

What Is Meter In Poetry

Donald Wesling

Meter in Poetry Nigel Fabb, Morris Halle, 2008-08-21 Many of the great works of world literature are composed in metrical verse, that is, in lines which are measured and patterned. *Meter in Poetry: A New Theory* is the first book to present a single simple account of all known types of metrical verse, which is illustrated with detailed analyses of poems in many languages, including English, Spanish, Italian, French, classical Greek and Latin, Sanskrit, classical Arabic, Chinese, Vietnamese, and Latvian. This outstanding contribution to the study of meter is aimed both at students and scholars of literature and languages, as well as anyone interested in knowing how metrical verse is made.

Meter and Meaning Thomas Carper, Derek Attridge, 2003 Table of contents

Poetry and Language Michael Ferber, 2019-09-05 An accessible introduction to poetry's unusual uses of language that tackles a wide range of poetic features from a linguistic point of view. Equally appealing to the non-expert and more experienced student of linguistics, this book delivers an engaging and often witty summary of how we define what poetry is.

The Cambridge Companion to British Romantic Poetry Maureen N. McLane, 2008-09-04 More than any other period of British literature, Romanticism is strongly identified with a single genre. Romantic poetry has been one of the most enduring, best loved, most widely read and most frequently studied genres for two centuries and remains no less so today. This Companion offers a comprehensive overview and interpretation of the poetry of the period in its literary and historical contexts. The essays consider its metrical, formal, and linguistic features; its relation to history; its influence on other genres; its reflections of empire and nationalism, both within and outside the British Isles; and the various implications of oral transmission and the rapid expansion of print culture and mass readership. Attention is given to the work of less well-known or recently rediscovered authors, alongside the achievements of some of the greatest poets in the English language: Wordsworth, Coleridge, Blake, Scott, Burns, Keats, Shelley, Byron and Clare.

Poetry For Dummies The Poetry Center, John Timpane, 2011-03-16 Demystify and appreciate the pleasures of poetry. Sometimes it seems like there are as many definitions of poetry as there are poems. Coleridge defined poetry as "the best words in the best order." St. Augustine called it "the Devil's wine." For Shelley, poetry was "the record of the best and happiest moments of the happiest and best minds." But no matter how you define it, poetry has exercised a hold upon the hearts and minds of people for more than five millennia. That's because for the attentive reader, poetry has the power to

send chills shooting down the spine and lightning bolts flashing in the brain — to throw open the doors of perception and hone our sensibilities to a scalpel's edge. *Poetry For Dummies* is a great guide to reading and writing poems, not only for beginners, but for anyone interested in verse. From Homer to Basho, Chaucer to Rumi, Shelley to Ginsberg, it introduces you to poetry's greatest practitioners. It arms you with the tools you need to understand and appreciate poetry in all its forms, and to explore your own talent as a poet. Discover how to: Understand poetic language and forms Interpret poems Get a handle on poetry through the ages Find poetry readings near you Write your own poems Shop your work around to publishers Don't know the difference between an iamb and a trochee? Worry not, this friendly guide demystifies the jargon, and it covers a lot more ground besides, including: Understanding subject, tone, narrative; and poetic language Mastering the three steps to interpretation Facing the challenges of older poetry Exploring 5,000 years of verse, from Mesopotamia to the global village Writing open-form poetry Working with traditional forms of verse Writing exercises for aspiring poets Getting published From Sappho to Clark Coolidge, and just about everyone in between, *Poetry For Dummies* puts you in touch with the greats of modern and ancient poetry. Need guidance on composing a ghazal, a tanka, a sestina, or a psalm? This is the book for you.

The Rise and Fall of Meter Meredith Martin, 2012-05-06 Why do we often teach English poetic meter by the Greek terms iamb and trochee? How is our understanding of English meter influenced by the history of England's sense of itself in the nineteenth century? Not an old-fashioned approach to poetry, but a dynamic, contested, and inherently nontraditional field, English meter concerned issues of personal and national identity, class, education, patriotism, militarism, and the development of English literature as a discipline. *The Rise and Fall of Meter* tells the unknown story of English meter from the late eighteenth century until just after World War I. Uncovering a vast and unexplored archive in the history of poetics, Meredith Martin shows that the history of prosody is tied to the ways Victorian England argued about its national identity. Gerard Manley Hopkins, Coventry Patmore, and Robert Bridges used meter to negotiate their relationship to England and the English language; George Saintsbury, Matthew Arnold, and Henry Newbolt worried about the rise of one metrical model among multiple competitors. The pressure to conform to a stable model, however, produced reactionary misunderstandings of English meter and the culture it stood for. This unstable relationship to poetic form influenced the prose and poems of Robert Graves, Siegfried Sassoon, Wilfred Owen, W. B. Yeats, Ezra Pound, and Alice Meynell. A significant intervention in literary history, this book argues that our contemporary understanding of the rise of modernist poetic form was crucially bound to narratives of English national culture.

Poetic Meter and Poetic Form Paul Fussell (Jr.), 1965

A Poet's Craft Annie Finch, 2012 A major new guide to writing and understanding poetry

The Scissors of Meter Donald Wesling, 1996 How meaning in poetry is conveyed by the forces of grammar and meter

Meter Matters Jason David Hall, 2011-12-27 Across the nineteenth century, meter mattered—in more ways and to more people than we might well appreciate today. For the period’s poets, metrical matters were a source of inspiration and often vehement debate. And the many readers, teachers, and pupils encountered meter and related topics in both institutional and popular forms. The ten essays in *Meter Matters* showcase the range of metrical practice of poets from Wordsworth and Byron to Hopkins, Swinburne, and Tennyson; at the same time, the contributors bring into focus some of the metrical theorizing that shaped poetic thinking and responses to it throughout the nineteenth century. Paying close attention to the historical contours of Romantic and Victorian meters, as well as to the minute workings of the verse line, *Meter Matters* presents a fresh perspective on a subject that figured significantly in the century’s literature, and in its culture.

Rules for the Dance Mary Oliver, 1998 For both readers and writers of poetry, here is a concise and engaging introduction to sound, rhyme, meter, and scansion - and why they matter. The dance, in the case of this brief and luminous book, refers to the interwoven pleasures of sound and sense to be found in some of the most celebrated and beautiful poems in the English language, from Shakespeare to Edna St. Vincent Millay to Robert Frost. With a poet's ear and a poet's grace of expression, Mary Oliver helps us understand what makes a metrical poem work - and enables readers, as only she can, to enter the thudding deeps and the rippling shallows of sound-pleasure and rhythm-pleasure.

Poetic Designs Stephen Adams, 1997-04-07 There are numerous introductions to poetry and prosody available, but none at once so comprehensive and so accessible as this. With the increasing emphasis on free verse, the past generation has developed a widespread impression that the study of poetic meter is old fashioned—or even that form ‘doesn’t matter’ in poetry. It is an impression that has not been dispelled by the emphasis of some of the existing texts in the area on forms that are now rare or outmoded. The irony is that simultaneously in the past decade interest in formal matters among many poets and literary scholars has been on the increase; the reality is that prosody is today on the cutting edge of literary studies. Stephen Adams’ text provides a full treatment of traditional topics, from the iambic pentameter through other accentual-syllabic rhythms (trochaic, dactylic and so on) and covering as well other metrical types, stanza structure, the sonnet and other standard forms. Adams also includes a variety of topics not covered in most other introductions to the topic; perhaps most significantly, he provides a full chapter on form in free verse. Moreover, he treats rhyme extensively and includes a comprehensive chapter on literary figures. *Poetic Designs* is thus much more than an introduction to prosody; it is a concise but comprehensive introduction to the nature of poetry in English. It is a book for the general reader and the aspiring writer as well as for the student, a book intended (in the words of the author) to help ‘heighten the experience of poetry.’

The Ghost of Meter Annie Finch, 2000 A groundbreaking study of the connections among meter, the poetic unconscious, and wider literary and cultural forces

Modernism's Metronome Ben Glaser, 2020-11-03 Despite meter's recasting as a rigid metronome, diverse modern poet-

critics refused the formal ideologies of free verse through complex engagements with traditional versification. In the twentieth century, meter became an object of disdain, reimagined as an automated metronome to be transcended by new rhythmic practices of free verse. Yet meter remained in the archives, poems, letters, and pedagogy of modern poets and critics. In *Modernism's Metronome*, Ben Glaser revisits early twentieth-century poetics to uncover a wide range of metrical practice and theory, upending our inherited story about the breaking of meter and rise of free verse.

Evangeline Henry Wadsworth Longfellow, 1878

The Ends of Meter in Modern Japanese Poetry Scott Mehl, 2022-01-15 In *The Ends of Meter in Modern Japanese Poetry*, Scott Mehl analyzes the complex response of Meiji-era Japanese poets and readers to the challenge introduced by European verse and the resulting crisis in Japanese poetry. Amidst fierce competition for literary prestige on the national and international stage, poets and critics at the time recognized that the character of Japanese poetic culture was undergoing a fundamental transformation, and the stakes were high: the future of modern Japanese verse. Mehl documents the creation of new Japanese poetic forms, tracing the first invention of Japanese free verse and its subsequent disappearance. He examines the impact of the acclaimed and reviled shintaishi, a new poetic form invented for translating European-language verse and eventually supplanted by the reintroduction of free verse as a Western import. *The Ends of Meter in Modern Japanese Poetry* draws on materials written in German, Spanish, English, and French, recreating the global poetry culture within which the most ambitious Meiji-era Japanese poets vied for position.

Goatfoot Milktongue Twinbird Donald Hall, 1978 Lively, pointed, often polemical essays and interviews on the nature of creativity and the function of poetry

The Development of Russian Verse Michael Wachtel, 1998 *The Development of Russian Verse* explores the Russian verse tradition from Pushkin to Brodsky, showing how certain formal features are associated with certain genres and, at times, specific themes. Michael Wachtel's basic thesis is that form is never neutral: poets can react positively in terms of stylization and development, or negatively in terms of parody or revision, to the work of their predecessors, but they cannot ignore it. Keeping technical terms to a minimum and providing English translations of quotations, Wachtel offers close readings of individual poems of more than fifty poets. He aims to help English-speaking readers reconstruct the strong sense of continuity that Russian poets have always felt, transcending any individual age or ideology. Ultimately, his 1999 book is an inquiry into the nature of literary tradition itself, and how it coalesces in a country that has always taken so much of its identity from its written legacy.

Metre, Rhythm and Verse Form Philip Hobsbaum, 2006-12-05 Poetry criticism is a subject central to the study of literature. However, it is laden with technical terms that, to the beginning student, can be both intimidating and confusing. Philip Hobsbaum provides a welcome remedy, illuminating terms ranging from the iambus to the bob-wheel stanza, and

forms from the Spenserian sonnet to modern 'rap', with clarity and comprehensiveness. It is an essential guide through the terminology which will be invaluable reading for undergraduates new to the subject.

The Meters of Old Norse Eddic Poetry Seiichi Suzuki, 2013-12-12 This book is a formal and functional study of the three distinct meters of Old Norse eddic poetry, fornyrðislag, málahátt, and ljóðahátt. It provides a systematic account of these archaic meters, both synchronic and diachronic, and from a comparative Germanic perspective; particularly concerned with Norse innovations in metrical practice, Suzuki explores how and why the three meters were shaped in West Scandinavia through divergent reorganization of the Common Germanic metrical system. The book constitutes the first comprehensive work on the meters of Old Norse eddic poetry in a single coherent framework; with thorough data presentation, detailed philological analysis, and sophisticated linguistic explanation, the book will be of enormous interest to Old Germanic philologists/linguists, medievalists, as well as metrists of all persuasions. A strong methodological advantage of this work is the extensive use of inferential statistical techniques for giving empirical support to specific analyses and claims being adduced. Another strength is a cognitive dimension, a (re)construction of a prototype-based model of the metrical system and its overall characterization as an integral part of the poetic knowledge that governed eddic poets' verse-making technique in general.

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