

# Creative Writing

## Drama

### Types of drama

#### 1. Tragedy

Aristotle defines tragedy in his *Poetics* as “the imitation of an action, serious, complete, and of a certain magnitude, in a language beautiful in different parts with different kinds of embellishments, through action and not narration, and through scenes of pity and fear bringing about the ‘*Catharsis*’ of these or such like emotions.” Thus in a tragedy we have the object imitated namely ‘action’. The medium of imitation is ‘language made beautiful by different means’. The manner of imitation is direct presentation. The purpose of imitation is to bring about the ‘*purgation*’ of emotions like pity and fear.

In classical tragedy we find a protagonist at the center of the drama that is a great person, usually of upper class birth. He is a good man that can be admired, but he has a *tragic flaw*, a *hamartia*, that will be the ultimate cause of his down fall. This tragic flaw can take on many characteristics but it is most often too much pride or hubris. The protagonist always learns, usually too late, the nature of his flaw and his mistakes that have caused his downfall. He becomes self-aware and accepts the inevitability of his fate and takes full responsibility for his actions. We must have this element of inevitability in tragedy. There must be a cause and effect relationship from the beginning through the middle to the end or final catastrophe. It must be logical in the conclusion of the necessary outcome. Tragedy will involve the audience in the action and create tension and expectation. With the climax and final end the audience will have learned a lesson and will leave the theatre not depressed or sullen, but uplifted and enlightened.

#### E.g. *Hamlet* (By William Shakespeare)

Prince Hamlet’s tragic flaw, in Shakespeare’s play *Hamlet*, determines his tragic downfall. Hamlet’s hamartia is his indecisiveness. He cannot make up his mind about the dilemmas he confronts. He reveals his state of mind in the following lines from Act 3, Scene 1 of the play:

“To be, or not to be — that is the question:  
Whether ’tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune

Or to take arms against a sea of troubles  
And by opposing end them. To die, to sleep..."

Hamlet wants to kill his father's murderer, Claudius, but instead ruins his life by delaying action, as he looks for proof to justify the act. In the process, he spoils his relationship with his mother, and sends Ophelia into such a state of depression that she commits suicide. This indecision got almost everyone killed at the end of the play. He killed Claudius by assuming fake madness because of his indecisiveness in action so that he will not be asked for any justification.

## 2. Comedy

Comedy tends to bring humor and induce laughter in plays, films, and theaters. The primary function of comedy is to amuse and entertain the audience, while it also portrays social institutions and persons as corrupt, and ridicules them through satirizing, parodying, and poking fun at their vices. By doing this, writers expose foibles and follies of individuals and society by using comic elements.

Comedy should have the view of a "comic spirit" and is physical and energetic. It is tied up in rebirth and renewal, this is the reason most comedy end in weddings, which suggest a union of a couple and the expected birth of children. In comedy there is absence of pain and emotional reactions, as with tragedy, and a replaced use of man's intellect. The behavior of the characters presented in comedy is ludicrous and sometimes absurd and the result in the audience is one of correction of behaviors. This correction of behaviors is the didactic element of comedy that acts as a mirror for society, by which the audience learns don't behave in ludicrous and absurd ways. The types of comedies can vary greatly; there are [situation comedies](#), [romantic comedies](#), [sentimental comedies](#), [satirical comedy](#), [dark comedies](#), [comedy of manners](#), and [pure farce](#). The comic devices used by playwrights of comedy are: [exaggeration](#), [incongruity](#), [surprise](#), [repetition](#), [wisecracks](#), and [sarcasm](#).

E.g. Oscar Wilde's [The Importance of Being Earnest](#)

E.g. [Harry Potter and the Order of the Phoenix](#) by J. K. Rowling

J. K. Rowling used numerous examples of sarcasm in her Harry Potter series. The exchange between Harry and his aunt and uncle shows how he uses humor to deal with the difficult situation of having to live with them and be separated from his magical community.

## 3. Comedy of Manners

It is a form of comedy that [satirizes the manners and affectations of contemporary society and questions societal standards](#). Social class stereotypes are often represented through stock characters such as the miles gloriosus ("boastful soldier") in ancient Greek comedy ".

A comedy of manners usually centers on some scandal, to witty dialogue and sharp social commentary. Also called 'Restoration comedy' or 'artificial comedy'; is a form of dramatic genre deals with intrigues and relations of ladies and gentlemen, living in a sophisticated society.

The comedy of manners depicts a stylish society, mainly the middle and upper classes; its focus is on elegance, with characters of fashion and rank, but also would-be nobles, fops, country bumpkins, ambitious social climbers, and so on.

This form relies upon high comedy, derived from sparkle and wit of dialogues, social intrigue, violations of social traditions, and good manners by nonsense characters like jealous husbands, wives, adultery and cuckoldry and foppish dandies.

Restoration dramatists used this genre and can be particularly seen in the works of William Wycherley and William Congreve. Some of Shakespeare's plays (e.g. Love's Labour's Lost, or Much Ado About Nothing) can be considered examples of this genre, as are the plays of Molière and Sheridan.

E.g. Oscar Wilde play 'The Importance of Being Earnest' satirized the Victorian morality of the time, is one of the best-known plays of this genre.

## 4. Melodrama

A melodrama is a dramatic genre in which the plot, which is typically sensational and designed to appeal strongly to the emotions, takes precedence over detailed characterization. Characters are often simply drawn, and may appear stereotyped.

Melodramas are typically set in the private sphere of the home, and focus on morality and family issues, love, and marriage, often with challenges from an outside source, such as a "temptress", an aristocratic villain.

Melodrama means "song drama" or "music drama". Melodrama focuses on serious dramatic elements, storylines, and characters.

Melodrama is drama of disaster and differs from tragedy significantly. The protagonist is usually a victim of circumstance. He is acted upon by the antagonist or anti-hero and suffers without having to accept responsibility and inevitability of fate. Melodrama has a sense of strict moral judgment. All issues presented in the plays are resolved in a well-defined way. The good characters are rewarded and the bad characters are punished in a means that fits the crime.

E.g. Still Life, Brief Encounter (By Noel Coward)

## 5. Tragicomedy

Tragicomedy is a **genre that blends elements of both comedy and tragedy**. A tragicomedy can either be a serious play with a happy ending—which is not the case with a straightforward tragedy—or a tragic play interspersed with moments of humor in order to lighten the mood. **The definition of tragicomedy was first used by the Roman playwright Plautus.** Tragicomedy is the most lifelike of all of the genres. It is non-judgmental and ends with no absolutes. It **focuses on character relationships and shows society in a state of continuous flux.**

Mostly, the **characters in tragicomedy are exaggerated**, and **sometimes there might be a happy ending after a series of unfortunate events**. It is incorporated with jokes throughout the story, just to lighten the tone.

**E.g. Samuel Beckett's *Waiting for Godot*** one of the great examples of tragicomedy. There are **many gestures, dialogues, actions, and situations that are filled with pure comedy**. All types of musical devices have been used to create laughter.

**The overall atmosphere is that of a dark-comedy.** For example, Vladimir is determined not to listen to Estragon's nightmare. However, the latter keeps pleading with him to listen. Similarly, Estragon takes off and puts on his shoes several times while Vladimir plays with his hat again and again. On the other hand, **comedy turns into a tragedy due to the haplessness of these tramps**. Vladimir and Estragon wait for somebody who does not come, which makes them disappointed. During the course of time, they indulge themselves in meaningless activities.

**E.g. 'All's Well that Ends Well'** Shakespeare's play perfectly sums up tragic and comic elements. This tragicomedy play shows antics of low-born but devoted Helena, who attempts to win the love of her lover, Bertram. She finally succeeds in marrying him, though she decides not to accept him until she wears the family ring of her husband and bears him a child. She employs a great deal of trickery by disguising herself as Bertram's other, and fakes her death. Bertram discovers her treachery at the end but realizes Helena did all that for him and expresses his love for her.

## **6. Elements of Drama (Aristotelian elements of drama)**

Most successful playwrights follow the theories of playwriting and drama that were established over two thousand years ago by a man named **Aristotle**.

In his works **the Poetics Aristotle** outlined the **six elements of drama** in his critical analysis of the classical Greek tragedy *Oedipus Rex* written by the Greek playwright, Sophocles.

The six elements as they are outlined involve:

**Thought, Theme, Ideas; Action or Plot; Characters; Language; Music; and Spectacle.**

### **1. Thought/Theme/Ideas**

What the play means as opposed to what happens (the plot). Sometimes the theme is clearly stated in the title. It may be stated through dialogue by a character acting as the playwright's

voice. Or it may be the theme is less obvious and emerges only after some study or thought. The abstract issues and feelings that grow out of the dramatic action like conflict between two individuals or between man and supernatural powers or between man and himself.

## 2. Action/Plot

The events of a play; what happens rather than what it means. The plot must have some sort of unity and clarity by setting up a pattern by which each action initiating the next rather than standing alone without connection to what came before it or what follows. In the plot of a play, characters are involved in conflict that has a pattern of movement. The action and movement in the play begins from the **exposition, initial entanglement, through rising action, climax, and falling action to resolution.**

**Exposition or Introduction:** The beginning of the story, where characters and setting are established. The conflict or main problem is introduced as well.

**Rising Action:** Rising action which occurs when a series of events build up to the conflict. The main characters are established by the time the rising action of a plot occurs, and at the same time, events begin to get complicated. It is during this part of a story that excitement, tension, or crisis is encountered.

**Climax:** In the climax, or the main point of the plot, there is a turning point of the story. This is meant to be the moment of highest interest and emotion, leaving the reader wondering what is going to happen next.

**Falling Action:** Falling action, or the winding up of the story, occurs when events and complications begin to resolve. The result of the actions of the main characters are put forward.

**Resolution:** Resolution, or the conclusion, is the end of a story, which may occur with either a happy or a tragic ending.

## 3. Characters

These are the people presented in the play that are involved in the perusing plot. Each character should have their distinct personality, age, appearance, beliefs, socio economic background, and language.

**Types of characters:** Protagonist, antagonist, foil, confidant, stock, round, flat, dynamic character.

## 4. Language

The word choices made by the playwright and the enunciation of the actors of the language. Language and dialog delivered by the characters moves the plot and action along, provides exposition, and defines the distinct characters. Each playwright can create their own specific style in relationship to language choices they use in establishing character and dialogue.

## 5. Music

Music can encompass the rhythm of dialogue and speeches in a play or can also mean the aspects of the melody and music compositions as with musical theatre. Each theatrical presentation delivers music, rhythm and melody in its own distinctive manner. Music is not a part of every play. But, music can be included to mean all sounds in a production. Music can expand to all sound effects, the actor's voices, songs, and instrumental music played as underscore in a play. Music creates patterns and establishes tempo in theatre. In the aspects of the musical the songs are used to push the plot forward and move the story to a higher level of intensity. Composers and lyricist work together with playwrights to strengthen the themes and ideas of the play. Character's wants and desires can be strengthened for the audience through lyrics and music.

## 6. Spectacle

The spectacle in the theatre can involve all of the aspects of scenery, costumes, and special effects in a production. The visual elements of the play created for theatrical event. The qualities determined by the playwright that create the world and atmosphere of the play for the audience's eye.

**Analyze, understand the plot, themes, characters, characterization, diction, of any drama or play (all drama aspects in detail).**

## Radio Script

## Introduction to Creative Writing

### Internals syllabus and notes

## 1. Formal aspects of Short Story

### i) Point of view (P.O.V.)

Point of view in fiction is an important element of storytelling.

In a story, the point of view is the narrator's position in the description of events. P.O.V. is defined as [angle or perspective](#) from which the story is told.

Point of view is an [integral tool of description in the author's hands to portray personal emotions or characters' feelings about an experience or situation](#). Writers use a point of view to express effectively what they want to convey to their readers.

The writer should establish the point of view within the first two paragraphs of the story and try not to change the point of view as it might threaten the reader's trust and could fracture the architecture of the story.

Writers use a point of view to express effectively what they want to convey to their readers.

### Types of Point of view

#### - First person

The story is narrated by a character within the story. The story is told by [protagonist](#) or [another character](#) that interacts closely with the protagonist or with other characters. This is narrative in which the narrator uses the pronoun 'I', 'me' (or, in plural first person, 'we'). It provides directness, allowing the writer to tell the story through the eyes of one character. The reader sees the story through this person's eyes as he or she experiences it.

**For Example:** Susan Minot's "Lust", Tom Franklin's "Alaska" is told using the first person "we." William Faulkner's "A Rose for Emily" is also told using this first person plural point of view.

"I could picture it. I have a habit of imagining the conversations between my friends. We went out to the Cafe Napolitain to have an aperitif and watch the evening crowd on the Boulevard." - ("The sun also rises" by Ernest Hemingway)

#### - Second person

Second person POV is rarer than first or third. In second person narration, the writer tells the story as though the reader is the viewpoint character, [using the second person pronoun 'you'](#). This creates a 'choose your own adventure' type of effect. Italo Calvino uses this uncommon point of view in his postmodern novella, *If on a Winter's Night a Traveler*.

**For example**, in this passage: 'Now you are on the bus, standing in the crowd, hanging from a strap by your arm, and you begin undoing the package with your free hand, making movements something like a monkey, a monkey who wants to peel a banana and at the same time cling to the bough.'

### **-Third person**

Many short stories are told using third person narration. It puts distance between the reader and the story. [The narrator is not a character within the story](#), but is instead a voice of authority, unknown to the reader. [The writer tells the story using "he, she" point of view](#). The writer can employ one of three third-person points of view:

#### **Third person omniscient point of view**

#### **Third person limited point of view**

#### **Third person objective point of view**

When the story is told using **third-person omniscient POV**, [the narrator knows everything about what characters are thinking, feeling, doing, and can share this information with the reader](#).

**Example**- "He thought she looked extraordinary as she passed through the archway, but she shot him a glance, thinking, 'Who is this wretch with his mouth all agape?'"

When the writer chooses to use the **limited third person point of view**, [the narrator knows what is going on in the life and mind of a single character](#).

**Example**- He thought she looked extraordinary as she passed through the archway, but she shot him a glance that had something odd about it – was it mockery? – he couldn't be sure."

James Joyce's "Eveline" is narrated using third-person limited, as is Jack London's "To Build a Fire." Chekhov's "The Lady with the Pet Dog" is also told through the limited-third person point of view.

Sometimes, the writer chooses to narrate the story using **objective point of view**, also known as the [dramatic point of view](#). The [narrator tells the story, reports the action, shares the](#)



dialogue, but does not delve into the thoughts or feelings or memories of any character within the story. Hemingway's Hills like White Elephants is told using third person objective point of view.

**Example-** "She went to her best friend's house to study. When she got there, they rode their bikes for 20 minutes, went back to the house to study, ate dinner, and then went back home."

**Note-** When writing short fiction, convention is that the writer uses only one point of view throughout the story. However, you will notice that some writer's break the rules as creative writing knows no absolute rules and therefore if changing the exact pattern is needed to convey the plot, it is done by writers. For instance, Chekov shifts from third person limited to third person omniscient at the end of Gusev. In Tobias Wolf's "Bullet to the Brain", the first half of the story is told from third person limited then shifts to third person objective.

## ii) Character

All stories must have certain characteristics or elements. Without these elements, any piece of literature would cease to make sense or serve a purpose. For example, **stories must have a plot, or events that take place. Another essential story element is the character. Character can be defined as any person, animal, or figure represented in a literary work.** There are many types of characters that exist in literature, each with its own development and function.

### Types of Characters

**Protagonist** - The protagonist is the character whose fate matters most to the story. The protagonist centers the story. He/ She define the plot and move it forward. His/hers fate determines whether the story is a tragedy or comedy. There can be more than one protagonist within the story. The protagonist is the central person in a story, and is often referred to as the story's main character. He or she (or they) is faced with a conflict that must be resolved. The protagonist may not always be admirable (e.g. an anti-hero); nevertheless s/he must command involvement on the part of the reader, or better yet, empathy.

**Antagonist** - The antagonist is the character(s) (or situation) that represents the opposition against which the protagonist must contend. In other words, the antagonist is an obstacle that the protagonist must overcome.

**Dynamic** - A dynamic character is a person who changes over time, usually as a result of resolving a central conflict or facing a major crisis. Most dynamic characters tend to be central rather than peripheral characters, because resolving the conflict is the major role of central characters.

**Confidant**- A character in a story whom a protagonist confides in and trusts. Confidants may be other principal characters, characters who command trust by virtue of their position such as doctors or other authority figures, or anonymous confidants with no separate role in the narrative.

**Round** - A rounded character is anyone who has a complex personality; he or she is often portrayed as a conflicted and contradictory person.

**Static** - A static character is someone who does not change over time; his or her personality does not transform or evolve. These characters are often stereotypes, have one or more characteristics that never change that are emphasized, e.g. brilliant detective, drunk, scrooge, cruel stepmother, geeky boy with glasses, etc.

**Flat** - A flat character is the opposite of a round character. This literary personality is notable for one kind of personality trait or characteristic.

**Foil** - A foil is any character (usually the antagonist or an important supporting character) whose personal qualities contrast with another character (usually the protagonist). By providing this contrast, we get to know more about the other character.

## **Characterization**

It is the process of describing the physical and personality traits of a character. It's a method through which an author reveals and develops the personalities of characters within a text.

### **Types of characterization**

#### **Direct characterization**

This refers to what the speaker or narrator directly says or thinks about a character. In other words, in a direct characterization, the reader is told what the character is like.

Example-Peter was very lazy, and would never shift himself more than was absolutely necessary.

#### **Indirect characterization**

This refers to what the character says or does. The reader then infers what the character is all about. This mimics how we understand people in the real world, since we can't "get inside their heads". In other words, in an indirect characterization, it's the reader who is obliged to figure out what the character is like.

**Example**-Peter was bored with the TV programme, but the remote control was inexplicably across the room, so he just watched it anyway. Jan'd be in soon, and she could fetch the remote control for him then.

**Five different methods of indirect characterization: (acronym- STEAL) Speech, thought, effect on others, actions and looks.**

**Speech**- What does the character say and how does he/she speak?

E.g. Sally screamed at the top of her lungs< I want more candy!"

**Thoughts**- What is shown about the character through his/her private thoughts and feelings?

E.g. Winn wondered why Joe would be so mean to her.

**Effect**- What effect does the character have on other people?

E.g. The students in the back row glared at Stephen who was hiding a cheat-sheet under his leg during the math test.

**Actions**-What does the character do? How does the character act in different situations?

E.g. Mary looked away and shifted her feet when father asked her where the money went.

**Looks**-What does the character's appearance say about his/her personality?

E.g. He was tall and lean, with dark brown hair and blue eyes.

### **iii) Flashback and Foreshadowing**

Flashback and foreshadowing are [literary devices](#). Flashback is a scene set at a time earlier than the present. Foreshadowing refers to the hints given by the author about the events that are going to take place.

Flashback and foreshadowing are different ways to accomplish the same end: to introduce events that are not happening in the story's current moment. While flashback, as suggested by [the name, takes the reader back into a past moment](#), [foreshadowing hints at or presages an event that has yet to come](#).

Done well [both can increase a story's dramatic tension and deepen a character's development](#). Both also play on the difference between story time, or that experienced by the characters

living the story as it unfolds, and discourse time, or that experienced by whoever is reading the story.

A **flashback** is a literary device **that interrupts the chronological sequence of the plot in order to recall an earlier happening**. This method is often used in films and novels **to share a memory or a past experience** with the audience. **For example**, imagine a story where a man is afraid of heights, there might be a flashback to the incident that made him afraid of heights. This literary device is commonly used by authors to provide background details of the characters.

Flashbacks help the readers understand different motivations of the characters. They also act as plot structures and create tension in the story.

**Some stories are entirely in the form of flashback**. For example, in Conrad's *Heart of Darkness*, the character Marlow narrates about a journey he once took up the Congo River. Harper Lee's *To Kill a Mockingbird* is also told entirely in flashback from Scout's point of view.

"When he was nearly thirteen, my brother Jem got his arm badly broken at the elbow. When it healed, and Jem's fears of never being able to play football were assuaged, he was seldom self-conscious about his injury."

**Foreshadowing** is a method in which **the author gives hints and clues about the events that are going to take place in the story**. Authors often **use indicative words and phrases as hints without spoiling the suspense or revealing the story**. However, they may be **subtle**, and the readers won't be able to grasp them in the first reading itself.

Foreshadowing is used by writers **to prepare the readers** for some shocking twist in the story and to **shift the mood of the story**. Mystery and suspense writers also use foreshadowing to strength the sense of mystery in their story.

The following phrases and clauses are **some examples** of foreshadowing from literature.

"Go ask his name.—If he be married. My grave is like to be my wedding bed."—Romeo and Juliet, Shakespeare. Just as this dialogue indicates, Juliet's wedding bed turns out to be her grave since she falls in love with her family's enemy, Romeo and die with him.

Sophocles's *Oedipus Rex*, Oedipus' words to Tiresius "You've lost your power, stone-blind, stone-deaf – senses, eyes blind as stone!" turns out to be an example of foreshadowing as Oedipus loses all his power and becomes blind and deaf at the end.

## **2. Formal aspects of Poetry**

### **i) Diction and Types of Diction in Poetry**

Diction is determined by vocabulary and syntax, and it refers to the writer's choice and ordering of words, phrases, sentence structures and figurative language, like similes and metaphors.

Diction can be defined as [style of speaking or writing](#), determined by the choice of words by a speaker or a writer. Diction, or choice of words, often separates good writing from bad writing. It depends on a number of factors. Firstly, the word has to be right and accurate. Secondly, words should be appropriate to the context in which they are used. Lastly, the choice of words should be such that the listener or reader understands easily.

Proper diction, or proper choice of words, is important to get the message across. On the other hand, the wrong choice of words can easily divert listeners or readers, which results in misinterpretation of the message intended to be conveyed. In literature, a writer chooses words to create and convey a typical mood, tone, and atmosphere to their readers. A writer's choice of words, and his selection of graphic words, not only affect the reader's attitude, but also convey the writer's feelings toward the literary work. Moreover, [poetry is known for its unique diction, which separates it from prose](#). Usually, a [poetic diction is marked by the use of figures of speech, rhyming words, and other devices](#).

### **Types of Diction**

Poets, creative writers vary their diction depending on different contexts and settings. Therefore, we come across various types of diction.

**Formal diction** – It consists of impersonal, dignified and elevated uses of language.

**Informal diction** – It contains contractions and other less-than-formal language.

**Colloquial diction** – uses words common in everyday speech, which may be different in different regions or communities.

**Slang diction** – is the use of words that are newly coined, or even impolite.

**Example #1:** Ode on a Grecian Urn (By John Keats)

[John Keats](#), in his [Ode on a Grecian Urn](#), uses formal diction to achieve a certain effect. He says: [“Heard melodies are sweet, but those unheard/ Are sweeter: therefore, ye soft pipes, play on ...”](#)

Notice the use of the formal [“ye,” instead of the informal “you.”](#) The formality here is due to the respect the urn inspires in Keats. In the same poem he says:

[“Ah, happy, happy boughs! that cannot shed/ Your leaves, nor ever bid the spring adieu.”](#)

[It is more formal to use “adieu” than to say “goodbye.”](#)

### **Example #2: The Sun Rising (By John Donne)**

In sharp contrast to Keats, John Donne informal diction in his poem The Sun Rising: “Busy old fool, unruly Sun,/Why dost thou thus,/ Through windows, and through curtains, call on us?/Must to thy motions lovers’ seasons run?/ Saucy pedantic wretch, go chide. “

Treating the sun as a real human being in this excerpt, the poet speaks to the sun in an **informal way, using colloquial expressions**. He rebukes the sun because it has appeared to spoil the good time he is having with his beloved. Further, he orders the “saucy pedantic sun” to go away.

### **ii) Symbolism in Poetry**

Symbolism is the practice or art of using an object or a word to represent an abstract idea. An action, person, place, word, or object can all have a symbolic meaning. When an author wants to suggest a certain mood or emotion, he can also use symbolism to hint at it, rather than just blatantly saying it.

Many poets used symbolism to deepen the meaning of their poems. Here is an excerpt from William Blake's “Ah Sunflower.” In it, Blake refers to life cycle and uses sunflowers to represent humankind and that they desire everlasting life.

**Example**–“Ah Sunflower, weary of time, Who countest the steps of the sun; Seeking after that sweet golden clime Where the traveler’s journey is done;”

Poets such as William Blake and W.B. Yeats often use symbols when they believe in—or seek—a transcendental (religious or spiritual) reality.

Sometimes symbolism takes the form of a literary tool called an **allegory**. Allegory is an extended use of symbolism and metaphors. A story, a poem, or even a whole book can be an allegory and the symbolism will permeate throughout. One example of an allegory is the monologue from Shakespeare in “As You Like It.”

“All the world's a stage,And all the men and women merely players;they have their exits and their entrances;And one man in his time plays many parts,”

This is symbolic of the fact that people are putting on a show and that they play many roles over the course of their lives.

### **More Examples:**

The rose and the moon symbolize love: "Love is a rose and you'd better not pick it; it only grows when it's on the vine."

Mars symbolizes aggression and war, while Venus symbolizes love: "Men are from Mars; women are from Venus."

The four seasons symbolize the stages of life: spring (birth and youth), summer (maturity), fall (senescence), winter (old age and death).

A ring, especially a band of gold, represents faithfulness and fidelity: "With this ring, I thee wed."

The dove symbolizes peace, as do the olive and the lamb: "How many seas must a white dove sail, before she sleeps in the sand?"

Iron and steel are symbolic of strength and invulnerability: Superman is the iconic "Man of Steel."

The color green suggests life, especially things that are newly or recently born and growing: "a green youth."

The color purple represents royalty and privilege: "Prince Charles was born to the purple."

The color black symbolizes evil and/or death: "The four horsemen of the Apocalypse ride black steeds."

The color white symbolizes innocence and purity: in medieval art, a white lamb symbolized the innocence and purity of Jesus Christ.

Symbols can be "universal" or "local" to a particular poem and its context, or both. For example, the moon is a universal symbol of love. However, in Percy Bysshe Shelley's poem "To the Moon," the moon represents fatigue, alienation, loneliness, useless labor and unrequited love. While the "universal" symbol still holds, the "local" symbol is more nuanced.

### **iii) Imagery and Types of Imagery**

A tree is just a tree unless a writer utilizes poetic devices such as metaphor, simile and imagery. The tree may be a green umbrella or the lungs of the planet; its branches may be gnarled like the hands of an old crone or smooth and white as bone. It may whisper, rattle or bend. [Through](#)

the use of imagery, a poet can evoke all the senses with descriptive language and submerge the reader into deeper levels of experience and understanding.

It refers to words or phrases that create strong mental pictures and sensations. Without it, a poem's ideas seem less appealing to the reader.

It appeals to human senses to deepen the reader's understanding of the work.

To reinforce their messages, poets employ **auditory, gustatory, kinesthetic, olfactory, organic, tactile or visual imagery**, which are the seven major types of imagery. Many poets combine any or all of these categories in their work.

## Visual

Seeing Through the Mind's Eye.

Visual imagery appeals to the sense of sight by describing something the speaker of the poem sees. Poets use other figurative language, such as metaphor, simile or personification to describe these images. May Swenson's poem "Water Picture" uses visual imagery throughout the poem, including the lines, "Long buildings hang and wiggle gently," and "The arched stone bridge is an eye, with underlid / in the water." Rather than merely saying she sees reflection in the water, the speaker of the poem describes what objects she sees and how the water distorts them or makes them seem like something else.

It appeals to a reader's eyes. Visual descriptions are so vivid that they seem to come to life in the reader's mind when they are ready.

Robert Frost, poem "After Apple-Picking," Frost's description of "every fleck of russet showing clear" paints a visual picture to the reader.

## Auditory

Hearing Words on the Page

Poets can also describe sounds that are heard, which is called auditory imagery. John Keats ends his poem "To Autumn" with auditory imagery: "Hedge-crickets sing; and now with treble soft". Poets might also use sound devices like onomatopoeia, or words that imitate sounds, as a means of describing sounds.

In his poem, "Mowing," Frost uses auditory, or sound, imagery: "the scythe whispering to the ground."

## Olfactory



## Recalling Favorite or Foul Scents

Poets can also appeal to the sense of smell through the use of olfactory imagery. H.W. Longfellow writes, “They silently inhale / the clover-scented gale, / And the vapors that arise / From the well-watered and smoking soil” in his poem “Rain in Summer.” These words paint a clear picture in the reader’s mind about smells the speaker experiences after rainfall.

## Gustatory

### Imagining Foods and Flavors

Imagery describing taste sensations is also referred to as gustatory imagery. Poets appeal to this sense by explaining what something tastes like, which can be particularly effective if the description is something the reader is familiar with. In his poem “Romance Sonambulo,” Federico Garcia Lorca writes, “The stiff wind left / in their mouths, a strange taste / of bile, of mint, and of basil.” This taste profile correlates with Garcia Lorca’s frequent mention of the color green throughout the poem.

To evoke the sense of taste in his poem, Frost also uses gustatory imagery: “the walking boots that taste of Atlantic and Pacific salt.”

## Tactile

### Feeling Sensations Through Words

Describing the way something feels is called tactile imagery. This type of imagery might define characteristics like hardness, softness, wetness, heat or cold, according to Friends of Robert Frost. The line “And kneeled and made the cheerless grate / Blaze up, and all the cottage warm;” in Robert Browning’s poem “Porphyria’s Lover” uses tactile imagery to describe the warmth of the cottage.

## Organic

### Sensing Internal Emotions

Organic imagery is reserved for expressing internal emotions like fatigue, fear, hunger or thirst.

Organic imagery uses language to approximate any internal sensation, such as fear, hunger or thirst. “The Love Song of J. Alfred Prufrock” by T.S. Eliot transports the reader into an internal feeling of fatigue with the lines, “And the afternoon, the evening, sleeps so peacefully!

Smoothed by long fingers, Asleep tired or it malingers, Stretched on the floor, here beside you and me.”

According to Friends of Robert Frost, organic imagery describes internal sensations, or things the speaker of the poem feels. These feelings could be emotions such as love or despair, or they could be sensations like hunger or thirst. In Frost's poem "Birches," he describes feelings of fatigue and aimlessness in the line, "It's when I'm weary of considerations, / And life is too much like a pathless wood."

## **Kinesthetic**

Perceiving Motion and Energy

Kinesthetic imagery describes the sense of movement, and it could refer to the movement of the speaker or objects around the speaker of the poem. W.B. Yeats' poem "Leda and the Swan" begins with kinesthetic imagery: "A sudden blow: the great wings beating still / Above the staggering girl." In this line, the reader sees the movement of a bird's wings and the disorientation of a girl.

William Wordsworth uses kinesthetic imagery, or the imagery of movement, in his poem, "Daffodils": "Tossing their heads in sprightly dance."

## **iv) Figures of Speech**

An expressive, nonliteral use of language. A word or phrase used in a non-literal sense for rhetorical or vivid effect.

Poets are charged with creating works that are highly evocative. They use images that demonstrate emotions and ideas, either literally or metaphorically. Creative language is one of the tools that the best poets employ to get a point across.

### **Simile**

A simile is a figure of speech that directly compares two things. Similes explicitly use connecting words (such as like, as, so, than), though these specific words are not always necessary. While similes are mainly used in forms of poetry that compare the inanimate and the living.

Simile is an explicit comparison between two unlike things through the use of connecting words, usually "like" or "as."

Poets use simile to add depth and meaning to their poetry. The use of simile allow poets to create poetic expressions and present information in an interesting, visual way by creating striking images.

Example- "A Red, Red Rose," by Robert Burns.

"O my Luve is like a red, red rose

That's newly sprung in June;

O my Luve is like the melody

That's sweetly played in tune."

## Metaphor

A comparison that is made directly (for example, John Keats's "Beauty is truth, truth beauty" from "Ode on a Grecian Urn")

A metaphor is a figure of speech that **directly refers to one thing by mentioning another for rhetorical effect**. It **may provide clarity or identify hidden similarities between two ideas**.

Antithesis, hyperbole, metonymy and simile are all types of metaphor. One of the most commonly cited examples of a metaphor in English literature is the "All the world's a stage" monologue from As You Like It:

All the world's a stage,/And all the men and women merely players;/They have their exits and their entrances ...—William Shakespeare, As You Like It,

This quotation expresses a metaphor because the world is not literally a stage. By asserting that the world is a stage, Shakespeare uses points of comparison between the world and a stage to convey an understanding about the mechanics of the world and the behavior of the people within it.

Because poems are meant to impart complex images and feelings to a reader, metaphors often state comparisons more poignantly.

## Hyperbole

Hyperbole, is a figure of speech that **uses extreme exaggeration to make a point or show emphasis**. It is the opposite of understatement.

Hyperbole is the use of **over-exaggeration to create emphasis or humor**. It's not intended to be taken literally. Throughout the ages, hyperbole has appeared in poetry time and time again. If you can't be dramatic in poetry, where can you? **Hyperbole helps express ever-lasting love, a broken heart, or feelings of despair in an amplified tone**.

Homer loved using hyperbole in his epic poetry. In The Iliad, he said the god Mars cried out "as loudly as nine or ten thousand men." Surely, one man could never generate that much noise, but it must've been a cry that Mars felt from the very depths of his heart.

## Onomatopoeia

A figure of speech in which the sound of a word imitates its sense (for example, "choo-choo," "hiss," or "buzz"). In "Piano," D.H. Lawrence describes the "boom of the tingling strings" as his mother played the piano, mimicking the volume and resonance of the sound ("boom") as well as the fine, high-pitched vibration of the strings that produced it ("tingling strings").

Onomatopoeia is a fancy term for a word that mimics a sound. For example:

E.g. Buzz, splish-splash, flitter-titters, hushes, cuckoo, ring-ring, etc.

Onomatopoeia is often used by poets because it allows the reader to visualize the scene that they are setting up by creating a multi-sensory experience, all in words.

Example - Poe's poem The Bells is one of his most onomatopoeic. For example, in The Bells: The bell sounds are expressed throughout the poem as a "tinkle tinkle," a "tintinnabulation," a "jingling," and finally a "moaning and groaning," suggesting bells of various sizes and melodic properties. Many different words are used throughout the poem that is meant to be imitative of bell sounds and evocative of the emotions created by these bells.

## v) Poetry Genres

### a. Odes

- An ode (from Ancient Greek) is a type of lyrical poetry. It is an elaborately structured poem, praising or glorifying an event or individual, thing or idea, often ceremonious poem, describing nature intellectually as well as emotionally.
- Greek odes were originally poetic pieces performed with musical accompaniment. The primary instruments used were the aulos and the lyre.
- The different forms of odes: the Pindaric odes, Horatian odes, Irregular odes, English odes.
- Pindaric odes follow the form and style of Greek poet Pindar. The Greek or Pindaric ode was public poem, usually set to music that celebrated athletic victories.

- **Horatian odes** follow conventions of **Latin poet Horace**; the odes of Horace deliberately imitated the Greek lyricists such as Alcaeus and Anacreon. These were **written in quatrains** in a more **philosophical, contemplative manner**; e.g. Andrew Marvell's "Horatian Ode upon Cromwell's Return from Ireland."
- **English odes** written in the Pindaric tradition include **Thomas Gray's "The Progress of Poesy: A Pindaric Ode"** and William Wordsworth's "Ode: Intimations of Immortality from Reflections of Early Childhood."
- The odes of the **English Romantic poets** vary in stanza form. They often address an intense emotion at the onset of a personal crisis (e.g. Samuel Taylor Coleridge's "Dejection: An Ode,") or celebrate an object or image that leads to revelation (e.g. **John Keats's "Ode on a Grecian Urn," "Ode to a Nightingale," "Ode on Melancholy," "Ode to Psyche," and "To Autumn"**).
- **Irregular odes** use rhyme, but not the three-part form of the Pindaric ode, nor the two- or four-line stanza of the Horatian ode. Example- Keats's Odes- "Ode to a Nightingale", "To Autumn".

## **b. Sonnets**

- A sonnet is a poem in a specific form which **originated in Italy**; **Giacomo da Lentini** is credited with its invention.
- The term sonnet is **derived from the Italian word sonetto**.
- It **later was identified as a poem of fourteen lines** that follows a **strict rhyme scheme and specific structure**.
- Conventions associated with the sonnet have evolved over its history. **Writers of sonnets** are sometimes called "**sonneteers**", although the term can be used derisively.
- **Literally a "little song,"** the sonnet traditionally reflects upon a single sentiment, with a clarification or "turn" of thought in its concluding lines.
- There are many **different types of sonnets**.
- The **Petrarchan sonnet**, by the Italian poet Petrarch, divides the 14 lines into two sections: octave and sestet. E.g. John Milton's "When I Consider How my Light Is Spent" employ this form.

- **English (or Shakespearean) sonnet**, includes 14 lines- three quatrains and a concluding couplet. E.g. Shakespeare's sonnet- "Let me not to the marriage of true minds", Molly Peacock's "Altruism" are English sonnets.
- **The Spenserian sonnet** is a 14-line poem developed by Edmund Spenser in that varies the English form by interlocking the three quatrains.
- **The sonnet redoublé**, also known as a **crown of sonnets**, is composed of 15 sonnets that are linked by the repetition of the final line of one sonnet as the initial line of the next.
- A **sonnet sequence** is a group of sonnets sharing the same subject matter and sometimes a dramatic situation and persona.

### c. Haiku

- A traditional Japanese haiku is a **three-line poem** with **seventeen syllables**, written in a **5/7/5 syllable count**.
- Often **focusing on images from nature**, haiku **emphasizes simplicity, intensity, and directness of expression**.
- Haiku began in thirteenth-century Japan as an oral poem, generally 100 stanzas long, which was also composed syllabically.
- The much shorter haiku was mastered later by **Matsuo Basho**, who wrote this **classic haiku**:

E.g. An old pond!

A frog jumps in—

the sound of water.

- Among **the greatest traditional haiku poets** are **Basho, Yosa Buson, Kobayashi Issa, and Masaoka Shiki**.
- **Modern poets** interested in the form **include Robert Hass, Paul Muldoon, and Anselm Hollo**, whose poem "5 & 7 & 5" includes the following stanza:

E.g. round lumps of cells grow

up to love porridge later

become The Supremes

- Haiku was traditionally written in the present tense and focused on associations between images.
- As the form evolved, many of these rules—including the 5/7/5 practice—have been routinely broken. However, the philosophy of haiku has been preserved: the focus on a brief moment in time; a use of provocative, colorful images; an ability to be read in one breath; and a sense of sudden enlightenment and illumination.
- This philosophy influenced poet Ezra Pound, who noted the power of haiku's brevity and juxtaposed images.