

The Art of Poetry

How To Read A Poem



Shira Wolosky

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THE ART OF POETRY

Stop this day and night with me and
you shall possess the origin of all poems,
You shall possess the gods of the earth
and sun, (there are millions of sun left,)
You shall no longer take things at second
or third hand, nor look through the eyes
of the dead, nor feed on the specter in
books, You shall not look through my
eyes either, nor take things from me;
You shall listen to all sides and filter
them from your self. —Walt Whitman

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Printed in the United States of America
on acid-free paper

For my children,

Talya,

Elazar,

Tamar,

Nomi

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Preface

This is a study of poetry in the English tradition, and specifically of poems written in Modern (i.e., post-Medieval) English. In it, I consider great, short lyrics in English from the Renaissance into the twentieth century. The reader will thus be introduced in the course of this book to a core of significant lyric poems that makes up the English tradition. The book, however, is not organized according to chronology. Instead, its structure is topical and cumulative, intending to have the effect of building blocks or progressive overlays. I begin with the smallest integral unit of poetry, the individual word and its selection; then move to the poetic line; then to the fundamental images of simile and metaphor, as these in turn are used as basic structural elements that build larger poetic organizations. The fourth chapter considers the role of metaphor in building the sonnet. The fifth gives a condensed history of the sonnet, showing how verse forms are themselves dynamic historical accumulations as well as flexible, articulate organizations of meanings. I then progressively turn to central elements that organize both small and large units of poetic composition: the figure of personification; questions of poetic voice and of address to an audience; questions of gender. Toward the end, I treat such traditional topics of poetics as meter, sound, and rhyme, followed by a consideration of the role of rhetoric and further tropes in poetic construction, as well as what I call incomplete figures (such as symbols) and the situation of the reader.

Each chapter carries forward, and assumes, the elements of poetry introduced earlier. At times I also glance back at poems discussed in terms of a particular element to add a further layer of interpretation. My method has been to offer readings, in each chapter, of a group of poems, focusing discussion as much as possible through the specific topic, or interest, to which the chapter is devoted. The poems illuminate the topic, and the topic illuminates the poems. I do not offer lists of examples of specific figures or techniques, as is often done in poetry handbooks. Nor do I provide comprehensive lists of kinds of verse, or of technical terms. I have instead approached

poetry as a dynamic interaction between numerous formal elements, with the text itself a field of historical reference and change, and addressed to an audience. To do this, I follow the course of a specific element—diction, or syntax, simile or other rhetorical figures—through a single text, to show how it is developed within that text and is vital to its construction. When I return to a poem discussed earlier, I do so from a different angle, in terms of a different element of poetic construction, in order to show how the different features combine and contribute to the effect of the poem as a whole. The result is like the layering of, say, different organ systems in the human body, charting each one but then superimposing one over the other to give an image of the whole. I have reserved for the end the more technical aspects of poetic analysis, such as meter, since I believe these only are meaningful when they are placed within the greater complex of poetic effects, that is, within the full experience of a poem in its many aspects.

Some chapters in this book are concerned mainly with stylistics. Some are more historical; some, more theoretical. This book sets out to re-examine the relationships between these traditional divisions of poetics, often combining them so that each may illuminate the other. It undertakes, first, to historicize formal analysis. Style, format, pattern, convention, and language in poetry are seen as taking shape under conditions of historical change and in the context of widely varying experiences and pressures. Without sacrificing the status of the poem as text and an emphasis on the design of its language, this book treats the poem as a dynamic arena in which elements from outside as well as inside collide and reassemble, in which poets address audiences under particular conditions and in terms of varied cultural interests and understandings. The poetic text emerges as a site of cultural interaction, whose language is open to, and registers, the cultural worlds that situate it and that it in turn interprets and represents. But it is a self-conscious site, a field in which the operations of language become visible. Poetry thus offers a strange and marvelous mirror for seeing how language itself works in shaping our world.

Above all, I have set out to break the closed frame of the poem, to see the poem as an intensive, volatile, transformative site in which many different sorts of language come into a special, self-conscious interaction. In a final section I offer bibliographical backgrounds, to place my own arguments within the context of ongoing poetic discussion.

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The Art of Poetry

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Individual Words 1

Poetry can be many things. Poetry can be philosophical, or emotional, or sentimental. It can paint pictures, in a descriptive mode, or tell stories, in a narrative one. Poetry can also be satirical, or funny, or political, or just informative. Yet none of these activities is specific to poetry, or reveals how poetry differs from other kinds of writing or speaking.

A definition that underscores what makes poetry distinctive might be: poetry is language in which every component element—word and word order, sound and pause, image and echo—is significant, significant in that every element points toward or stands for further relationships among and beyond themselves. Poetry is language that always means more. Its elements are figures, and poetry itself is a language of figures, in which each component can potentially open toward new meanings, levels, dimensions, connections, or resonances. Poetry does this through its careful, intricate pattern of words. It offers language as highly organized as language can be. It is language so highly patterned that there is, ideally, a reason or purpose (or rather, many) for each and every word put into a poem. No word is idle or accidental. Each word has a specific place within an overarching pattern. Together they create meaningful and beautiful designs.

Learning to read poetry is, then, learning the functions of each word within its specific placement in the poem: why each particular word is put into each particular position. Why that word? What is it doing there? How does it fit into the poem, and into what the poem is doing? In poetry there are multiple reasons for choosing and placing words. There is not one single pattern in a poem, but rather a multiplicity of patterns, all of which ideally interlock in wider and larger designs. There are in fact many designs on many levels, where each meaningful word and element points to the next

one, in an endless process of imaginative possibility. These intricate patternings of poetry are what generate the essential nature of poetry: its intense figurative power, to always point beyond one meaning or possibility to further ones. This book will identify and explore these figural possibilities and their patterns. It will work from smaller to larger units of organization until the poem stands complete, a building you can enter (and note: stanza means “room” in Italian) and understand in terms of the architecture of its diverse parts, as each contributes to the whole.

Individual words stand as the first, elemental units of poetic patterning (although words themselves are made up of sound units). On this first level, poetry is an art of word choice, made up of chosen words. This art of selecting words is called *diction*. There are in fact various reasons for choosing and including particular words in a poem, each of which will be considered in turn. Words in poetry are chosen partly for their sound: a poem’s high organization of language certainly also takes the sounds of the words into account, as part of the pattern of the poem. This will include sounds of consonants and of vowels, and the even tighter sound repetitions of rhyme, which themselves work through a range of relationships: half-rhymes and full-rhymes, with unrhymed or thorn words variously mixed in, in rhyming patterns that also can vary widely.

Besides the sound patterns of poetic words there are metrical patterns: the rhythm of the words, so that the poem has a melody or beat, like music. English poetry relies very much on patterns of rhythm, which may even be said to have a foundational role in the history and development of English verse. Yet, in another sense, metric seems the driest, most mechanical aspect of poetry. To appreciate more fully metrical function, grasping other systems of patterning is essential. Only within the complex construction of the poem as a whole can it become clearer how patterns of rhythm contribute to building the poem’s overall design, and the ways in which poets can use rhythm for emphasis, or delay, or for pure musical affect.

Sounds and rhythms in turn take their immediate place within another fundamental pattern of a poem’s words: the pattern of syntax. Diction has to do with word choice, selecting the individual words that make up the poem. Syntax has to do with the basic grammar that organizes the words into phrases or sentences. A poem, like any piece of language, must of course put its words into gram-

matical order. Yet a poem has particular freedom in the way it constructs its grammar, related to the fact that a poem can give to grammar, as to everything it handles, a special meaning in the patterns and design of the poem.

The first chapters of this book will be concerned with elemental levels of design in poetry: diction, that is, individual word selection, and syntax, the word order as it makes poetic use of grammar. Only later will sound and rhythm be examined, in that they are, perhaps surprisingly given their sensuous material, in certain ways the most difficult poetic patterns to grasp. We will also consider larger organizational units of the poem: images, and how they together build poetic structure; verse forms such as the sonnet, as conventional modes of organization; other poetic conventions and their uses; rhetorical patterns, including special games poets play with word order; point of view, or the question of who is seeing and who is speaking in the poem, which can in fact control diction, imagery, and rhetoric; and the question of address—who the poem is speaking to, or ways in which it involves the reader. In the end, all of these patterns intersect and build upon each other, making a whole design in which every word has its place.

The first element of poetry we will examine, then, is diction: the basic unit of the word and how it is selected. In fact, in the history of poetry, diction has played, again and again, a revolutionary role. Almost every revolution in poetry makes diction a rallying cry. Understanding why this should be the case requires a backward look at poetic tradition. In its history from Greek times and in the codification of classical literature in the sixteenth and seventeenth centuries, poetry (and indeed literature in general) was defined in part by conventions governing kinds of texts or genres and the materials considered “suitable” to them. There was, accordingly, a high literature, such as epic and tragedy. In high literature, the subject was kings, nobility, or great heroes, those who were engaged in great, public, momentous events, such as wars (events in which only great personages served as central actors). Corresponding to such elevated subjects was an elevated language: beautiful, lofty sounding words, words formal and polite, or stately words only to be heard in a king’s court or in literature dealing with it. In contrast, there was a low literature that could feature lowly characters, such as servants or common people. And it could treat events that were not of great significance but had instead to do with everyday life,

without great and grand implications, events that could even be funny. Indeed, this was a literature of comedy. In this literature, you could use everyday language, colloquialisms, vulgarities, and slang: words so informal that today they might not even be admitted to some dictionaries.

Diction, then, is the selection of individual words in terms not only of a word's meaning but of its level or type. Is it a polite, formal, elevated word, grand sounding, which would be used only in the society of kings? Or is it an everyday word, simple, informal; or even a low, rude word? The range can be seen in, for example, the difference between: "Gimme that," "May I please have," and "Would you be so kind as to pass the."

Formal contexts (and their social-historical situation) therefore are one arena for establishing word levels through diction. But there are many other "contexts" for words as well. Words have what might be called an address, a place where they ordinarily live. When you hear a word, or see it in a poem, you are aware of the ordinary context in which this word would be encountered. When used in a poem, it carries into the text its implicit context, which then can be put alongside other contexts brought in by other words. "Plié" is a word that belongs to ballet class; "quarterback" belongs to football. "Have a nice day" is a phrase of everyday American politeness. "Checkbook" evokes banking; "docent," museums. The disparities between different words' associations may be comic, or perhaps ironic. *Irony* is defined as a disparity between different levels or terms within a text. This can mean a disparity between points of view, levels of understanding, or, as here, of decorum. Generally speaking, classical irony involves a disparity between degrees of *knowledge*. One figure—say the reader or another character—knows more than another figure does, say a character in a play. Romantic irony differently involves a disparity between levels of *consciousness*. In this case, some signal is given in a text that it is a text, a work of art. This does not involve knowing, for example, that Oedipus is a murderer before he does. Instead, it involves the text signaling the fact that all its action is taking place in a play, rather than really happening. This is often the effect of a "mouse-trap" play within a play, where the viewer becomes more conscious of the power of theater itself to frame and represent how we understand things. There is also what I would call linguistic irony, where the uses of language make the reader aware of how

language itself formulates and influences our understanding and experience. This could be the effect of a poem that mixes diction, where the different language levels play off each other, making us aware of their different social contexts, or their different purposes or functions or claims.

Or, a poet may carefully select words that all belong to one particular context, or level of language. Eighteenth-century poetry tried to do this. At certain times, poetry has been thought to be poetry only if it used very formal, elevated, grand language. Then along would come some young poet who would decide that this was too limiting and that it kept out of poetry too many things that he (or she) wanted to include. If you cannot use everyday words, then you cannot introduce everyday experience into your poem. So the poet would decide to break the rules and start putting everyday words of common life into poems. In that case, more than the words in the poem would change. The whole scene of the poem—the very material of the poem, what the poem could be about and how the poem could be about it—would also shift. That is why diction has been, again and again, a revolutionary force in poetry. Thus, William Wordsworth announced his Romanticist revolution in his “Preface to the Lyrical Ballads” as “a selection of the real language of men in a state of vivid sensation.” Ezra Pound launched his Modernist experiments by denouncing the nineteenth century as a “rather blurry, messy sort of period” and calling for a poetic idiom that would “be harder and saner.”

Appreciating kinds of diction of course requires some sense of language-levels. You would have to be able to distinguish between a formal word and an informal one. One can watch for and identify the sudden introduction into a poem of a scientific word, a word whose context is the world of science; or of a slang word, a word whose context is the street; or of a city word, rather than the gentle words of nature; or of a mechanical word, or a technological one (can a screwdriver really fit into a poem? it depends on what you think poems can properly include); or a military word, which traditionally set a level of high diction but in modern times has become, as we will see in our first poem, a language of low diction instead—with all that this implies about changing attitudes toward experience as well. Each of these words belongs to a specific context. Each introduces a specific level of elegance or high language, or of deflationary or low language.

It may be helpful to think of a jigsaw puzzle, or a collage, where each piece is made out of a specific material—stone and wood and plastic and paper. When they are pieced together, the textures of these materials remain quite recognizable set into the completed collage and contrasting among the other pieces.

To see how diction can work in a poem we must turn to examples. Only then can it become clear how in some poems, word choice from different contexts, “levels” of speech, plays a dramatic role, as it does in “Today We Have Naming of Parts” by Henry Reed (1914–1968).

Today we have naming of parts. Yesterday,
 We had daily cleaning. And tomorrow morning,
 We shall have what to do after firing. But today,
 Today we have naming of parts. Japonica
 Glistens like coral in all of the neighbouring gardens,
 And today we have naming of parts.

This is the lower sling swivel. And this
 Is the upper sling swivel, whose use you will see of,
 When you are given your slings. And this is the piling swivel,
 Which in your case you have not got. The branches
 Hold in the gardens, their silent, eloquent gestures,
 Which in our case we have not got.

This is the safety-catch, which is always released
 With an easy flick of the thumb. And please do not let me
 See anyone using his finger. You can do it quite easy
 If you have any strength in your thumb. The blossoms
 Are fragile and motionless, never letting anyone see
 Any of them using their finger.

And this you can see is the bolt. The purpose of this
 Is to open the breech, as you see. We can slide it
 Rapidly backwards and forwards: we call this
 Easing the spring. And rapidly backwards and forwards
 The early bees are assaulting and fumbling the flowers:
 They call it easing the Spring.

They call it easing the Spring: it is perfectly easy
 If you have any strength in your thumb: Like the bolt,
 And the breech, and the cocking-piece, and the point of
 balance,
 Which in our case we have not got, and the almond-blossom

Silent in all of the gardens, the bees going backwards and
 forwards,
 For today we have naming of parts.

This is a poem constructed around, and in a sense even about, diction. Of course it is also about the scenes it describes: the contrast between the world of the army camp and the world of nature. Each stanza of the poem contrasts the instructions of an implied army officer against some activity in a garden. In the first part of each stanza we are instructed, as becomes gradually clear through the course of the poem, how to assemble and fire a gun. The end of each stanza switches abruptly into the garden world, opposing its beauty to the grim tedium of the camp.

This opposition works on many levels. The army-camp world of the gun is piecemeal—as is dramatized in the act itself of naming parts. Each part makes its appearance in a choppy sequence that reflects the task of putting together a machine. It also implies how the world of the machine is a world itself in parts, mechanically composed and controlled. The very experience of time and of life is divided into separate units that don't flow together into any kind of wholeness: A "Today," a "Yesterday," a "tomorrow"—or, most ominously, "after firing." Here we already see how the syntax of the poem contributes to this dramatization of parts (all the patterns of the poem are at work at once). Sequences of short, choppy, phrases or sentences recount the naming of the parts of the gun, followed by longer, flowing sentences about the garden. This is a world not of parts but of continuous, life-giving processes. Each stanza then concludes with a short, choppy repetition that returns to the gun.

Syntactic contrast thus contributes to the oppositions this poem represents and explores. Nevertheless, the art and strength of this poem, through which the contrast between the worlds of the army and the garden is dramatically felt, is centered in its diction. The world of the army camp is presented to us through the language of an army instruction manual, but the world of the garden is a world of exotic, lustrous language, in striking contrast to the dry, abortive words naming the parts of the gun. Thus, in the first stanza, against the almost blank "naming of parts," the phrase: "Japonica glistens like coral" leaps out in its specificity (Japonica is a tropical flower), its sensuous color, its shining imagery.

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