

### Lyric Poetry

- any brief, emotive poem that is written in first person
- any poem that focuses upon the speaker's feelings, emotional state, or thought process – as long as it does not move into narration
- there are several types of lyrics – odes, sonnets, etc.
- it emphasizes sound and pictorial imagery rather than narrative or dramatic movement

### Ode (or odal hymn)

- a long, stately lyric poem in stanzas that have varied metrical patterns
- the poem often represents a divine creative power that is separate from the poet, but which the poet seeks to possess

### Elegy

- a poem on mourning or a lamentation (usually about death)

### Ballad

- a song or song-like poem that tells a story
- originally common among semi-literate or illiterate cultures and often of unknown authorship; folk songs
- revived during the Romantic period by Wordsworth and Coleridge in *Lyrical Ballads*

### Epic

- a long narrative poem composed in an elevated style
- usually recounts the trials and adventures of a hero, who has almost superhuman achievements in battle and fateful exchanges with the gods or God

### Sonnet

- are considered to be short, lyric poems
- a sonnet is a 14-line poem, usually written in iambic pentameter and with a particular end-rhyme scheme (see below for the differences)
- the English word *sonnet* comes from the Italian word *sonnetto* (“little song”)
- the sonnet was revived by women writers during the early Romantic period
  - they used it to move away from logic and reason and toward feeling and mood
  - the landscape in their poems tends to represent their psychological state

- two main kinds of sonnets: ⇨
  1. Italian/Petrarchan/Miltonic sonnets
    - divided into an opening octet (the first 8 line) and a closing sestet (the final 6 lines)
      - rhyme scheme: *abba abba cdecde*
    - perfected in early 14<sup>th</sup>-century Italy by Francesco Petrarca (known as “Petrarch” in English)
      - he wrote most of his sonnets about his unrequited love for a woman named Laura
    - considered to be the more “legitimate” sonnet form
    - favored by William Wordsworth in his sonnets; he used them mainly for narrative and philosophical speculation
    - Romantic writer Mary Robinson also used this form
  2. English/Shakespearean sonnets
    - divided into three quatrains (4 lines) and a rhyming couplet (the final 2 lines) -- 4 + 4 + 4 + 2
      - rhyme scheme: *abab cdcd efef gg*
    - favored by Charlotte Smith and John Keats (who uses a sensuous, very densely metaphorical and symbolic style)
- sonnets usually express a shift in mood or focus
  - this shift comes in the 8th line in an Italian sonnet
    - the opening octet usually poses a problem or paradox that the closing sestet will resolve
  - this shift usually comes in the 12<sup>th</sup> line in an English sonnet
  - of course, poets always work variations within this structure, especially Shakespeare
- think of each sonnet as a little story or scene
  - each sonnet explores and resolves a thought or experience
  - each sonnet usually also includes a turn or change or shift of some sort
    - the first three quatrains usually develop an argument or give examples that accumulate
    - the final couplet gives a conclusion or points to a paradox or sometimes even contradicts the preceding twelve lines
    - sometimes the first twelve lines raise questions that are answered or summarized in the final couplet
    - the sonnets tend to follow a THIS/but/THIS pattern