**Unit 2 Prosody**

|  |
| --- |
| **Word History and Origin**  **Etymology**  Middle English, from Latin prosodia accent of a syllable, from Greek prosōidia song sung to instrumental music, accent, from pros in addition to + ōidē song — more at [PROS-](https://www.merriam-webster.com/dictionary/pros-), [ODE](https://www.merriam-webster.com/dictionary/ode).  [ **pros**-uh-dee]  **noun**   1. the science or study of poetic meters and versification. 2. a particular or distinctive system of metrics and versification 3. *Linguistics.*the stress and intonation patterns of an utterance. |

**Rhyme**

The word “rhyme” refers to the pattern of similar sounding words used in writing. E.g. An example of a rhyme is: "The cat and the hat, sat on a mat".

**Definition**- Rhyme is the use of corresponding sounds in lines of writing. This can occur at the end of lines or in the middle. The most commonly resigned type of rhyme is full-end rhymes. These appear at the end of lines and rhyme perfectly with one another.

To create a rhyme, the piece of writing has to have two or more similar-sounding words. It can be used to help unify a piece of poetry or create a specific effect. The rhyme might make the poem sound more upbeat or more haunting, depending on how it’s used.

|  |
| --- |
| **Stanza**  A stanza is one of the most important fundamental elements of a poem. It is the unit of writing poems are composed of. They are as fundamental to poetry as paragraphs are to prose.  Stanzas are the verse equivalent of a paragraph. Sometimes, they contain one idea or are simply a few lines discussing a broader idea. Stanzas range in length from one line up to an unlimited number of lines. Most poems contain stanzas with groups of lines between three and ten lines long.  The four-line stanza is one of the most popular. It’s been used by everyone from William Shakespeare to Robert Frost, Edgar Allen Poe. |

* + **Couplet:** A couplet is a literary device that is made up of two rhyming lines of verse. These fall in succession, or one after another.
    - * Couplets are included in poems because of their constant rhythm and the way that the pairing of lines can draw a reader’s attention to a specific thought. Often poems with the most consistent of meters make use of this form.
  + Heroic Couplet: A heroic couplet is a form of poetry commonly used in epics and narrative poems. It is composed of a pair of rhyming lines that are written in iambic pentameter. E. g. The Canterbury Tales by Geoffrey Chaucer, Aeneid by Virgil, Cooper’s Hill by John Denham etc.
  + Tercet: A tercet is a three-line stanza. It is a common stanza form, although not as common as the couplet and quatrain. It can be used to enhance the flow of a piece of poetry, and provide writers with the ability to experiment with rhyme schemes. Depending on how the three lines are used, whether they’re within a longer stanza or by themselves, they may be more or less obvious. The tercet might have the rhyme scheme of ABA, ABC, or several other combinations. Or, it might not rhyme at all. Each line might be an individual sentence, or all three lines could make up one sentence. Types- Triplet, Haiku, Terza Rima etc.
  + Quatrain: A quatrain is a verse form that is made up of four lines with fifteen different possible rhyme schemes. The word is usually used to refer to sets of lines that form a stanza. The most popular rhyme schemes of a quatrain are AAAA, ABAB, and ABBA. Stanza forms that experiment with quatrains are- Ballad stanza, Goethe stanza, Petrarchan or Italian stanza, Elegiac stanza etc.
  + Sestina: A sestina is a unique poetic form that utilizes repetition. It has six, six-line stanzas that use a complex pattern that can be hard to utilize. E.g. An example of sestina in poetry can be seen with Elizabeth Bishop's 'Sestina.' as it uses a repeating pattern of end words that change from stanza to stanza.
    - * These poems are usually considered to be quite challenging. They force poets to use different words and phrases for every sentence while also maintaining their pattern of repetition.
  + Rhyme Royal (or rime royal): is a rhyming stanza form that was introduced to English poetry by Geoffrey Chaucer.[1] The form enjoyed significant success in the fifteenth century and into the sixteenth century. It has had a more subdued but continuing influence on English verse in more recent centuries.
    - * The rhyme royal stanza consists of seven lines, usually in iambic pentameter. The rhyme scheme is ABABBCC. In practice, the stanza can be constructed either as a tercet and two couplets (ABA BB CC) or a quatrain and a tercet (ABAB BCC).
  + Ottava Rima: The phrase “ottava rima” is used to describe a particular type of stanza in poetry. It uses eight iambic lines and follows a rhyme scheme of ABABABCC. This stanza is Italian, dating back at least to the writings of Giovanni Boccaccio. The lines make use of what is known as an iamb. That is a set of two syllables, the first of which is unstressed and the second stressed.
    - * It was introduced into English by Sir. Thomas Wyatt and popularized by poets like Lord Byron, Percy Bysshe Shelley, and John Keats. The first record of the form ever being used was in Bocaccio’s Decameron. E.g. of Ottava Rima in Poetry- *Beppo* by Lord Byron, *Isabella: or the Pot of Basil* by John Keats, *Among the School Children* by W.B. Yeats etc.
  + The Spencerian Stanza: The Spenserian stanza is a fixed verse form invented by Edmund Spenser for his epic poem *The Faerie Queene* (1590–96). Each stanza contains nine lines in total: eight lines in iambic pentameter followed by a single 'alexandrine' line in iambic hexameter. The rhyme scheme of these lines is ABABBCBCC.
    - * Spenser's invention may have been influenced by the Italian form ottava rima, which consists of eight lines of iambic pentameter with the rhyme scheme ABABABCC. This form was used by Spenser's Italian role models Ludovico Ariosto and Torquato Tasso.

**The Sonnet**

The word sonnet comes from the Italian word “sonneto,” meaning “little song. Traditionally, sonnets are fourteen-line poems that follow a strict rhyme scheme and conform to the metrical pattern of iambic pentameter.

There are two major types of sonnets: Shakespearean and Petrarchan sonnet.

|  |
| --- |
| * The Shakespearean sonnet, sometimes referred to as “Elizabethan.” * It is made up of three quatrains, or sets of four lines, and one concluding couplet, or set of two rhyming lines. * The poem follows a consistent rhyme scheme that conforms to the pattern of ABAB CDCD EFEF GG and it is written in iambic pentameter. This means that each line contains five sets of two-beat. The first is unstressed and the second stressed. It sounds something like da-DUM, da-DUM. |

|  |
| --- |
| *The Italian or Petrarchan sonnet was created by Giacomo da Lentini in the early 1200s. But, it was used in depth by another Italian poet Guittone d’Arezzo who rediscovered the form and wrote close to 250 sonnets. At this same time, Dante Alighieri, the famed author of ‘The Divine Comedy’ and Guido Cavalcanti were also writing in this form. But it was Petrarch who became the most famous for his early sonnets.*   * Within Petrarchan sonnets, there are two halves, the first eight lines, or octet, which is followed by the sestet, a set of six lines. * The octet always follows the rhyming pattern of ABBAABBA, but the sestet is open to change. * Two of the most common rhyming patterns are CDCDCD and CDECDE. Also in contrast to a Shakespearean sonnet, the turn occurs between the octet and the sestet, rather than before the final two lines |

**Blank Verse**

Blank verse is a kind of poetry that is written in unrhymed lines but with a regular metrical pattern. E.g. In Shakespearean plays such as 'Hamlet' and 'Macbeth,' blank verse takes centre stage, showcasing unrhymed lines of iambic pentameter that, while lacking rhyme, convey a natural and rhythmic flow. This type of verse is almost always iambic pentameter. It is extraordinarily widespread and has had an enormous impact on English poetry since it became popular in the 16th century. Scholars have estimated that close to three-fourths of all English poetry is in blank verse. It is first documented in the 1500s in Henry Howard, Earl of Surrey’s translation of the Aeneid. The Latin original, written by Virgil, did not conform to a blank verse-like pattern. There are numerous other very well-known examples. Such as, Paradise Lost by John Milton, which is written in what is known as Miltonic blank verse. Other English poets, specifically the Romantics, William Wordsworth, and John Keats also used the form to varying degrees.

**Free Verse**

Free verse is most commonly used in modern and contemporary writing. It is useful when a writer is seeking to mimic natural speech patterns. It is important to note that while the free verse is liberated from the meter, there are elements of form. Many poets have spoken on the difficulties of writing in this form, as the lack of limitations is often a limitation in itself.

In free verse, lines are unrhymed and there are no consistent metrical patterns. But that doesn’t mean it is entirely without structure. E.g. Walt Whitman's use of free verse allows for a greater sense of emotional expression in his poetry.