

Introduction Lyrical Ballads - page 191

"The Rhyme of the ancient mariner" is a narrative poem →not a lyrical one, like the other Lyrical poems that result in intimate accounts of
In the countryside people where under no social constraints →so they were more pure
→moreover they lived in nature →their emotions were more true
The language is a simple one, but it is purified from grammar errors and curse words

The poet in order to write needs to be in a situation of tranquillity →the poet never writes about powerful experiences while they are taking place
He writes after, in a situation of tranquillity

Biographia literaria

It is a long philosophical autobiographical (he reflects on his own biography) essay, written in 1817 by Coleridge
Typical subjectivity expressed during romanticism
Coleridge and Wordsworth (after writing the Lyrical Ballads) their friendship cooled down and Coleridge became critical of Wordsworth literature
For him it was too sentimental and simplistic (Wordsworth's writings)

In this extract they talk about the birth of the lyrical ballads
They moved together to write them
They both reflected on the dual nature of poetry:

- it was supposed to be realistic
- at the same time, it was supposed to be interesting →through the use of imagination, which sometimes broke away from realism

They managed to combine these two contradictory aspects of poetry in the lyrical ballads

They made an agreement →Coleridge was going to concentrate on the supernatural →in the rhyme of the ancient mariner there will be supernatural characters (like ghosts)

Suspension of disbelief →the reader was required to apply it →Col. wanted the reader not to worry about the realism of what they were reading, just enjoy the reading
In order to achieve that →in Coleridge's works the frame is realistic, but with some supernatural aspects

Wordsworth had to concentrate on the everyday life of peasants in contact with nature

We are seven

Typical aspects of the lyrical ballads:

- simple language, used in everyday life, but purified from grammar errors
- children represent the purity of the life far away from societal conventions and of emotions in the countryside
- the little girl is described as the typical paesant
- it is set the country side (the cottage is a typical house) and natural elements, such as the sea, the tree and the sun-set

She is a so innocent girl that she hasn't comprehended the meaning of death →in fact, she plays by their grave

The narrator has a more realistic approach

She talks about her everyday life

Emotions felt by the girl and the lyrical I / narrator are relevant

Prof notes

It is made of quatrains →a four-line stanza →but the last one is of 5 verses

Quatrains is the typical structure of a ballad →which is a narrative poem

A story is being told, but there is a focus on the emotions →hybrid nature of the "Lyricall ballads"

The veres/lines are written in either →iamb →the first one is with accent, the second one no:

- iambic trimeters: what should | it know | of death? →3 poetic feet (called iambs) →each iamb has 6 syllabals
- iambic tetrameters: her hair was thick with many a curl

Iambic trimeters is made of 3 iambs →first one being stressed, the second one is unstressed

It is written in alternate/intelocking rhyme

Stanza 1

And feels its life in every limb →she loves life even if she is in tragic conditions (for ex. her fahter is not mentioned)

What should it know of death? →rethorical question →a child should know nothing

of death

Line 3 → alliteration of L and a consonance in F

Alliteration = consonant is repeated at the beginning of each word, in consonance not necessary

Stanza 2

Line 3 → consonance in H

Stanza 3

Physical description, that lets us understand that she is poor

Alliteration of W at line 2

However, she is still beautiful and almost angelic

Stanza 4

The dialog begins → typical of ballads → in middle ages they were learned in memory
→ easier to remember with dialogs

Stanza 5

And two is an anaphora

2 of her siblings are sailors

Stanza 6

Line 4 → consonance in M

Line 4 to 4 → are run-on-lines because of enjambement

Dialog and stanzas are typical of ballads

Stanza 7

The narrator speaks → he says that he can't understand the point of view of the girl

Line 4 → alliteration in M

Stanza 8

The narrator insists

The girl is so compassionate that she considers the 2 siblings alive

There is an Aporia = one of the characters raises doubt about what another character

is saying

Stanza 9

They are burried together →side by side, and close to the cottage →emotional and physical vicinity among them all

Line 3 →internal rhyme between more and door

Side by side = diacope = repetition of the same word

Stanza 10

Knit = cucire, hem = orlare, kerchief = fazzoletto →she spends her free time near the burried siblings

Materialistic point of view of the narrator, who is an adult →vs the pure and innocent one of the girl