

Hanah Sims

EH 431 Poetry & Poetics

Dr. Dupré

28 March 2017

I. Poets:

T.S. Eliot

Thomas Stearns, or T.S., Eliot (1888-1965) is a poet, writer, and critic associated with the Modernist movement in literature (Childs 685). Eliot is the only poet included in both American and British anthologies since he was born and raised in the United States, but later moved to England and obtained British citizenship. T.S. Eliot is typically studied alongside Ezra Pound, and Eliot's work in literary journals, such as the *Egoist* and *Criterion*, helped recognize the generation of poets after him, such as W.H. Auden and Louis MacNeice. Eliot is remembered and enjoyed for his modern poetry including fragmentation, existentialist questions, and classical allusions. The works of T.S. Eliot include: *The Waste Land*, "The Hollow Men," "The Love Song of J. Alfred Prufrock," "Gerontion," *Four Quartets*, and *Old Possum's Book of Practical Cats*. Eliot's achievements and groundbreaking literary techniques were recognized in 1948 when he received the Nobel Peace Prize in Literature (Reidhead 1312).

In "The Love Song of J. Alfred Prufrock," Eliot employs a dramatic monologue to introduce readers to Prufrock, a middle-aged, misunderstood, second-guessing, average man, repeatedly asking questions concerning his manner, life, and decisions while he still has time to change, "Do I dare / Disturb the universe?" and "And how should I begin?" (lines 45-46 and 69). Prufrock acknowledges the fact that death creeps closer every minute, and he contemplates

changing his appearance, manner, relationships, in an effort to be recognized and remembered for his new “outgoing” nature rather than his dull, uptight self (Childs 693). Prufrock states he “shall” make changes to reverse his aging, but his indecision throughout the poem leads readers to believe it is all words and little action, “I grow old...I grow old... / I shall wear the bottoms of my trousers rolled” (120-121). Eliot utilizes the fragmentation and stream-of-consciousness techniques throughout the poem to show Prufrock’s existential crisis and thought process as his safer past decisions haunt his present and will most likely predict a dull, riskless future (Childs 692). The poem opens with three lines introducing Prufrock and, presumably a female companion, but reveals Prufrock’s troubled world by using a surprising metaphor that reflects the stark characteristics of Modernism, “Let us go then, you and I, / When the evening is spread out against the sky / Like a patient etherized upon a table” (1-3). While Eliot does not specify who “you and I” represent in the poem, some critics believe it represents Prufrock either speaking to a female companion or to himself in an interior monologue fashion as if he had the courage to start and maintain a conversation with a woman interested in him (Childs 687).

“The Love Song of J. Alfred Prufrock,” concludes with the images of beautiful mermaids that do not sing for him and pay him no attention, ultimately abandoning the speaker, “Till human voices wake us, and we drown” (line 131). Eliot finishes the poem on a somber note, not confirming Prufrock’s death, but alluding to it in the last stanza and startling the reader with the grim realities that can occur when hope is lost, which become prevalent in Modernist writing. T.S. Eliot is a complex poet who may not be understood after a single reading, but one who dares to craft characters that reflect societal, personal, and emotional problems that remain relevant and relatable long after the ink has dried and after speakers, such as Prufrock, have measured out their lives with coffee spoons (51).

### Mary Oliver

Mary Oliver (b. 1935) is a lesser known contemporary poet and essayist who has received the National Book Award and Pulitzer Prize for her literary achievements (McNew 60-62). Oliver was born in a small town in Ohio and is closely associated with Edna St. Vincent Millay, who she lived and socialized with for a period of time. Mary Oliver is considered a modern Romantic poet whose verses and subject matter reflect nature and its rejuvenating qualities, much like the poems of Keats and Wordsworth. The poetic works of Mary Oliver include several collections, such as: *No Voyage and Other Poems*, *Twelve Moons*, *American Primitive*, *Dream Work*, *Wild Geese*, *Swan*, *Dog Songs*, *A Thousand Mornings*, and various others (“Mary Oliver – Pulitzer Prize and National Book Award Winning Poet”). Mary Oliver writes her poetry with a feminist undertone while exploring aspects of nature where she gains creative inspiration that appears throughout her works.

In “Sleeping in the Forest,” Oliver writes a simple, highly visual poem that almost mimics the tone of Keats’ “Ode to a Nightingale,” in which the speaker is absorbed in the mystical nightly realm of the natural world and its comforting qualities (McNew 61). Oliver personifies the forest as a motherly figure who embraces and offers security to the speaker as she drifts into sleep, “I thought the earth / remembered me, she / took me back so tenderly...” (lines 1-3). Oliver emphasizes the speaker’s previous encounters with Mother Nature by casually dropping in the word “back,” as if the speaker has been away for a period of time and is now returning home, where she truly belongs. With the welcoming Forest protecting the speaker, she eases into the night, “I slept / as never before, a stone / on the riverbed...” (5-7). The pure, effortless sleep of the speaker in the poem reflects the simple joy and pleasure that can be derived from becoming one with nature physically and emotionally, as in the poetry of William

Wordsworth (McNew 62). “Sleeping in the Forest” concludes with, “By morning / I had vanished at least a dozen times / into something better,” which alludes to the fact that dreaming in the peaceful escape of the forest in the embrace of Mother Nature allows one to ease away from the pressures of daily life and recharge, which is often ignored or forgotten in today’s society (lines 16-18).

Similarly in “Dreams,” Oliver continues writing in the Romantic style by connecting the serenity of sleep and dreaming to the natural world, comparing dreams to blossoming flowers in the garden of the mind (McNew 66). “Dreams” is yet another contemplative and highly visual work which posits,

In the center  
Of every petal  
Is a letter,  
And you imagine  
If you could only remember  
And string them all together  
They would spell the answer. (lines 5-11).

The poet combines the innocent true essence of nature with pure individuality, which can only be found within dreams that are unique to every speaker, revealing slips of truth not acknowledged nor thought of in conscious thinking (McNew 66). “Dreams” closes with the vivid image of discovering the truth and its power, “all the locks click open, / and the fire surges through the wood, / and the blossoms blossom” (lines 34-36). Mary Oliver revisits the notions and subject matter of Romanticism while emphasizing the importance of nature within a modern society that fails to return to its calming and reassuring embrace.

### Derek Walcott

Derek Walcott (1930-2017) is a poet and playwright from the British West Indies that was born in St. Lucia, but moved to Jamaica and Trinidad to further his education and experience (Reidhead 1344). Walcott writes his poetry using characteristics of the “English literary tradition” while also highlighting the characteristic dialogue, slang, and traits of his African ancestors mixed with French Creole (1344). Derek Walcott’s works include, the epic poem *Omeros*, as well as “A Far Cry from Africa,” “The Schooner Flight,” and “The Season of Phantasmal Peace,” among others. Walcott uses his experience with different intertwined cultural groups to develop poetry that reflects a variety of people and native tongues. Derek Walcott’s contributions to literature and its characteristics were recognized in 1992 when he received the Nobel Prize for his achievements (1345).

In “Sea Grapes,” and *Omeros*, Walcott connects the two poems using similar settings, analogies, and Greek allusions to Homer as well as mythic creatures, such as the Cyclops (Greenwood 138). “Sea Grapes,” composed fifteen years before *Omeros* was published, parallels Walcott’s Caribbean homeland to Homer’s ancient Greece,

That sail which leans on light,

Tired of islands,

A schooner beating up the Caribbean

For home could be Odysseus,

Home-bound on the Aegean; (lines 1-5)

Walcott uses the parallel of the fall of Troy in “Sea Grapes” to acknowledge the issues which caused the gruesome war, “obsession and responsibility,” that are still very much relevant in the world today (11). The brief “Sea Grapes” allows Walcott to use the poem as reference material for his later epic work, *Omeros*.

*Omeros* could perhaps be considered the expanded version of “Sea Grapes,” as it continues to use the Caribbean and Greece interchangeably while incorporating Homer’s Hector and Achilles and introducing Philoctete as the protagonist of this modern epic (Greenwood 136). Walcott references “the blind giant” from “Sea Grapes” indirectly within *Omeros* using,

...I catch the noise

Of the surf lines wandering like the shambling fleece

Of the lighthouse’s flock, that Cyclops whose blind eye

Shut from the sunlight. (1.2.2)

The images from “Sea Grapes” become motifs in *Omeros*, specifically the ever-present Cyclops, the island’s surf, and the Caribbean-Greek parallel (Greenwood 139). Walcott maintains the link between the past and present throughout *Omeros* in his “manipulation of literary time,” applying characteristics of Greek classics to modern St. Lucia (140). The epic reveals the similarities between ancient and modern cultures, people, and traditions while maintaining patterns from literary history. *Omeros* and “Sea Grapes” enable Walcott to employ the same subject matter within different styles of writing while displaying issues from the past that have not disappeared with time. Much like Tennyson, Derek Walcott gathers inspiration from the past and classical history to compose poetry that is not only enriching, but relevant to modern readers.

### Sharon Olds

Sharon Olds (b. 1942) was born in San Francisco into a restrictive religious household and a dysfunctional family, which she uses as inspiration for several of her poems and collections (“Olds, Sharon (1942-), An Introduction to” 275). Olds is an American confessional poet that is not afraid to address “taboo” or impolite subjects within her poetry, and some of her topics include, motherhood, sexuality, childbirth, death, abuse, family problems, and love.

Sharon Olds’ poetry collections include: *The Father*, *The Dead and the Living*, *The Gold Cell*, *Satan Says*, and *Stag’s Leap* among others. She has received the National Book Critics Circle Award, the T.S. Eliot Prize, the San Francisco Poetry Center Award, and a Pulitzer Prize for her various works and collections (275-276). Sharon Olds uses her experiences, both negative and positive, to write poetry that is emotionally charged, deep, thought-provoking, and above all, relatable.

In “The Glass,” “His Stillness,” and “The Race,” readers witness Olds’ view of her once abusive father of childhood, soften as her father is suffering from cancer and eventually ends up on his deathbed. “The Glass” vividly depicts Olds’ father’s suffering from cancer and the toll it takes on him,

The tumor

Is growing fast in his throat these days,

And as it grows it sends out pus

Like the sun sending out flares... (lines 3-6)

The poem is not meant to portray the father's once abusive nature or his daughter's pity on him, but it is used as a connecting force between parent and offspring and her inheritance from him, with the subject matter focusing on his "painful decay" (Dillon 116). The immediacy of his illness and the visual effects of it diminish the harsher memories of abuse Olds records in earlier poems, such as "The Chute," and instead, she focuses on their connection and memories of the present (116).

In "His Stillness," Olds records her father's reaction after his doctor admits there is no cure for his cancer and his time is limited, and she is surprised when he reacts calmly, "My father said, / 'Thank you.' And he sat, motionless, alone, / with the dignity of a foreign leader" (lines 11-13). The quietude exhibited by the father after receiving the devastating news, becomes a theme throughout Olds' poetry involving him, as the silence represents her inability to have a healthy relationship with him and her poems act as fillers for the "enormous emptiness" his silence creates (Dillon 113). The harsh reality of her father's situation and their relationship in general enable readers to connect to Olds' poetry before, during, and after similar experiences.

Finally, "The Race" depicts a daughter's struggle and determination to make a last-minute flight change in order to be with her father in his final moments (108). The speaker experiences no bitter thoughts towards her father as she races to get on the plane to see him, the only concern is reaching him before he passes, and in doing so, she is overcome with emotion, "I wept as people weep when they enter heaven, / in massive relief..." (lines 48-49). Olds' distant relationship with her father can be traced from childhood until his death throughout her poetry and also allows readers to connect to her various thoughts, experiences, losses, weaknesses, and strengths she readily reveals in her verses.

### Pablo Neruda

Pablo Neruda (1904-1973) is a revolutionary Chilean poet that is relatively unrecognized in the United States because he writes in his native Spanish and few translations do Neruda's work justice. Neruda's poetry collections include, *Residencia in la tierra*, *Twenty Love Poems and One Song of Despair*, *The Heights of Macchu-Picchu*, and *Canto General* among others (Reid 301). The “surrealist” topics of Neruda’s poems tend to be directed at the political turmoil in his homeland of Chile, and despite these conflicts, Neruda received the Nobel Peace Prize in literature in 1971 for his writing accomplishments (301-302). Pablo Neruda is a defining figure in not only Chilean literary history, but for his contributions to the poetic canon overall.

In the English and Spanish versions of “Galope muerto,” or “Dead Gallop,” by Pablo Neruda, readers encounter a poem full of imagery and diverse language, but are also left feeling a tad uncertain by the unanswered questions and fragments in which the first stanza opens, “Like ashes, like oceans swarming, / in the sunken slowness, in formlessness,” (lines 1-2). The imagery of ashes and oceans portrayed in Neruda’s fragmented similes encourage the reader to wonder what the speaker is comparing with this “riddlelike obscurity” (Felstiner 185). The answer to the similes and other comparisons appears in stanzas two through four regarding the contradictory stillness and deterioration, but also the “lively” and ever-in-motion characteristics of nature (187 and 191). Neruda uses stanza two to reference the contradicting ideas of movement and stillness with his word choice and imagery,

The ceaseless uncertain whirl, so still,  
like lilacs around the convent,  
or death when it gets to the tongue of an ox

who stumbles down unguarded, and whose horns want to sound. (lines 18-21)

The uncertainty the speaker feels throughout the poem, which also affects the reader, is mirrored in the “whirl” of the ever-evolving world around both, until clarification occurs later in the work.

Neruda maintains his use of similes and questions throughout “*Galope muerto*” and ultimately creates a “seesaw” like pattern in which he acknowledges the movement in one instance and the stillness in yet another, as in stanza three when referencing the bees (Felstiner 191). The two-sided description of the bees could also be seen as a moment of realization for the speaker that is not completely acknowledged until the end of the poem, “That’s why, in what’s immobile, holding still, to perceive / then, like great wingbeats, overhead, / like dead bees...” (lines 22-24). The poet concludes “*Galope muerto*” by depicting the speaker beholding nature and connecting the still solitude of the natural world to the fact that despite the peace, the surroundings are very much teeming with life (Felstiner 192). Pablo Neruda combines ordinary images and concepts to successfully produce poetry that questions, awakens, and enlightens readers, as in “*Galope muerto*. ”

### Natasha Trethewey

Natasha Trethewey (b. 1966) is a contemporary African-American female poet whose writing reflects her own cultural heritage, history, and remembrance. She received the Pulitzer Prize in 2007 for *Native Guard*, a collection of poetry dedicated to her mother, who is represented throughout, and was also distinguished as the Poet Laureate of the United States from 2012-2013. (De Cenzo 20-21). Trethewey uses the three sections of *Native Guard* as a vehicle to express the loss and remembrance of her mother and to address the overlooked sections of Southern African-American history (21). She connects the past to the present in an effort to reveal the forgotten truths within history and to learn from past experiences.

The first portion of *Native Guard* focuses on the life and death of Trethewey's mother as she copes with the devastating loss through her writing (21). In the poem, "Genus Narcissus," Trethewey captures an episode from her childhood in which she picks daffodils and gives them to her mother, but only later as an adult, does she make the connection between her mother's passing and the ephemeral flowers of springtime (24). The utilization and imagery of daffodils is reminiscent of Wordsworth's "I Wandered Lonely as a Cloud," but becomes much less romantic with the foreshadowing of her mother's early death. The poem references the mythological tale of Narcissus, who becomes mesmerized by his own appearance to the point that he dies looking at himself in the watery mirror, and Trethewey connects this image to the daffodil "...bowed to meet its reflection" (line 16). With the death of her mother, Trethewey recognizes the act of giving her mother daffodils as no longer possible and acknowledges the absence created by her passing. "Genus Narcissus" concludes with daffodils as "dry graveside flowers," which Trethewey uses as a metaphor for early death and loss (line 19). "Genus Narcissus" is one

example of Natasha Trethewey connecting past experiences to the present and the differences in these perspectives.

In the second portion of *Native Guard*, the poem Trethewey uses as the title of her collection, she reveals the forgotten history of the Louisiana Native Guards and their influence, sacrifices, and contributions during the Civil War (De Cenzo 31). “Native Guard” is written as a crown of sonnets which are interconnected, as the former ending is reflected in the first line of the next stanza. The poem commemorates African-American Civil War soldiers by relating history from a soldier’s viewpoint through the war, beginning with “November 1862” and concluding with the year “1865.” The theme of this portion and the theme of “Native Guard” is remembering the deceased and she uses her poems to give those forgotten in history a voice in the present (35).

*Native Guard* concludes with part III also addressing the African American influence on the Civil War, Southern history, and American history. In “Elegy for the Native Guards,” Trethewey asks, “What is monument to their legacy?” (line 18). The question acknowledges forgotten instances in history due to race and she writes her poem memorializing the soldiers whose legacy is not known, spoken of, or remembered. Trethewey emphasizes the “importance of remembering” and “learning [...] from past experiences,” while giving the deceased soldiers of the Native Guards her respect and admiration (De Cenzo 43). The memory of not only Trethewey’s mother, but the memory of the Louisiana Native Guards lives on in her poetry collection and is remembered rather than forgotten.

### John Keats

John Keats (1795-1821) was a Second Generation English Romantic poet that is typically associated with Percy Bysshe Shelley and Lord Byron, who are from the same school of thought, and Shelley in particular, who mourns the death of Keats in the long poem, *Adonais*. Keats began training and practicing as a surgeon, but eventually abandoned the profession to become a poet and heal people through verse (Greenblatt 466-467). Keats was surrounded by death his entire life, witnessing the passing of his parents, and his preoccupation with death appears in several of his poems. The works of John Keats include: “On First Looking into Chapman’s Homer,” “Ode to a Nightingale,” “The Eve of St. Agnes,” and “When I Have Fears That I May Cease To Be,” among others. Keats’ death at twenty-six years old leads many to question what could have been if he had lived longer, but scholars note, “...that his poetry, when he stopped writing at the age of twenty-four, exceeds the accomplishment at the same age of Chaucer, Shakespeare, and Milton” (469).

“On First Looking into Chapman’s Homer” is an Italian sonnet that explains the speaker’s enlightenment after discovering Chapman’s version of Homeric epics, which enables the speaker to have a greater understanding, much like the discoverer in new territory (Hecht 103-104). Keats references significant accomplishments in history while explaining the effects Chapman’s Homer has on him, “Yet did I never breathe its pure serene / Till I heard Chapman speak out loud and bold: / Then felt I like some watcher of the skies” (lines 7-9). Keats’ sonnet depicts the enlightening power of learning and how it can transform one, much like a discoverer or astronomer in their respective fields.

In “When I Have Fears That I May Cease To Be,” Keats utilizes the English sonnet form to address his preoccupation with death, specifically, the “threat of loss,” or not having enough

time left to write all that one is capable of (Hecht 114). Keats acknowledges that time is scarce and worries that he will not be able to put all of his ideas and thoughts on paper before his death, “When I have fears that I may cease to be / Before my pen has gleaned my teeming brain” (lines 1-2). Keats compares the writer’s or poet’s craft and process to farming and cultivating crops (Hecht 115). The poet addresses the sense of being unable or the limited opportunities for further craftsmanship in poetry by repeating the word, “Never,” in lines seven, ten, and eleven. “When I Have Fears” ends on an almost hopeless and forlorn tone with, “...on the shore / Of the wide world I stand alone, and think / Till Love and Fame to nothingness do sink” (lines 12-14). Keats closes the poem with the withdrawn reflection that if he is unable to compose all the poetry he is capable of, then his efforts will be futile and he will not have writing “Fame” or be remembered long after his death (Hecht 116).

### Rita Dove

Rita Dove (b. 1952) is a Pulitzer Prize winner, former poet laureate of the United States, and a contemporary writer who also dabbles in fiction and drama. Like Walcott and Trethewey, Dove uses her mixed European and African American background and cultural traditions as inspiration for the majority of her writing. Dove's worldly travels influence her writing and allow her to explore topics which appeal to a variety of people (Reidhead 1310-1311). Rita Dove's poetry collections include: *The Yellow House on the Corner*, *Museum*, *Thomas and Beulah*, and *Grace Notes*, and her individual poems include: "Parsley," "Dusting," "Geometry," "The Slave's Critique of Practical Reason," and "D.C.," among numerous others (Vendler 382). Dove utilizes the dramatic monologue in several of her poems dealing with racial issues, specifically the African American identity as similarly discussed in the Harlem Renaissance poetry of Hughes, and adolescence (383-384).

In "Geometry," Dove combines the beauty of mathematical shapes and reasoning with poetic elegance to craft a poem which honors both subjects and shows the unusual pairing from the perspective of a young girl (384). The geometric shapes rotate in the speaker's mind and produce vivid imagery, which the reader can picture throughout, "I prove a theorem and the house expands: / the windows jerk free to hover near the ceiling, / the ceiling floats away with a sigh" (lines 1-3). Dove applies personification to the ceiling as it "sighs" and floats onward, while also maintaining mathematic jargon throughout the poem using terms such as, "theorem," "intersected," and "point," which reflect properties of lines and shapes on a plane or graph (Vendler 385). "Geometry" acknowledges the "coherence and beauty of the logical principles of spatial form" by applying theories of mathematics to the poetic genre in a linguistic form (384). Dove's poem also recognizes the female speaker's experience and amazement with the

manipulation of shapes in Geometry, similar to Keats' poem that reflects the speaker's enlightenment and understanding after discovering Chapman's Homer.

Dove's focus on discovery and learning as seen in "Geometry" greatly differs from her poems discussing African American history, identity, and slavery, such as "The Slave's Critique of Practical Reason" and "Agosta the Winged Man and Rasha the Black Dove." In the ironically named, "The Slave's Critique of Practical Reason," Dove writes from the point of view of a male slave who chooses slavery rather than attempting freedom (383). The slave voices his decision in a Southern African American dialect which reflects Dove's own heritage and ancestral traditions,

Ain't got a reason

to run away—

leastways, not one

would save my life. (lines 1-4)

The conversational tone of the poem incorporating dashes, compound words, and missing elements all contribute to the effect of the slave's monologue, condition, and history itself.

In "Agosta the Winged Man and Rasha the Black Dove," the poet responds to the painting of the same name she finds while studying in Germany, in which the artist depicts "freak show" performers, specifically a deformed man and a perfectly normal African American woman. The woman in the painting is considered unusual because of her skin color and ethnicity. Dove reacts to this artistic assertion by reflecting on how calm, yet "merciless" both are portrayed on the canvas (Vendler 389). Rita Dove is a poet who is certainly not afraid to address issues she finds fault with while also drawing from her own history and experiences.

### Li-Young Lee

Li-Young Lee (b. 1957) is a contemporary Chinese-American confessional poet that was born in Indonesia and currently resides in the United States (Reidhead 1325). Lee embraces his Chinese lineage and cultural traditions and uses them as inspiration throughout his poetry. Li-Young Lee's poetry collections include, *The City in Which I Love You* and *Rose*, and some of his individual poems include: "Persimmons," "Out of Hiding," "I Ask My Mother to Sing," and "The Cleaving," among others (Xiaojing 113). Lee uses his past experiences, feelings, and memories to craft poems that reflect his balancing of different cultural groups and the struggles he faced growing up by incorporating themes of "loss, disconnection, and dislocation" that are still relevant and understood in current society (115). Lee's father appears throughout his poetry in different instances and is a figure associated with the themes of loss with not only his blindness in "Persimmons," but ultimately his death in, "Always a Rose," which incorporate central images from nature (119).

In "Persimmons," Lee uses the poem as a whole to reflect his experiences as a Chinese-American from youth until middle age and important episodes that occurred in each part of his life. Li-Young Lee combines the narrative, or story-like poem with a "central image" to connect the different ideas, stanzas, and themes while exploring various episodes and memories (117). The title of the poem, "Persimmons," is significant because it is the central image maintained and referenced throughout the poem even when Lee seems to digress to different episodes in his life, such as the intimate scene with Donna and the other words the speaker struggled with as a child (118). The poem flows from each episode in a stream-of-consciousness type of recollection, beginning with Mrs. Walker punishing him "for not knowing the difference / between *persimmon* and *precision*" and concluding with his father's *precision* in painting

*persimmons* despite his loss of sight (lines 4-5). Lee reveals his knowledge of persimmons and precise poetic skills within a childhood memory that contradicts his new knowledge and understanding as a mature adult. “Persimmons” also reflects the importance of family and relationships throughout, which is an important part of Chinese culture and heritage, by referencing his mother saying, “...every persimmon has a sun / inside, something golden, glowing,” and later in the poem, when the speaker comes home and helps his father see the painting of the persimmons through touch (46-47). Li-Young Lee closes the poem with wisdom from his father that brings back the image of the persimmon, but also leaves readers contemplating their own lives,

*Some things never leave a person:  
scent of the hair of one you love,  
the texture of persimmons,  
in your palm, the ripe weight.* (85-88)

“Persimmons” reflects not only Lee’s own experiences growing up, but reminds readers of different moments that influence life and build upon each experience to create a whole individual. Lee precisely uses the flow and central image of “Persimmons” to produce verses that are ripe and fulfilling for the reader.

### Sylvia Plath

Sylvia Plath (1932-1963) is an American confessional poet who dealt with consuming bouts of depression, which ultimately stifled her poetic breath at an early age. Plath is associated with the poets Anne Sexton, Robert Lowell, and Ted Hughes, the latter, being her husband (Reidhead 1333). She is recognized for her classic novel, *The Bell Jar*, as well as her poetry including, “Lady Lazarus,” “Morning Song,” “Ariel,” “Daddy,” and “Tulips.” Sylvia Plath is also known for her postmodern writing which incorporates images and references to the Holocaust of the Second World War and utilizes speakers closely resembling herself and her own experiences (Boswell 54). Similar to Sharon Olds and Li-Young Lee, Sylvia Plath addresses “taboo” or often ignored topics which impact her life, experiences, and relationships. Plath brings harsh realities to light, such as depression, abuse, and suicide, which are still relevant in society today.

Plath’s dramatic monologue, “Daddy,” discusses unhealthy relationships with men the speaker has experienced with not only her father, but also her husband. The tone of the poem is bitter and has a hint of finality to it as the father is compared to a “German,” specifically Hitler, and a “Fascist.” Plath builds the monologue and introduces the motif of telephone conversation, which crops up in several of her poems signifying connection, and more importantly, disconnection, “So daddy, I’m finally through. / The black telephone’s off at the root, / The voices just can’t worm through” (lines 68-70). The tone of finality, being “through,” and the separation, loss, lack of communication, and disconnection reflect the speaker’s relationship with her father and the acceptance that a healthy relationship between the two is not possible or realistic (Boswell 59). Plath concludes “Daddy” by reiterating the speaker’s stance on moving

away from the tumultuous relationship with her father, “Daddy, daddy, you bastard, I’m through” (line 80).

In another dramatic monologue, “Lady Lazarus,” Plath explores the heavy topic of suicide using Holocaust imagery, references, and phrases with a speaker which is depicted as a “suicidal strip artist,” and freak show performer within a grotesque inhumane spectacle (Boswell 54). The diction Plath employs in the poem also contributes to the visual imagery of the speaker performing her “big strip tease,” while discussing her craft of dying, yet surviving after each attempt (line 29). The speaker explains dying as if it is the only profession or talent which she excels in and it is the very thing that makes her human, “Dying / Is an art, like everything else. / I do it exceptionally well” (43-45). The poem also graphically references the treatment of the Jews by the Germans throughout the Holocaust with the speaker’s skin, bones, and value, “...My skin / Bright as a Nazi lampshade,” and “My face a featureless, fine / Jew linen” (4-5 and 8-9). Plath contrasts the dark, raw imagery of Holocaust victims with the speaker’s tone that sounds confident, boastful, ironic, and proud, but with realistic reading and interpretation, does not create a relatable, cohesive whole, only the theatrical spectacle (Boswell 54-55). “Lady Lazarus” concludes with an allusion to Coleridge’s “Kubla Khan,” “Out of the ash / I rise with my red hair / And I eat men like air” (lines 82-84). Sylvia Plath composes this poem by morphing the aspects of death and resurrection, and tying them to the horrors of the Jewish Holocaust. Overall, the works of Sylvia Plath maintain similar themes, historical allusions, subject matter, imagery, and figurative language reflecting her own unique writing style and Postmodernism as a whole.

## II. Poetic Terms

1. Alliteration- The repetition of a speech sound in a sequence. Alliteration is closely associated with *Assonance* and *Consonance* and was more widely used in Old and Middle English oral poetry before it became seen as a special stylistic effect in modern writing. Ex.) From *Piers Plowman*, “In a sómer séson, when soft was the sónne . . .” (*A Glossary of Literary Terms*, Abrams 8-9).
2. Allusion- A reference within a work to a person, place, thing, or prior text, be it fictitious or actual. Allusions can be minute or largely used within a work as enrichment and are typically references that readers acknowledge and understand from prior readings, such as Biblical, classical, or mythological references. The referenced material within an allusion brings the original characteristics and traits into the new work and allows for connection between the two different mediums. Ex.) Eliot’s *The Waste Land*, “April is the cruelest month, breeding / Lilacs out of the dead land...” alludes to Chaucer’s *Canterbury Tales*, with “Whan the April with his showres soote...” (*The Longman Dictionary of Literary Terms*, Kennedy et al. 6).
3. Ambiguity- Typically associated with indistinctness, ambiguity in the literary sense, is used in context for special effect, which enables specificity with allusions, but also creates implications that cannot be or are not answered within the surrounding text. Ambiguity, if opposed to clarity, would be considered a fault. Ambiguities are not chosen for decoration in poetry, but are natural characteristics of language that become heightened and significant within verse. Ambiguities require the reader to acknowledge different meanings specific words bring into a context rather than reject alternate ideas, similar to the dissection of irony, wit, and paradoxes (*The Routledge Dictionary of Literary Terms*, Childs and Fowler 6-7).

4. Anapest- Represented when two short [unstressed] syllables are followed by a long [stressed] syllable in a metrical foot of verse in poetry. Anapest is a technique commonly used in “serious poetry” or to convey sadness, such as in the poems of Byron, Arnold, and Swinburne among others (*The Princeton Handbook of Poetic Terms*, Preminger et al. 12).
5. Anaphora-The repetition of the same word(s) at the beginning of lines of verse, sentences, or parts of sentences. Ex.) “Not as she is, but was when hope shone bright; / Not as she is, but as she fills his dream,” from “In an Artist’s Studio,” by Christina Rossetti (*Longman Dictionary* 8).
6. Apostrophe- In poetry, a direct address to an absent person or thing as if it were present, typically addressing an object that is usually not spoken to, praised, or scorned. Apostrophes can also be defined as poetic exclamations, which are colored by lament or claim. Ex.) William Blake’s poem, “The Sick Rose,” is an apostrophe in which the speaker talks directly to the rose as if it will respond in a sad or pitying tone throughout. (*A New Handbook of Literary Terms*, Mikics 23).
7. Assonance- Element of rhyme which is defined as the repetition of two or more similar or identical vowel sounds in successive words. Similar to alliteration, assonance may occur at the beginning of words or it may be found within words, but nonetheless, assonance is used to emphasize, draw attention, and give verses more musical qualities which help with memorization and recall (*Ibid* 27-28).
8. Ballad- Song-like poem that was orally transmitted among groups of people who were slightly literate or completely illiterate, and reflected the cultural traditions of the people who originally sang it. Ballads typically follow the *Ballad Stanza* form of a quatrain in which only the second and fourth lines rhyme throughout. Ballads maintain characteristic qualities that

help in memorization during oral retellings, such as stock, or frequently repeated phrases, refrains, and “incremental repetition,” which also contribute to musical patterns today.

Examples of literary ballads include: Wordsworth’s “The Tables Turned” and Coleridge’s “The Rime of the Ancient Mariner” (*Glossary of Literary Terms* 18-19).

9. **Blank Verse**- Unrhymed lines following iambic pentameter that allows poetry to resemble the cadence of ordinary speech. Examples of poems written in blank verse include: Milton’s *Paradise Lost* and Wordsworth’s “Tintern Abbey” among others (*Princeton Handbook* 20-22).
10. **Carpe Diem**- Latin for “seize the day,” in lyric poetry, it refers to the emphasis on having little time to experience life’s pleasures and to partake in them while time remains. *Carpe Diem* poems typically include a male speaker addressing a “reluctant virgin” in an effort to convince her to make the most of the “pleasures” he is offering before their youth has diminished and their lives have ended. Two examples of *Carpe Diem* poems include: Marvell’s “To His Coy Mistress” and Herrick’s “To the Virgins, to Make Much of Time” (*Glossary of Literary Terms* 31).
11. **Chiasmus**- Sentence pattern that can be used formally or informally, in which the words or parts of speech in one part of a sentence are reversed in the other part. The pattern allows for straightforward and balanced phrases, while also enabling writers to use these sentence types as signals for important reversals or attitude adjustments in speakers or characters. Ex.) “When the going gets tough, the tough get going” (*Longman Dictionary* 22).
12. **Classicism**- Refers to works of literature and art which scholars agree have value that may be held higher than other works and many which also hold prominent places in the literary canon. Classicism can also be defined as fostering the virtues of formal discipline,

impersonality, objectivity, and the eschewal of the eccentric and self-indulgent, as in the classic works of the ancient Greeks, such as Aristotle, Homer, Horace, and the like. In modern writing when poets or writers reference ancient or classical texts, or write in the style of greats before them, these new writers establish credibility and pay homage to their ancestors (*Routledge Dictionary* 26-27).

13. Consonance- The opposite of assonance, consonance is the repetition of consonant sounds, which are partially identical or completely identical, but whose main vowels differ. While alliteration focuses on internal rhyme and beginning repetition, consonance focuses on the repetition of consonants everywhere else, but like assonance and alliteration, consonance is also used for musical effects and memorization in poetry (*Princeton Handbook* 47).
14. Couplet- Two rhyming lines, usually of equal length, in poetry. English sonnets end with a rhyming couplet that completes the thought of the poem, or “turns” to relay a final or different perspective in the last two lines. Ex.) Shakespeare’s Sonnet 30, “But if the while I think on thee, dear friend, / All losses are restored and sorrows end” (*Longman Dictionary* 36-37).
15. Dactyl- The use of one long [stressed] syllable followed by two short [unstressed] syllables. Dactyls are commonly found in classical poetry (*Princeton Handbook* 51).
16. Dramatic Monologue- In poetry, it is a speech given by a single person, usually addressing a serious topic, but in plays, characters speaking their thoughts aloud are said to be giving a *soliloquy* rather than a dramatic monologue. Robert Browning is recognized for creating and developing the dramatic monologue, such as in “My Last Duchess,” but other writers have also utilized the form, as with Tennyson’s “Ulysses” and Eliot’s “The Love Song of J. Alfred Prufrock” (*Glossary of Literary Terms* 70).

17. Ekphrastic- Ekphrastic poems or other works describe a work of art, usually a painting or sculpture. This form of poetry addresses the artwork or creation by speaking directly to it, questioning its creation or elements, or speaking for the work itself. Examples of well-known Ekphrastic works include: “Ode on a Grecian Urn,” by John Keats and “Anecdote of the Jar,” by Wallace Stevens (*New Handbook* 98-99).
18. Elegy- A lament or poem that is written for a special occasion, typically a death, but which can commemorate any serious or somber event. Elegies are typically referred to as “classical” poems and are associated with hymns, dirges, and complaints based on their place in formal occasions and focus on complex subject matter. Ex.) Percy Bysshe Shelley’s poem, “Adonais,” that was written in response to the death of John Keats, is an elegy (*Routledge Dictionary* 67-68).
19. Free Verse- From the French, *vers libre*, or also referred to as “open form verse,” Free verse consists of no set rhyme, rhythm, metrical form, or structure, but is the most popular poetry form used today. While free verse does not have standard end rhyme or a set pattern, other poetic elements, such as anaphora, assonance, and consonance, contribute to the poem’s flow and make it musical without distinct rhyme patterns. Ex.) Walt Whitman’s *Leaves of Grass* employs free verse and he is considered the “marketeer” of it, which ultimately led to its popularity today (*Longman Dictionary* 69-70).
20. Genre- Refers to types or classes of literature. Genres are usually categorized by who is speaking, such as lyric for first-person speaker, or by the form in which it is written, such as dramas, epics, or biographies. The establishment of genres harken back to the days of Aristotle and his *Poetics*, but can still be debated today (*Glossary of Literary Terms* 108-110).

21. Heroic Couplet- Two rhyming lines of poetry that follow iambic pentameter. Geoffrey Chaucer is credited with the development and wide popularity of heroic couplets even though scholars are not sure that he is the first to use these couplets in writing (*Princeton Handbook* 87-88).
22. Hyperbole- (Overstatement and/or Understatement) A Hyperbole is a figure of speech, closely associated with irony, that is not meant to be taken literally, but reflects strong opinions or emotions represented as bold exaggerations in literature (*Ibid* 90-91).
23. Iamb- A metrical foot in verse in which an unaccented syllable is followed by an accented one. Ordinary cadences of speech are most easily represented using iambs within poetry, hence, iambs are the most frequently used metrical feet in the genre (*Longman Dictionary* 78).
24. Imagism- School of thought developed by Ezra Pound that refers to the beginning of the American Modernist movement in literature, in which the poet's focus becomes the central image of a work rather than utilizing flowy language or metaphor as found in Romantic or Victorian writing. Imagists reject the use of emotions and feelings, but treat the object of focus directly and maintain a musical rhythm within the poem. Pound believed poetry was "an acquired art," and therefore, required practice and perfection rather than spontaneity as Wordsworth believed. Imagism utilizes visual imagery as well as realism, symbolism and impressionism to craft works while exploring various topics (*Routledge Dictionary* 118-119).
25. Verbal Irony- Often used for sarcastic remarks, verbal irony involves a statement made by a speaker, writer, or supporting character that is the opposite or contradiction of what is actually meant. Verbal Irony can be used in casual conversation or in satirical texts to point out societal problems or push for change, such as in Swift's case (*Longman Dictionary* 159).

26. Litotes- Related to meiosis and irony, litotes utilize deliberate understatement for purposes of intensification, negative affirmation, or emphasis. Litotes are more commonly found in Old English works, such as *Beowulf*, and the Middle English works of Chaucer (*Princeton Handbook* 121).
27. Metaphor- Comparison that asserts one thing is something else, when in reality it is not, but is used in an effort to make a connection between two unlike, seemingly unrelated things, and forces the reader to acknowledge the assertion. Dead metaphors are similar to clichés, in the fact that they have lost their originality. Examples of metaphors include: “Time is a river,” “God is love,” “Her mind is a wheel.” (*New Handbook* 180-182).
28. Metaphysical Conceit- Associated with the Metaphysical poetry of John Donne, Metaphysical conceits are comparisons between two completely different things which surprises or startles the reader, such as in his poem “The Flea,” where he compares the flea and its characteristics to sex, or in “A Valediction Forbidding Mourning,” where he compares the separation of lovers and their relationship to a compass. Metaphysical conceits are well-developed comparisons that throw together unlike ideas, objects, or concepts to evoke unique responses in the reader (*Routledge Dictionary* 140-141).
29. Meter- When stresses fall in regular intervals or repetitiously in verse and create a rhythm. Meter can divided into four categories: quantitative, syllabic, accentual, and accentual-syllabic (*Glossary of Literary Terms* 159-160).
30. Metonymy/Synecdoche- A figure of speech which reflects the concept of comparing objects, persons or the like based on prior association in reality. Metonymy uses a single phrase or attribute to refer to a collective whole or much larger group, which makes it easier to say and relate in conversation without technicality. Synecdoche contrasts Metonymy by substituting

parts for the whole. One common example of Metonymy is “the deep blue,” referring to the sea or ocean (*New Handbook* 186-187).

31. Modernism (in poetry)- The Modernist movement in poetry is represented and recognized by experimentation in form, the rise of industry, creation and “decreation,” consumerism, overall complexity, World War I, and the rejection of Romantic notions for more bleak, straightforward modern views of subject matter and life in writing. Modernism emphasizes traditional elements, such as allusions, imagery, and classical standards, while also encouraging readers and writers to embrace the Modernist technique of using art to present society and life in alternative ways. Socially, Modernism is seen as a bohemian movement and includes several subcategories such as: Symbolism, Expressionism, Post-Impressionism, and Imagism, just to name a few. Poets writing under Modernism include: T.S. Eliot, Wallace Stevens, and William Carlos Williams alongside others (*Routledge Dictionary* 145).
32. Naturalism- A branch off of the Realist movement, Naturalism reflects society, surroundings, environments, and people as they truly are and presents them as products or victims of environments and heredity. Naturalism, developed by Zola, evolved from different modes of writing as well as scientific studies, such as natural selection or “survival of the fittest,” in which the literary characters are portrayed in the same circumstances within natural habitats and reactions. The naturalist form is less imaginative and focuses on character motive, conflicts, and setting. Famous Naturalist writers include: Jack London, Stephen Crane, Henrik Ibsen, and Eugene O’Neill among others (*Longman Dictionary* 103-104).
33. Ode- A formal lyric poem following a more complex stanza, typically either Pindaric or Horatian, that is written for a special occasion, praise, or recognition in a more serious manner than other poetic styles. Pindaric odes are used for celebration and praise and written

with higher language, while Horatian odes are used for calm reflection and are written using more vernacular language. Examples of Odes include: Shelley's "Ode to the West Wind," Keats' "Ode to a Nightingale," and Jonson's "To the Memory of My Beloved the Author, Mr. William Shakespeare," among others (*Glossary of Literary Terms* 198-199).

34. Onomatopoeia- The use of words in writing that imitate sounds, such as hiss, snap, buzz, clash, and murmur. Onomatopoeia is used in poetry and other modes of writing for sound effects and can reflect the sound, motions, or feelings associated with the word of choice, such as "buzz," that has a vibration to its pronunciation and also conjures up images of objects that buzz, such as a bumble bee or even a doorbell (*Princeton Handbook* 175).

35. Oxymoron- The conjoining of opposites or stark contrasts (contradictory ideas), such as "Jumbo shrimp" or "freezer burn," that imply the denotations and connotations of each word to produce a desired effect for the writer and response or understanding in the reader (*New Handbook* 219).

36. Paradox- Associated with oxymoron and wit, a paradox is a statement which seems to be contradictory or false, but upon closer scrutiny, actually maintains sense and depicts a truth. The use of paradox can be found within Metaphysical poetry, as in John Donne's, or in Elizabethan poetry, such as Shakespeare's (*Glossary of Literary Terms* 201-202).

37. Parody- Comic imitation of a literary work, form, style, or writer, which involves mocking, teasing, and typically takes a higher art and combines crude elements of a lower art to produce a comic effect. The distortion of a serious or strict original is achieved using humor and jokes to place the once somber work into a more lighthearted context. Two famous parodies of classic poems include: Carroll's "The White Knight's Song," playing on

Wordsworth's "Resolution and Independence," and Hecht's "The Dover Bitch," playing on Arnold's "Dover Beach" (*Longman Dictionary* 111).

38. Personification- A manner of speech endowing things or abstractions with life.

Personification in literary texts involves giving animals, objects, nature, or even concepts, qualities that are usually reserved for humans, such as reactions like smiling, sighing, blushing, or personality traits, such as jealousy, pride, or excitement (*Princeton Handbook* 190).

39. Postmodernism (in poetry)- A broad movement in literature and the arts that has no "set" defining characteristics within the scope, but includes a few main points Postmodernists tend to focus on in each category. The traits that help pinpoint Postmodern works include: skepticism, in historical facts or unproven religious beliefs, an irreverence towards artistic traditions, including parodies of classical works as well as mixing cultures and social backgrounds, and finally, the emphasis on current affairs, technological advancements, and politics, with less attention on governmental affairs and more focus on technology and media in the world. Postmodernism typically includes fragmented visuals, jokes rather than serious tones, and more "randomness," than formal writing steps as in previous movements. (*New Handbook* 240-241).

40. Postcolonial Poetry- The analysis of history, literature, and cultural traditions in formerly and/or currently colonized countries held by England, Spain, and France that reflects power struggles, imperialism, tyranny, and oppression of those within the colonies. Postcolonial poetry tends to highlight "Third World" areas, such as Africa, Asia, the Caribbean, and South America, and the focus within the poems typically involves rejecting English or French traditions, colonial separations, imperialism, and instead, emphasizing the inner traditions

and values of the colony where the work originates. Writers and poets following the postcolonial movement include: Derek Walcott, Wole Soyinka, and Chinua Achebe among others (*Glossary of Literary Terms* 236-237).

41. **Quatrain**- The most common stanza form used in poetry that includes four lines, *abab*, *aabb*, etc., which can be rhymed or unrhymed depending on the writer's need or poem structure and can include many combinations of rhyme or variations (*New Handbook* 251).
42. **Realism**- Movement in literature which strives to depict and faithfully reproduce the surface appearance of life, especially that of ordinary people in everyday situations. Realism employs common characters, personalities, problems, and settings that readers can understand and relate to versus high culture and wealthy characters dealing with seemingly trivial problems. Realist writers reject exaggerated characters and problems, as well as fictional creatures, supernatural elements, or interference by gods or mythical superiors. Realism focuses on depicting situations truthfully and as accurately as possible. Famous realist writers include: Thomas Hardy, William Dean Howells, Anton Chekhov, and Robert Frost (*Longman Dictionary* 125).
43. **Refrain**- Words, lines, sections, parts of lines, or phrases repeated at regular or irregular intervals within a poem for pattern or to emphasize a point or theme which the refrain makes throughout the work. Similar to a chorus in music, a refrain can aid in memorization, flow, or signify changes in stanzas within poetry (*Routledge Dictionary* 200-201).
44. **Rhyme Scheme**- Pattern in a poem that can be marked and followed using letters of the alphabet to denote rhyming words and mark changes in rhyme scheme by using different letters at the end of each line. The most common rhyme scheme used in poetry follows *abab*, but can vary with the form, such as free verse or Petrarchan and English sonnets. Identifying

rhyme schemes can aid in determining which subgenre of poetry or form was employed if it is unknown and help the reader recognize the sound patterns and elements a poet uses within a work (*Longman Dictionary* 129).

45. Romanticism- In English Literature, the Romantic period and its main poets include: William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, and John Keats. The characteristics of Romanticism (between 1789-1830s) focuses on the value of nature, as in Wordsworth's "Tintern Abbey" and Coleridge's "The Rime of the Ancient Mariner," individuality and the individual ego, as in the writings of Byron, the purity of imagination and creativity, as in Keats' "On First Looking into Chapman's Homer" and "Ode on a Grecian Urn," and finally, political and social events of the era, such as child labor in Blake's "The Chimney Sweeper," and the abusive power of the monarchy and other institutions in Shelley's "England in 1819." While Romantic writings are not exclusive to English literature, such as the American Romantic poems of Edgar Allan Poe, several of the defining characteristics are taken from the works of the British Romantics (*New Handbook* 266-268).

46. Simile- figure of speech comparing two unlike things using the key phrases *like*, *as*, or *than* to connect the unlike subjects and elaborate on them within a poem. Similes expand topics rather than condense them as in metaphors or synecdoches. Similes appeal to readers because they incorporate familiar things, while metaphors try to break new ground and force the reader to think more in-depth with a comparison (*Routledge Dictionary* 218-219).

47. Sonnet- Form of poetry consisting of fourteen lines in iambic pentameter and a strict rhyme scheme in either the Petrarchan, Shakespearean, or Spenserian style. The two main forms Petrarchan/Italian and Shakespearean/English differ by rhyme scheme and stanzas. The

Italian sonnet includes an octave and a sestet, while the English sonnet is divided in three quatrains with a concluding couplet. An Italian sonnet begins *abbaabba*, while an English sonnet begins with *abab cdcd*. Sonnets can include various topics or be used as connectors for more developed works, such as works that utilize a “crown of sonnets,” in which the last line of the preceding sonnet becomes the first line of the next sonnet in the same or similar phrasing, such as in “Native Guard” by Natasha Trethewey. Other famous sonneteers include: William Shakespeare, John Keats, and Elizabeth Browning among others (*Glossary of Literary Terms* 290-291).

48. Spondee- A Metrical foot of verse containing two stressed [long] syllables. Spondees are used in poetry for special effect and emphasis, but are not regularly employed in writing. An example of a spondee would include: “Grave men, near death...” from “Do Not Go Gentle into That Good Night” by Dylan Thomas (*Longman Dictionary* 144).
49. Stanza- A structural unit, in poetry which can be used in various ways depending on the poet’s need, lines, rhyme scheme, or pattern. Stanzas can consist of couplets, quatrains, tercets, or various irregular combinations and represent divisions, or stopping points, within a poem. Couplet stanzas are utilized in Alexander Pope’s “The Rape of the Lock,” while Coleridge varies the ballad stanza format in “The Rime of the Ancient Mariner” (*Princeton Handbook* 267-268).
50. Symbol- A word, phrase, or even concept that signifies or references something else in literature; symbols can stand for common things, such as the dove representing peace, or more complex ideas, such as Blake’s “The Tyger,” representing experience, industry, darkness, and Creation (*Glossary of Literary Terms* 312-313).

51. Synesthesia- The combination of sensations when only one sense is actually being stimulated or provoked. The use of synesthesia can be seen formally or informally and tends to be understood in general conversation. Examples of the combination of sense into phrases includes: “loud colors,” or “sweet music,” which employs sight, but also references hearing, and the other employs hearing, but also references a “sweet” taste. Synesthesia combines different senses and occasions to encourage reaction and understanding in the reader (*Ibid* 315).
52. Tercet- (triplet) Three lines of verse, usually ending in the same rhyme. Tercets are closely associated with *Terza Rima* and are used in poetry for consistency, memorization, and sound effects (*Longman Dictionary* 151).
53. Terza Rima- Lines of poetry written with tercets following iambic pentameter which maintains the pattern: *aba bcb cdc* etc. The middle rhyme of each tercet becomes the first and last rhymes in the next tercet with a repeating pattern until the poem concludes. The form involves strict adherence to the rhyme scheme and is more commonly found in early poetry, such as works by Dante, rather than modern poetry with few exceptions, such as in the works of Shelley and Auden (*New Handbook* 296).
54. Trochee- line of verse consisting of a long [stressed] syllable followed by a short [unstressed] syllable. The use of trochees are more commonly found in Middle English poetry, Shakespeare’s plays, and children’s riddles, in which trochees aid in memorization and give a chant-like quality to verse (*Princeton Handbook* 284).
55. Villanelle- A form of poetry, originally from France, which consists of six stanzas (five tercets, one quatrain) containing two rhymes, with two lines repeated in a prescribed pattern. In E.A. Robinson’s, “Villanelle of Change,” lines one, “Since Persia fell at Marathon,” and

three, “Long centuries have come and gone,” are repeated. Two other examples of villanelles include: “Do Not Go Gentle into That Good Night” by Dylan Thomas and “1. King Cotton, 1907” by Natasha Trethewey, from the selection “Scenes from a Documentary History of Mississippi” in *Native Guard (Longman Dictionary 160-161)*.

### III. Works Cited

- Abrams, M. H. *A Glossary of Literary Terms*. 7th ed., Boston, MA, Heinle & Heinle, 1999.
- Boswell, Matthew. “‘Black Phones’: Postmodern Poetics in the Holocaust Poetry of Sylvia Plath.” *Critical Survey*, vol. 20, no. 2, May 2008, *Academic Search Premier*, pp. 53-64.
- Childs, Donald J. “Knowledge and Experience in ‘The Love Song of J. Alfred Prufrock.’” *ELH*, vol. 55, no. 3, 1988, pp. 685-699, *JSTOR*, www.jstor.org/stable/2873189.
- Childs, Peter and Roger Fowler. *The Routledge Dictionary of Literary Terms*. Routledge, 2006.
- De Cenzo, Giorgia. “Natasha Trethewey: The Native Guard of Southern History.” *South Atlantic Review*, vol. 73, no. 1, Winter 2008, pp. 20-49. *JSTOR*, www.jstor.org/stable/27784759
- Dillon, Brian. ‘Never Having Had You, I Cannot Let You Go’: Sharon Olds’s Poems of a Father-Daughter Relationship.” *Poetry Criticism*, edited by Carol T. Gaffke and Anna J. Sheets, vol. 22, Gale, 1999. *Literature Resource Center*,  
[go.galegroup.com/ps/i.do?p=GLS&sw=w&u=naal\\_athens&v=2.1&id=GALE%7CH1420025514&it=r&asid=000817d4bf68c7c52441762dd5f2b51a](http://go.galegroup.com/ps/i.do?p=GLS&sw=w&u=naal_athens&v=2.1&id=GALE%7CH1420025514&it=r&asid=000817d4bf68c7c52441762dd5f2b51a). Accessed 27 Feb. 2017.  
 Originally published in *The Literary Review*, vol. 37, no. 1, Fall 1993, pp. 108-118.
- Eliot, T.S., “The Love Song of J. Alfred Prufrock.” Reidhead, pp. 862-866.
- Felstiner, John. “Translating Pablo Neruda’s ‘Galope Muerto.’” *PMLA*, vol. 93, no. 2, 1978, pp.185-195. *JSTOR*, www.jstor.org/stable/461954.
- Greenblatt, Stephen, editor. “John Keats.” *The Norton Anthology of English Literature*, vol. 2, W.W. Norton & Company, New York, NY, 2013, pp. 466–469.
- Greenwood, Emily. “‘Still Going On’: Temporal Adverbs and the View of the Past in Walcott’s Poetry.” *Callaloo*, vol. 28, no. 1, 2005, pp. 132-145., *JSTOR*,  
[www.jstor.org/stable/3805539](http://www.jstor.org/stable/3805539).

- Hecht, Jamey. "Scarcity and Poetic Election in Two Sonnets of John Keats." *ELH*, vol. 61, no. 1, 1994, pp. 103-120., *JSTOR*, www.jstor.org/stable/2873434.
- Keats, John. "On First Looking into Chapman's Homer." Reidhead, pp. 567-568.
- Keats, John. "When I Have Fears." Reidhead, pp. 568-569.
- Kennedy, X.J., et al. *The Longman Dictionary of Literary Terms*. Pearson Education, 2006.
- Lee, Li-Young. "Persimmons." Reidhead, pp. 1243-1245.
- "Mary Oliver - Pulitzer Prize and National Book Award Winning Poet." *Mary Oliver*. Beacon Press, 2007, <http://maryoliver.beacon.org/>. Web Accessed 20 Mar 2017.
- McNew, Janet. "Mary Oliver and the Tradition of Romantic Nature Poetry." *Contemporary Literature*, vol. 30, no. 1, 1989, pp. 59–77, *JSTOR*, www.jstor.org/stable/1208424.
- Mikics, David. *A New Handbook of Literary Terms*. Yale University Press, 2007.
- "Olds, Sharon (1942-), An Introduction to." *Contemporary Literary Criticism*, edited by Lawrence J. Trudeau, vol. 361, Gale, 2014, pp. 275-346. *Contemporary Literary Criticism Online*, [go.galegroup.com/ps/i.do?p=GLS&sw=w&u=naal\\_athens&v=2.1&id=GALE%7CEFXPQA568647262&it=r](http://go.galegroup.com/ps/i.do?p=GLS&sw=w&u=naal_athens&v=2.1&id=GALE%7CEFXPQA568647262&it=r). Accessed 5 Mar. 2017.
- Olds, Sharon. *Selected Poems*. New York: Random House, 2005.
- Plath, Sylvia. "Daddy." Reidhead, pp.1145-1147.
- Plath, Sylvia. "Lady Lazarus." Reidhead, pp. 1148-1150.
- Preminger, Alex, et al. *The Princeton Handbook of Poetic Terms*. Princeton University Press, 2014.
- Reid, Alastair. "The Chilean Poet Pablo Neruda, 1904-1973, by His Translator, Alastair Reid." *Contemporary Literary Criticism*, edited by Carolyn Riley and Phyllis Carmel

- Mendelson, vol. 5, Gale, 1976, pp.301-305. *Contemporary Literary Criticism Online*, go.galegroup.com/ps/i.do?p=GLS&sw=w&u=naal\_athens&v=2.1&id=GALE%7CNVY HDO257822237&it=r. Accessed 2 Mar. 2017. Originally published in *The Listener*, 4 Oct. 1973, pp. 437-439.
- Reidhead, Julia, editor. *The Norton Anthology of Poetry*. W.W. Norton & Company, 2005.
- Trethewey, Natasha D. *Native Guard*. Boston, Houghton Mifflin, 2007.
- Vendler, Helen. "Rita Dove: Identity Markers." *Callaloo*, vol. 17, no. 2, 1994, pp. 381-398., JSTOR, www.jstor.org/stable/2931736.
- Walcott, Derek. "Sea Grapes." *Poetry Foundation*, https://www.poetryfoundation.org/poems-and-poets/poems/detail/57111. Accessed 5 Mar 2017.
- Xiaojing, Zhou. "Inheritance and Invention in Li-Young Lee's Poetry." *MELUS*, vol. 21, no. 1, *Poetry and Poetics*, Spring 1996, pp. 113-132. JSTOR, www.jstor.org/stable/467810.