

LITERARNI PROSEMINAR
TEORIJA

RHYTHM is achieved by a reoccurrence of accented and unaccented syllables.

METER is a measuring device of rhythm in one line of verse. It is a regulary reoccurring pattern of stressed and unstressed syllables in a line of verse. The pattern is called metric foot.

METRIC FOOT is a measurable, patterned unit of poetic rhythm. The English foot is usually defined as a measure of rhythm consisting of accented and unaccented syllables. The poetic line in a more or less regular composition consists of a number of feet, from one to eight.

X X'	.....	IAMB (IAMBIC)
X' X	.....	TROCHEE (TROCHAIC)
X X X'	.....	ANAPEST (ANAPESTIC)
X' X X	.....	DACTYL (DACTYLIC)
X X' X	.....	AMPHIBRACH (AMPHIBRACHIC)
X' X'	.....	COMPOUND
X X	.....	PIRCHEE (PIRICHAIC)
— —	or ' ' (two long syllables).....	SPONDEE (SPONDAIC)

NUMBER OF METRIC FEET:

- 1 = MONOMETER
- 2 = DIMETER
- 3 = TRIMETER
- 4 = TETRAMETER
- 5 = PENTAMETER
- 6 = HEXAMETER (ALEXANDRINE)
- 7 = HEPTAMETER
- 8 = OCTAMETER

STANZA is a group of rhymed lines forming a division or a unit. It is written in a specific metrical system / pattern and has the same rhyme scheme.

TYPICAL STANZAS:

- a) **COUPLET** – two lines of verse, usually rhymed and in the same meter. The couplet has the function of a motto, summary. The rhyme is: a a
- b) **TERCET** – a three line stanza (used in Petrarchan sonnets)
- c) **QUATRAIN** – a four line stanza or unit of a poem. It is the most used type of stanza.
- d) **QUINTAIN** – a five line stanza or unit of a poem.
- e) **SESTET** – any six line stanza or section of a poem. Most frequently the term refers to the last six lines of the Petrarchan / Italian sonnet.
- f) **OCTAVE** – an eight line stanza or section of a poem. The first eight lines of a sonnet are called the octave or octet.
- g) **OTTAVA RIMA** – an eight line stanza, usually of iambic pentameter, rhyming: ab ab ab cc (Byron's trademark)

THE SONNET AND THE BALLAD

A **SONNET** is a lyrical poem of fourteen lines, following one or another of several set rhyme schemes.

ITALIAN or PETRARCHAN SONNET – distinguished by its bipartite division into the octave (**abba abba**) and the sestet (**cde cde** or **cdc cdc** or **cde dce**). The octave usually presents the narrative, states the proposition or raises a question; the sestet drives home the narrative by making an abstract comment, applies the proposition, or solves the problem.

ENGLISH or SHAKESPEAREAN or ELIZABETHAN SONNET – this sonnet characteristically embodies four divisions: three quatrains (**abab cdcd efef**) and a rhymed couplet (**gg**). The couplet at the end is usually a commentary on the foregoing, an epigrammatic close.

SPENSERIAN SONNET – this sonnet combines the Petrarchan and the Shakespearian forms, using three quatrains (**abab bcbe cdcd**) and a couplet (**ee**) but employing linking rhymes between the quatrains.

- It is possible to find a Shakespearian sonnet (4 4 4 2) which has a Petrarchan thought division (8 6).
- It is possible to find a Shakespearian sonnet which has 16 lines (4 4 4 4).

THE BALLAD – the stanzaic form of the folk or popular ballad usually consists of four lines rhyming **abcb** with the first and third lines carrying four accented syllables and the second and fourth carrying three. A refrain is not uncommon.

Some of the combinations: **4 4 4**
3 4 4
4 3 4
3 3 3

RHYME is the agreement (repetition) of final accented vowel sounds, and following consonant sound(s), if any. The sounds at the end of the syllables have to be identical. The basic function is to bind and define a group of lines that form a stanza.

MASCULINE RHYME: This is the most common type of rhyme found in poetry. It is a rhyme in which the final stressed syllables of a word or line correspond.

FEMININE RHYME: A rhyme in which the accented syllables are followed by unaccented syllables. The last two syllables in a line of verse are rhymed.

INTERNAL RHYME: A rhyme within the same line of verse.

VISUAL RHYME: Visual rhymes look like rhymes to the eye, but once spoken, the words do not really rhyme (blood/hood, tough/through,...).

HALF RHYME: A half rhyme is an imperfect rhyme involving different vowel sounds; the rhyming of consonants but not vowels (hall/hell,...).

ASONANCE: a repetition of a vowel sound in different words (usually) in the same line of verse.

CONSONANCE: a repetition of a consonant sound in different words (usually) in the same line of verse.

ALLITERATION: the repetition of initial consonant sounds or syllable of stressed words, in two or more words in a line (or line group), which produces a noticeable effect. It may produce euphony or cacophony.

- **EUPHONY:** the quality of having a pleasant and smooth-flowing sound, free from harshness. The vowel sounds are considered more euphonic than the consonants, with longer vowels being preferred to the shorter.
- **CACOPHONY:** discordant sound, harshness, and roughness, deliberately used for certain poetic effects.

ONOMATOPOEIA: an auditory image in which the word(s) imitates the sound made by the object or action described.

TROPES / IMAGRY / FIGURATIVE LANGUAGE

SIMILE is a directly stated comparison, using such words as **as**, **like**, or **than**. Terms which are essentially unlike are thus compared ("O my Luve's like a red, red rose" R. Burns).

METAPHOR is a figure of speech in which one image, capable of comparison with another, is substituted directly or by implication for that other image. It is an implied comparison of unlike objects. The metaphorical relation has been described as comparison, contrast, analogy, similarity, juxtaposition, identity; of double vision; of sensuous image, revelatory of the imperceptible.

TYPES OF METAPHORS:

1. **THE DEVELOPED METAPHOR** – we only have B (A red, red rose, growing in my heart)
2. **SIMILES** – also metaphorical
3. **UNHYGIENIC METAPHORS** – A and B have nothing in common (more typical for modern poetry)
4. **FAR FETCHED METAPHORS** – A and B have seemingly nothing in common (witty, shocking, used by 16th-century metaphysical poets)

IDENTIFICATION: e.g. "O my Luve's a red, red rose"; A is B; it has a more dramatic and powerful effect.

SYMBOLS: The use of symbols or signs, words or images which stand for something other than what they specifically denote. It is a compact form of metaphor in which a relatively simple figure (B term) stands for, or embodies, a usually complex meaning (A term). Symbols can be complex or simple, suggesting multiple meanings or a single association.

- **CONVENTIONAL** or **UNIVERSAL SYMBOLS** – they embody universal suggestions of meaning and they can usually be understood by the reader with little difficulty; e.g. christianic religion (A) = cross (B).
- **CREATED** or **PRIVATE SYMBOLS** – a metaphor which achieves symbolic denotation within an individual poem or the work of an individual poet; e.g. albatros.
- **ARBITRARY SYMBOLS** – a symbol in which the denotation of the word used symbolically has no apparent relevance to that which it symbolizes.
- **CORRELATIVE SYMBOLS** – a symbol in which there is fitness between the word used and the thing or concept symbolized; e.g. river = life.

METONIMY (TOTO PRO PARS): a figure of speech in which one object is referred to by the name of a closely related object (e.g. the house instead of the inhabitants).

SYNECDOCHE (PARS PRO TOTO): a figure of speech in which a part of something is used to signify the whole (e.g. a sail for a ship).

APOSTROPHE: direct address to a person, place, or thing usually absent.

ENJAMBEMENT: the completion, in the following poetic line, of a clause or other grammatical unit begun in the preceding line. The "run-on" lines carry the sense of a statement from one line to another without a rhetorical pause at the end of the line. It may also carry over the meaning from one couplet or stanza to the next.

OXYMORON: a brief phrase that appears to be self-contradictory (e.g. living death).

PERSONIFICATION: a special form of representation endowing human characteristics on inanimate objects, abstract ideas, or anything else not human.

ANAPHORA: a rhetorical figure in which two or more consecutive lines begin with the same word or words.