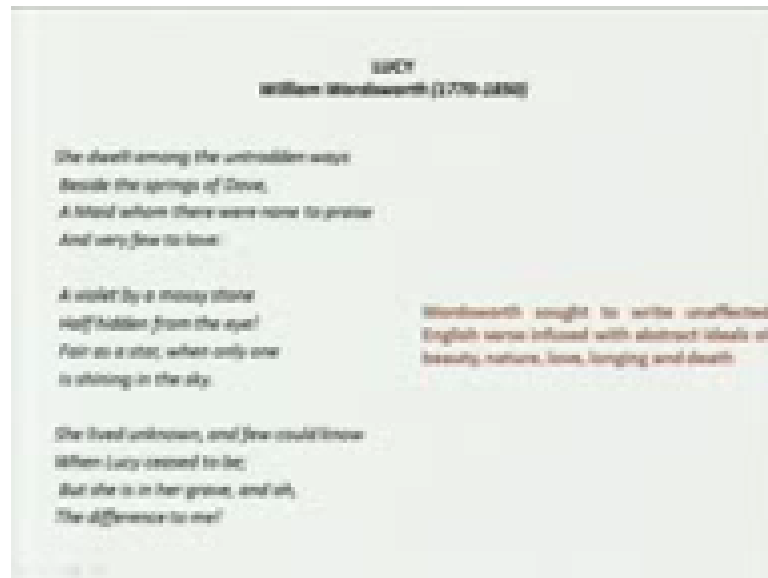
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Most of familiar of William, the famous poem lamb I am just giving expert from it, you some words not the poem. Little lamb, who made thee dost thou know who made thee, this is made from the songs of innocence. Get the life and wet feed I think this is almost compulsory poem almost all speculum school. Then we have reverse other poem the tiger from songs of experience by William Blake; tiger-tiger burning bright in the forest after night, what immortal hand or eye could form thy fearful symmetry.

You find that there is much wonder at the lamb hold gentle creation of god as that of tiger. So, you find entire meaning of perception, visual perception of form takes on different expressions does not it.

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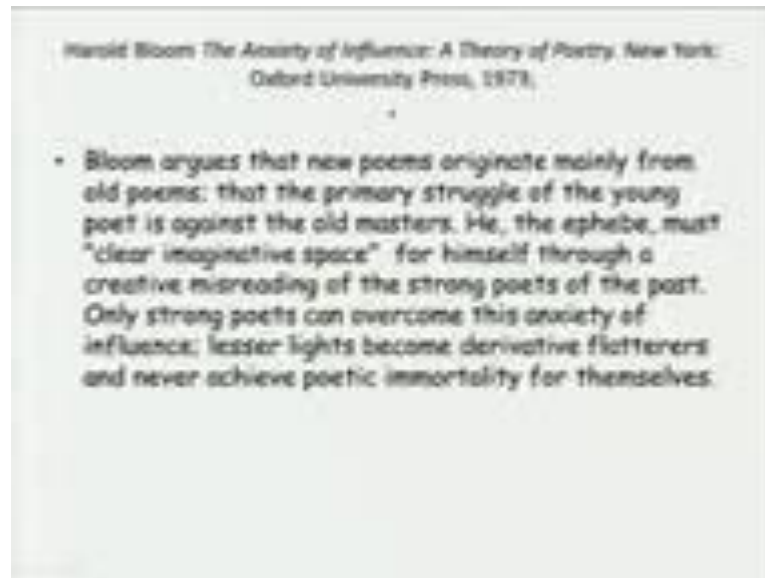


Going to romantic again, when you read Lucy poem, I think most of the familiar with the fuddles right. This is very well known poet of poem worst word, than he had Lucy poem about 5 in order, most of you right, which is a known poem of he had poems he was written in 19 century this was famous poem, it was pure english that he language which is close to ordinary speech of the unadult mind, not something which is away or artificial something which is floety. So, there was experiments as well as language as well as 1. This was one of the 1st turn we see poems she dwles among the untrodden ways. Beside the springs of dove a maid, whom there were none to praise and very few to love:

While, we are doing going to different journals as well different ages the political experiments, you must have noticed, that: poem which we have done has something which, we remove remarkable. What do you think is that rhythm isn't it? Rhythm and the composition of words I think this is 1 of things you have to note down the beauty of words. So, well why we are going to M. H. Abrams ideas of the mirror and the lamb, it can be mirror, it can be lamp and most often it is the lamb and mirror together let we see, expression apoetric expressions comes about right.

Let us we let us look influences of poet at differences on poet and Harel bones it is a very well-known bug right a theory of poetry he argues.

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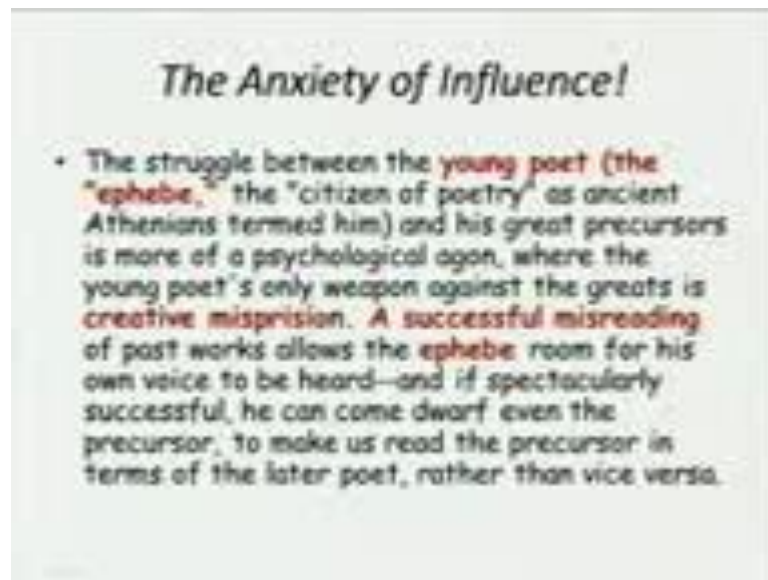


That new poems originate mainly from old poems. So, they cannot be something which based on native weight, you have thought of all of sudden and he says primary struggle of the young poet is against the old masters. And this will be again iterated in his essay tradition and individual talent right. So, you see the new poet, when you see new poet in offline that, we say in always against the old masters in the prevailing composite scenario of old masters whether it is comparison, whether it is influence.

So, according to bloom he says: the poet is ephēbe . What is he? He is the ephēbe must clear imaginative space for himself, through a creative misreading of the strong poets of the strong poet of the past, only strong poets can overcome this anxiety of influence and lesser lights become derivative flatterers and never achieve poetic immortality for themselves.

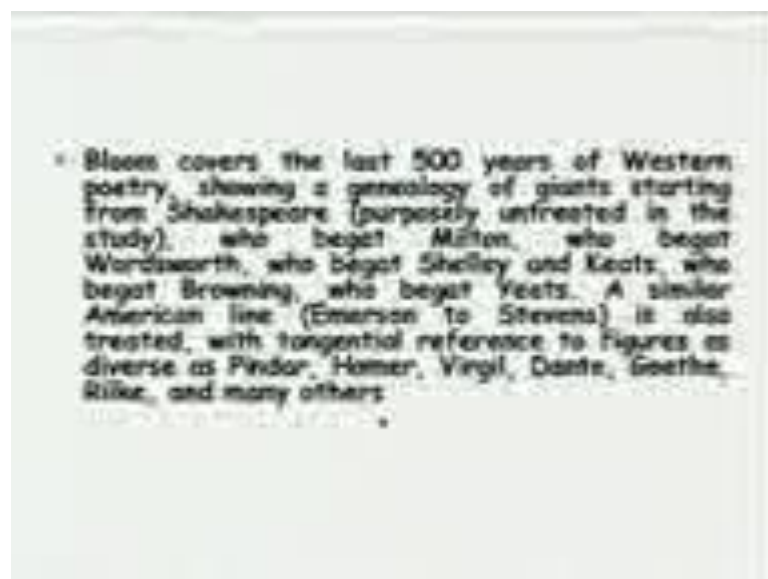
So, a poet who has accumulates, who has to be familiar this not that you are imitator, but then you know about the poetic tradition, who has written that and then misviewing of strong poets of the past somehow, you will not able to come out this anxiety of influence and only strong points can overcome this result.

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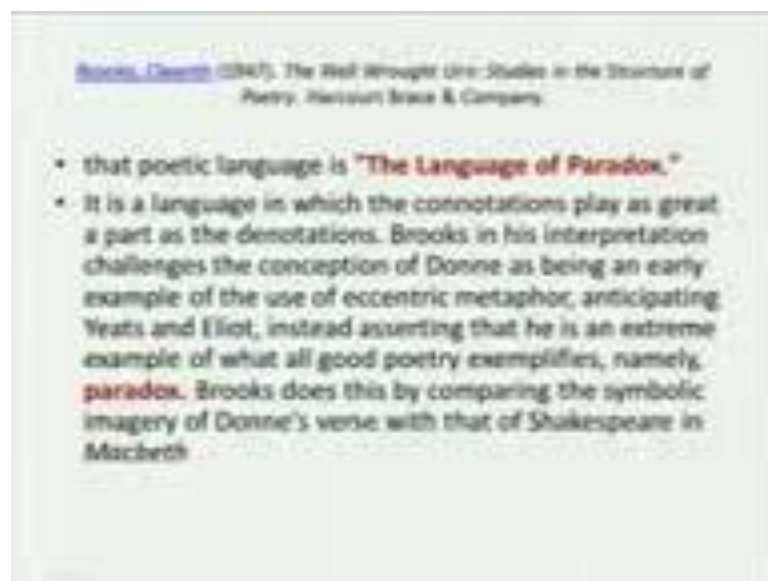
So, what is says heralbloom anxiety of influence very interesting. The struggle between the young poet the ephebe, the citizen of poetry as ancient athenians termed him and his great precursors is more of a psychological agon. Where the young poets only weapon against, the greats is creative misprision mention that; a successful misreading of past works allows the ephebe room for his own voice to be heard and if spectacularly successful, he can come dwarf even the precursor, to make us read the precursor in terms of the later poet rather than vice versa.

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So, he covers the book, I hope you read it when you have time covers the 500 years of poetry. He goes to influence right showing a genealogy Dante, Goethe starting from Shakespeare we had just Shakespeare it with as a solid who beget Milton hums rapid poems, who begat words worth, who begat Shelley and Keats, who begat Browning, who begat Yeats. So, you see whole genealogy that, it is working geology of influence he gain stresses a similar American line Emerson to Stevens is also treated with tangential reference to figures as diverse as Pindar, Homer, Virgil, Dante, Goethe, Rilke and many others from German to dregs right.

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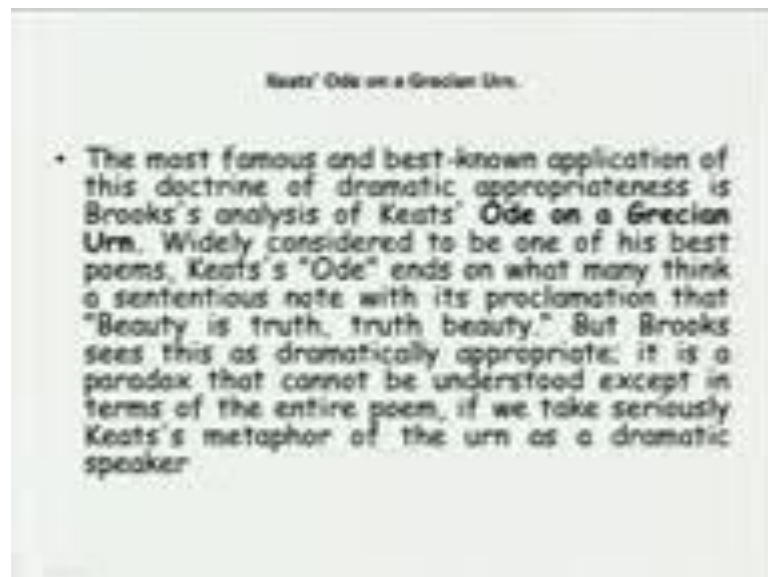
Another book will be referred to and also helps, in poetry and awareness of poetry as engineering students. Let us see what is the system which works, when we read a poem and how we interpret the poem. Last lecture, we have done on novel, we have seen there were so many different critical methods in the interpretation of a text right post modernism, structuralism etcetera. But here, specially a poetry we do apply the same methods here too, but we have seen, study has been the imagination in the way that written on the art of representation.

So, Cleanth Brooks in well written, he talks about the structure of poetry right. The poetic language he says: in 1st chapter itself, it is language of paradox, we have just seen done haven't try that he has based on paradox and based it on irony he had based the structure

on the similarity, same way Cleanth Brooks also give example, from dome it is the language in which connotation place as the a great part of denotation as in science.

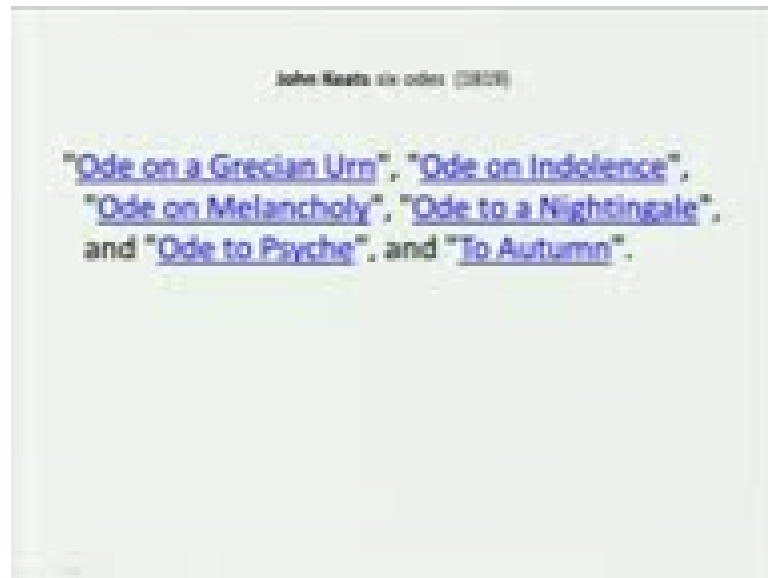
Brooks in his interpretation challenges the conception of done as being an early example, of the use of eccentric metaphor called as anticipating Yeats and Eliot right. The modern instead asserting that he is an extreme example, of what all good poetry exemplifies namely: paradox. Brooks does this by comparing the symbolic imagery of Donne's verse with that of Shakespeare in Macbeth. So, this imaginary that he talks about the symbols that are used in drama of Macbeth that the symbolic imagery in that 1st.

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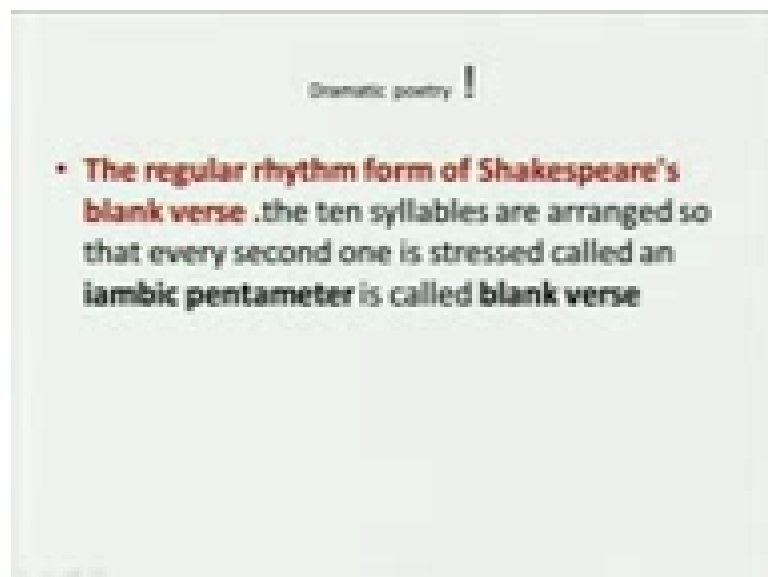
He was gives appreciation of kids; John kids romantic poet. Second generation of romantic poems; based known application of this doctrine of dramatic appropriateness is Brooks analysis of Keats odes and Grecian urn here.

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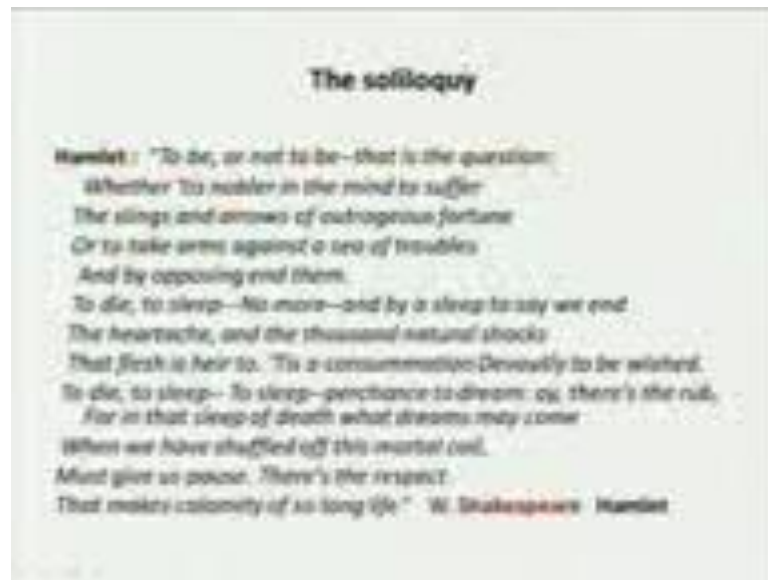
Kids are written about 6 ode and ode on a Grecian urn he had used saw a paradox, on dissimilarity and I think most of us know all melodies, but those unheard is sweeter is not it? True is beauty, beauty is true that is all the know. This is something of the immortality of players, if he wanted to express immortality of art of inscribed on the ancient urn.

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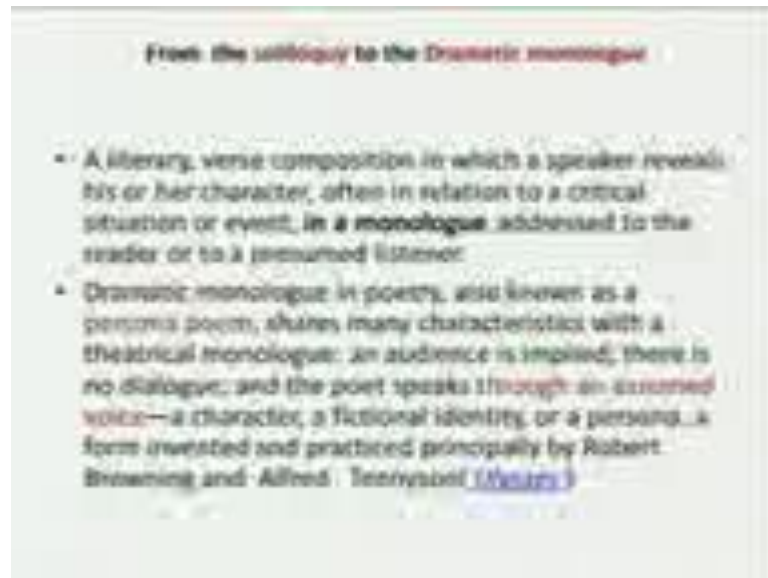
So, we come on last part, almost last part of dramatic poetry right. The regular rhythm form of Shakespeare's blank verse. So, this is most blank verse which is almost like; colophon, speech and this is iambic pentameter is called blank verse.

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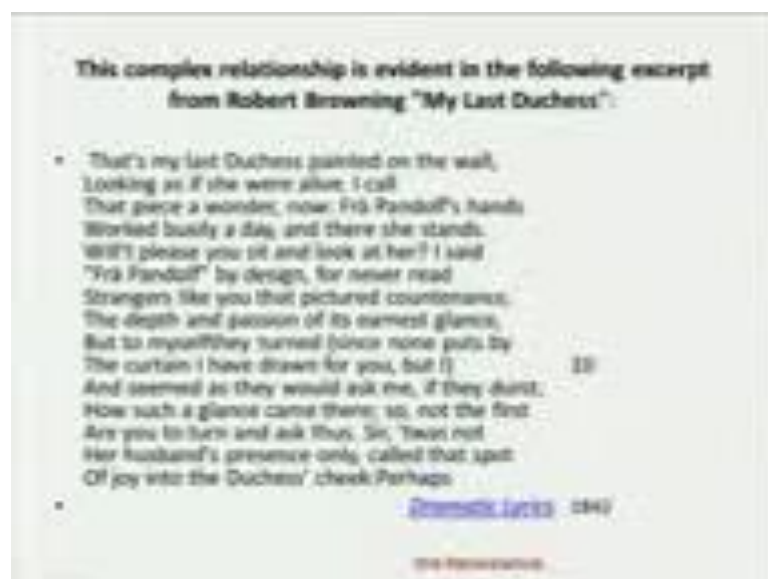
Lets us look, at the soliloquy Shakespeare only 1 hamlet I think most of this familiar of this says: he talks to himself, it is monolock right. To be or not to be that is the question whether is nobler in the mind to suffer; the slings and arrows of outrageous fortune, or to take arms against a sea of troubles. And by opposing end them you must come across this is from hamlet and we see that this is soliloquy, which forms of a base of dramatic in monologue right.

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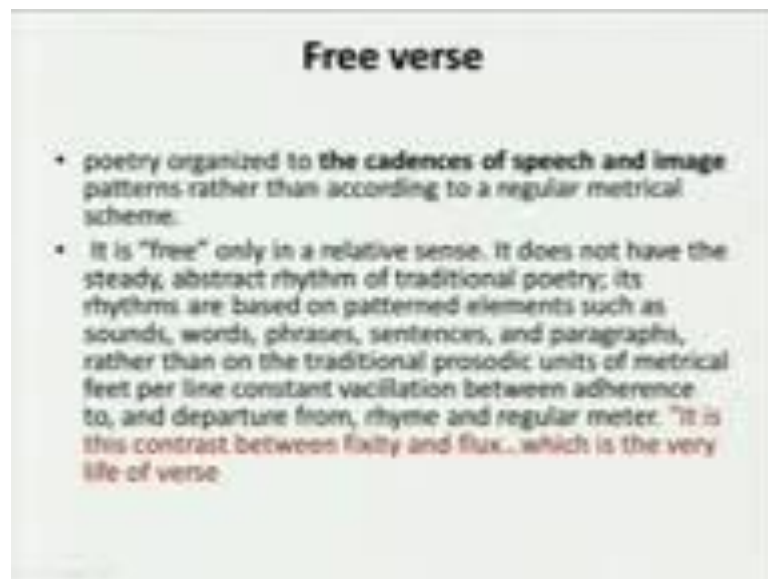
Even in how he experienced experimental, in the 17 century. From the solidity to dramatic monora that is again from of poetry that is, way experimental by poets. So, it is verse composition right. What is dramatic monologue, it is not in drama like: helmets not to be or not be, but it is absolutely separate in poetic form here, a monologue address to a perused listener dramatic monologue of poetry also known as person of poem many characteristics, which are with theatrical monologue everything, of the drama as conflict, character, personal, identity, we find in the dramatic monologue. We find the best practioned veronicas Robert Brownie Affleck license.

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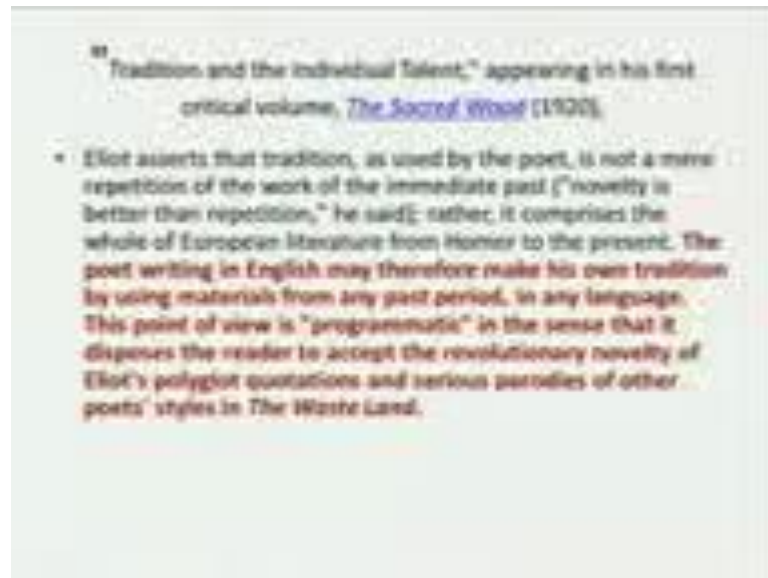
This complex relationship scattered following: expert in Robert Browning, smile us denies. That is my last duchess painted on the wall looking as if she were alive this is about renassa at lord. How he ultimately murders his wife and about painting, how he talks observed about the last process. So, it is beautiful specimen of dramatic monologue right. All the qualities of drama used blank verse is been there.

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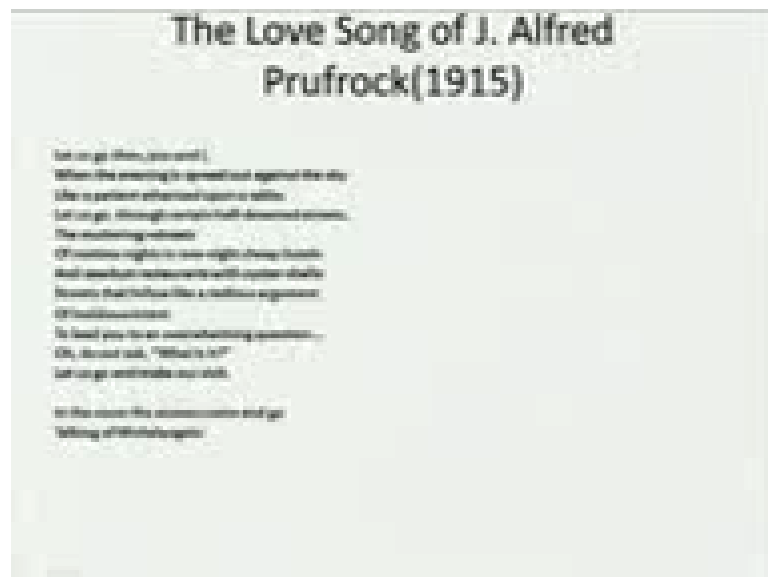
Now, we come to free verse in the moderns poetry organized to the cadences of speech we talking of close forms and we are talking about open forms right. It is only free in a relative sense. So, it is the fixity and flux, which is she does not patent to any form more to local rhythms of speech sounds and sentences.

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We have talks elate tradition and the individual talent. He had set tradition is necessary and poet right in English therefore, making his own traditional materials, by using in his past period. He came, but then he used it modify past and present right. As we had done by using mates so many illusions, in the waste land.

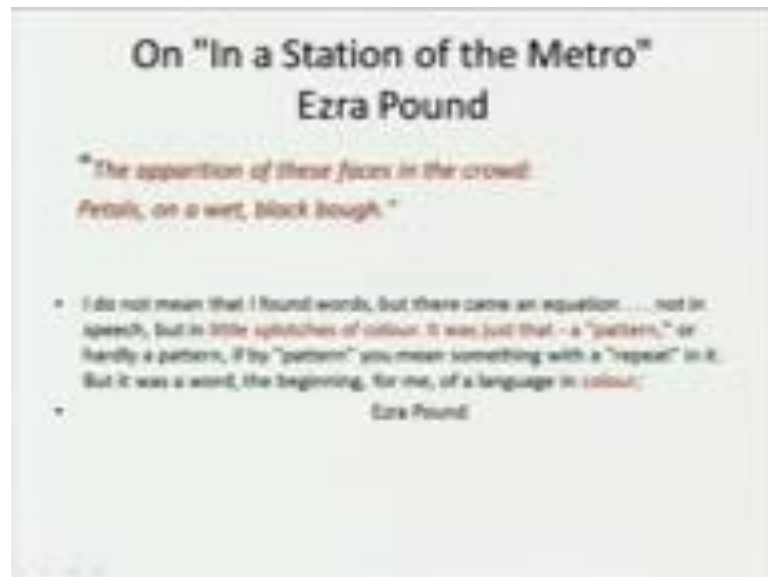
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Love song of j Alfred proof of supposed to be the most modern poem of the age of literature of English literature. You just note the title; ironic title and, it is such a prosaic title right that itself, is a ironic representation of what the poem is going to be here, you

can see how it begins. Let us go then you and I this is from Eliot's group poems, when the evening is spread out against the sky like a patient etherized upon a table you see the imagery, it is almost like done right. Where there is a difference of imagery and very unlikely imagery has been used here, in the abrupt opening.

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Now, we will come to the very close connection between oriental poetry and that of modern poetry well, as you found 1 of the very copoets next to Eliot, modern poets in a poem in a station of the metro it is only in two lines. The apparition of these faces in the crowd on a wet black bough.

So, what do you bough, what do you get of, it is a very visual impact 2 line poem right. And he said that; what when the sensation came to me, it was like a splotch of color as if images had come to me a language in color right.

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Haiku

- **Japanese poetry**. A traditional hokku consists of a pattern of approximately 5, 7, and 5 **morse**, phonetic units which only partially correspond to the **syllables** of languages such as **English**. It also contains a special season word (the **kyō**) descriptive of the season in which it is set.

Old pond
leap - splash
a frog

This you will be surprised to know has been influenced by the Hokku poetry of the Japanese they were, a 17 syllable poem and it contains a special word sometimes, it also has many regulations; very intricate regulations supposed to be such a short poem of 17 syllables, it deals with sound, but then the most rules are there the famous frog poem of the 10th century. Japan old pond, leap, splash a frog. This is a famous hokku right.

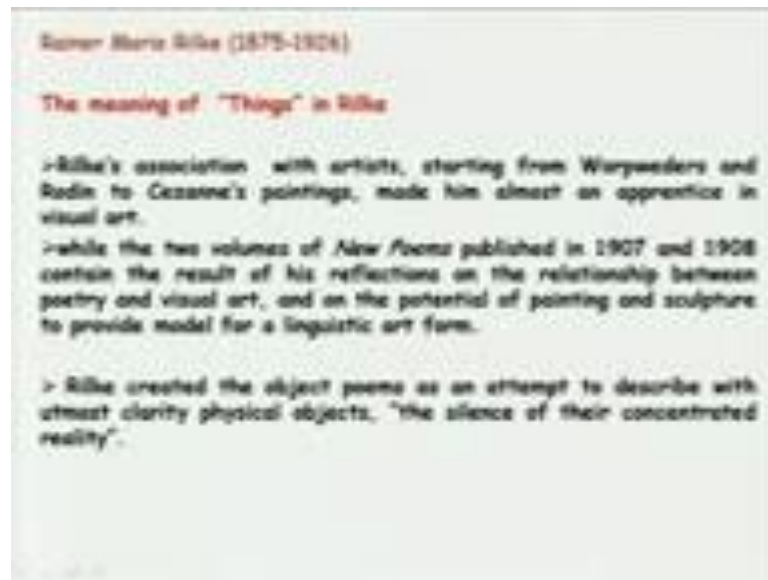
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Learn the rules.

- using alliteration, onomatopoeia, contrasts, oxymora, sense matching, punning, irony, metaphors and simile the Five Dialogues
- Seventeen syllables in one line.
- 2. Seventeen syllables written in three lines.
- 3. Seventeen syllables written in three lines divided into 5-7-5.
- 4. Seventeen syllables written in a vertical (flush left or centered) line.
- 5. Less than 17 syllables written in three lines as short long short.
- 6. Less than 17 syllables written in three vertical lines as short long short.
- 7. Write what can be said in one breath.
- 8. Use a season word (kyō) or seasonal reference.
- 9. Use a caesura at the end of either the first or second line.
- 10. Never have all three lines make a complete or run-on sentence.

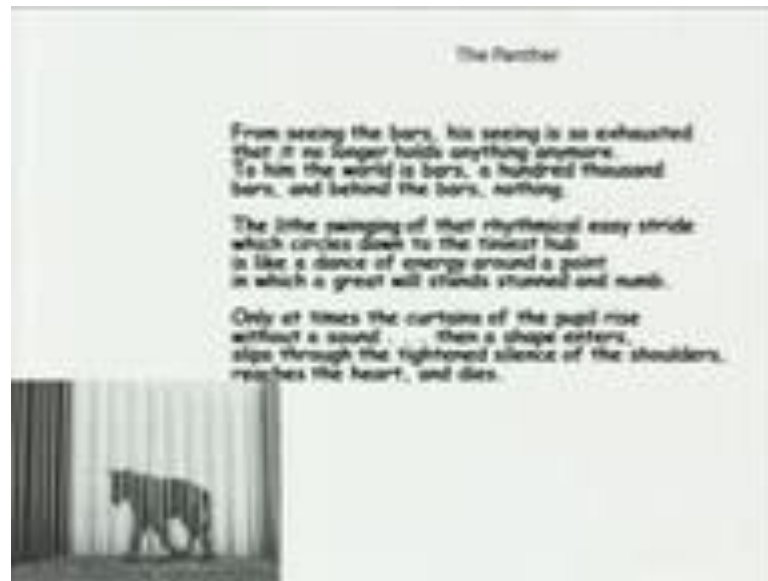
Try to understand, what this is about. So, the rules are beautiful alright and very intricate based on: riddles, myths, associations you have to know about so many things to know about this.

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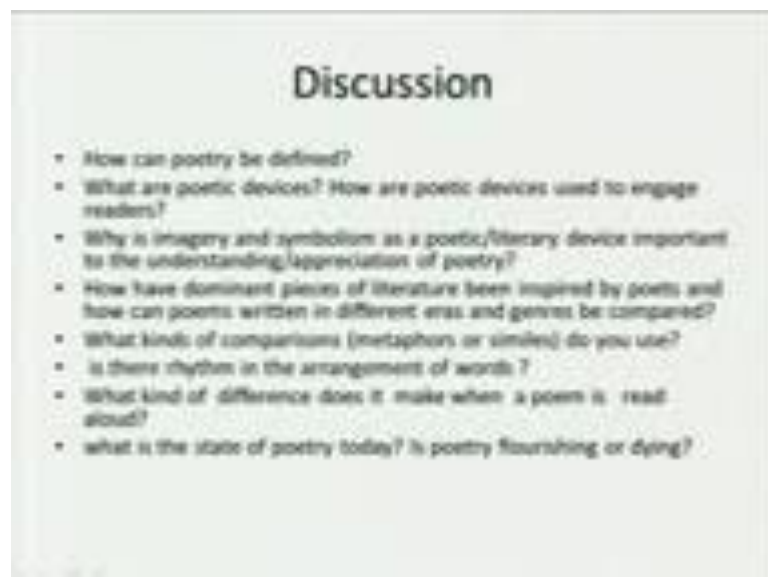
This poem rights this poems. Now, we coming to the last topic, the meaning of kings in Rilke right. And many of you who have known about Rainer Maria Rilke 19 century poet more than also a pickers of modernism you find that he, experimented with form he experimented, with expression specially, with painting and sculpture and poetry right. And he created, the object poem his association with painters like sissan, the impressionist and rother the sculpture friends sculpture was proverbial.

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So, he concentrated on physical object, clarity of physical objects just as a poem should be able to represent that of the whatever the painter or the sculpture is doing famous poem from his theme poems that panther. From seeing the, bars his seeing you can almost feel the physical presence of the object that is being shown. The object poems that he called a archaic, torso, of apollo again influenced by rother sculpture.

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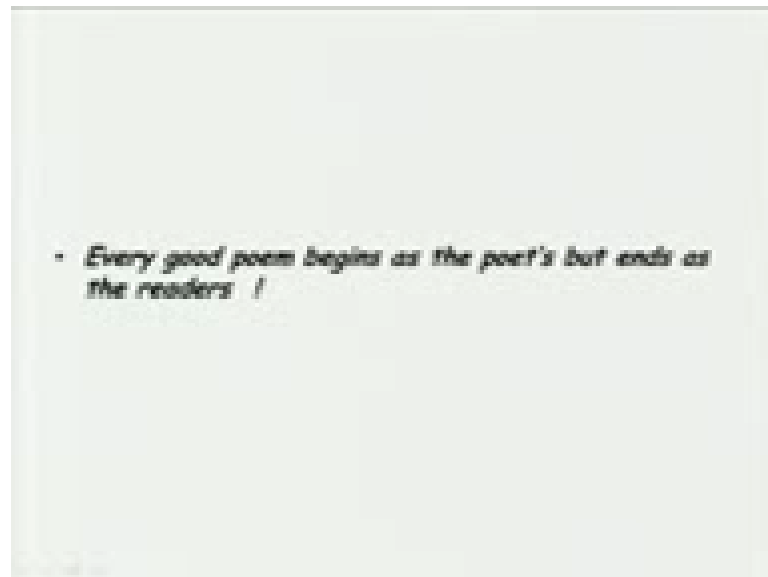


So, in the discussion, let us see we have come across, so many different forms of poems. Next time, when you read a poem you will be saying: that how can poetry be defined? Is

it; can it be defined? What are the poetic devices to engage readers? Why is imagery and symbolism as a poetic literary device? How have dominant pieces of literature been inspired by poets? What kinds of comparisons do you use whether metaphor similes? What kind of difference does it make, when a poem is read aloud? This is a big point alright.

The sound of a poem makes a lot of difference in school before we used to really learn by heart, and that is the original way of reading a poem, not to be read poems have to be read out loud. So, that you get the impact of the sound and the rhythm right.

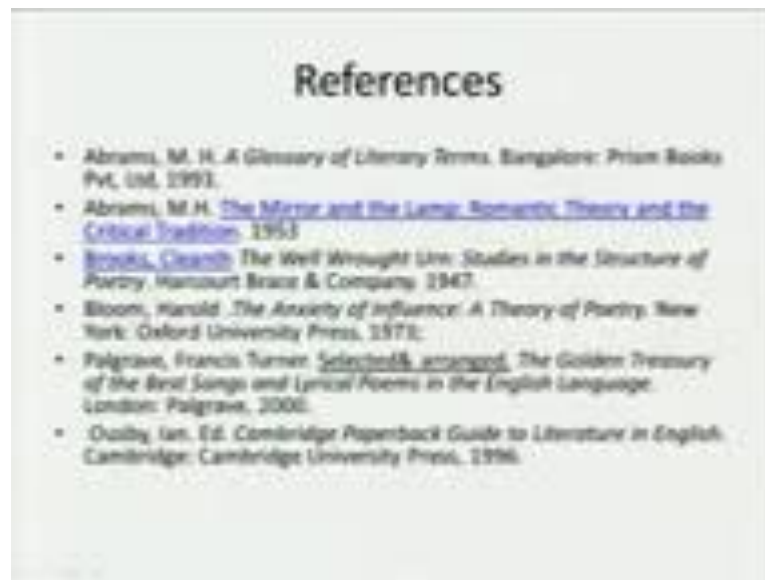
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So, at the end of it all right. Every good poem begins as the poets, but it ends as the readers, does not it.

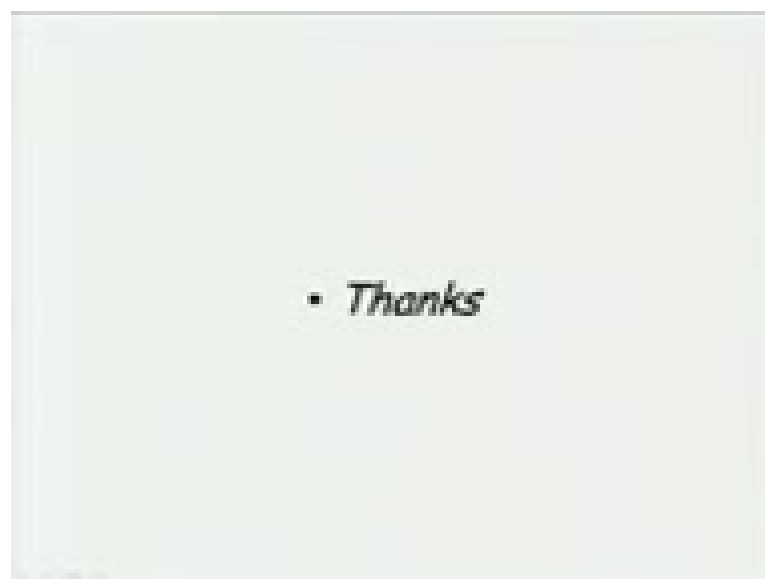
Thank you references used.

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These are some of the references, we have used in the lecture. I hope you enjoyed listening to this genre literary, genre on poetry. Next time, we will meet and talk of another genre in literature.

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Thanks.