

Nyamurungi Naome

0785188152

THE ELEMENTS OF POETRY

The basic elements of poetry include the speaker, content, theme, shape and form, mood or tone, imagery, diction, figurative language and sound-effect devices.

1. Speaker

The poem's speaker is the person who is addressing the reader. Sometimes, the speaker is the poet, who addresses the reader directly or another person. The poet reveals the identity of the speaker in various ways. Choice of words, focus of attention and attitudes will indicate the age, perspective and identity of the speaker.

2. Content

Content is the subject of the poem. It answers the question "what?" What is the poem all about? What happens in the poem?

3. Theme

The theme of the poem is the meaning of the poem – the main idea that the poet is trying to communicate. The theme may be stated directly or it may be implied.

4. Shape and Form

Basically, the actual shape and form of poems can vary dramatically from poem to poem. In poetry, you will encounter two forms: structured and free verse. Structured poetry has predictable patterns of rhyme, rhythm, line-length and stanza construction. Some examples are the sonnet and the haiku. In free verse, the poet experiments with the form of the poem. The rhythm, number of syllables per line and stanza construction do not follow a pattern.

5. Mood or Tone

The mood or tone of a poem is the feeling that the poet creates and that the reader senses through the poet's choice of words, rhythm, rhyme, style and structure. Poems may express many moods – humorous, sarcastic, joyous, angry or solemn.

6. Imagery

Imagery refers to the "pictures" which we perceive with our mind's eyes, ears, nose, tongue, skin, and through which we experience the "duplicate world" created by poetic language. Imagery evokes the meaning and truth of human experiences not in abstract terms, as in philosophy, but in more perceptible and tangible forms. This is a device by which the poet makes his meaning strong, clear and sure. The poet uses sound words and words of color and touch in addition to figures of speech. As well, concrete details that appeal to the reader's senses are used to build up images.

Love Story

By Conrado S. Ramirez

I walked last summer into the barrio of Niyugan.
A pretty girl was singing at a lighted door;
Now a woman sits weeping at my darkened window:
I walked last summer into the barrio of Niyugan...

Image, metaphor, and symbol shade into each other and are sometimes difficult to distinguish. In general, however, an image means only what it is; the figurative term in a metaphor means something other than what it is; and a symbol, that is, functions literally and figuratively at the same time. For example, if I say that a shaggy brown dog was rubbing its back against a white picket fence, I am talking about a dog (and a picket fence) and I am therefore presenting an image. If I say, "Some dirty dog stole my wallet at the party," I am not talking about a dog at all and I am therefore

using a metaphor. But if I say, "You can't teach an old dog new tricks," I am talking not only about dogs but about living creatures of any species and I am therefore speaking symbolically.

7. Diction

Diction is the poet's choice of words. The poet chooses each word carefully so that both its meaning and sound contribute to the tone and feeling of the poem. The poet must consider a word's denotation - its definition according to the dictionary and its connotation - the emotions, thoughts and ideas associated with and evoked by the word.

TYPES OF POETRY

Poetry can be classified into three types: narrative, lyric, and dramatic poetry.

NARRATIVE POETRY

Along with dramatic and lyric verse, narrative poetry is one of the three main groups of poetry. It is a form of poem that tells a series of events using poetic devices such as rhythm, rhyme, compact language, and attention to sound. In other words, a narrative poem tells a story, but it does it with poetic flair. Many of the same elements that are found in a short story are also found in a narrative poem. Here are some elements of narrative poetry that are important:

1. character
2. setting
3. conflict
4. plot

KINDS OF NARRATIVE POETRY

a. Epic

An epic is a long unified narrative poem, recounting in dignified language the adventures of a warrior, a king or a god, the whole embodying the religious and philosophical beliefs, the moral code, customs, traditions, manners, attitudes, sciences, folklore and culture of the people or country from which it came. Characteristics of the classical epic include these:

The main character or protagonist is heroically larger than life, often the source and subject of legend or a national hero.

The deeds of the hero are presented without favoritism, revealing his failings as well as his virtues.

1. The action, often in battle, reveals the more-than-human-strength of the heroes as they engage in acts of heroism and courage.
2. The setting covers several nations, the whole world, or even the universe.
3. The episodes, even though they may be fictional, provide an explanation for some of the circumstances or events in the history of a nation or people.
4. The gods and lesser divinities play an active role in the outcome of actions.
5. All of the various adventures form an organic whole, where each event relates in some way to the central theme.

b. Metrical Romance

A metrical romance recounts the quest undertaken by a single knight in order to gain a lady's favor. Frequently, its central interest is courtly love, together with tournaments fought and dragons and monsters slain for the damsel's sake. It stresses the chivalric ideals of courage, loyalty, honor, mercifulness to an opponent, and exquisite manners; and it delights in wonders and marvels.

c. Metrical Tale

A metrical tale is a simple, straightforward story in verse.

d. Ballad

A ballad is a narrative poem which is meant to be sung, usually composed in the ballad stanza. Although some ballads (literary ballad) are carefully crafted poems written by literate authors and

meant to be read silently, the folk ballad (or popular ballad or traditional ballad) is derived from the oral tradition.

2. LYRIC POETRY

Lyric poetry is generally considered the most intense genre of poetry, the form that honors its musical origins. The term lyric comes from the Greek word for the lyre, a stringed instrument similar to a guitar and suitable for the accompaniment of a solitary singer. Like the concert of an impassioned singer, the lyric poem is a private, often visionary act of intelligence and emotion that becomes public through the music of language. It is also a highly concentrated poem of direct personal emotion, most often written in the first person. Moreover, lyric poetry is an artifact of language, capable of great beauty and excitement in its exploration of new perceptions.

KINDS OF LYRIC POETRY

a. Ode

An ode is a dignified and elaborately structured lyric poem praising and glorifying an individual, commemorating an event, or describing nature intellectually rather than emotionally. Odes originally were songs performed to the accompaniment of a musical instrument.

b. Elegy

An elegy is a lyric poem, written in elegiac couplets, that expresses sorrow or lamentation, usually for one who has died. This type of work stemmed out of a Greek word known as elegus, a song of mourning or lamentation that is accompanied by the lyre.

c. Sonnet

A sonnet is a short poem with fourteen lines, usually written in iambic pentameter. There are many rhyming patterns for sonnets. The Italian or Petrarchan has two stanzas: the first of eight lines is called octave and has the rhyme-scheme abba abba; the second of six lines is called the sestet and has the rhyme cdecde or cdcdcd. The Spenserian sonnet, developed by Edmund Spenser, has three quatrains and a heroic couplet, in iambic pentameter with rhymes ababbcbccdcdee. The English sonnet, developed by Shakespeare, has three quatrains and a heroic couplet, in iambic pentameter with rhymes ababcbcdcdfeffg.

Soledad

By Angela C. Manalang-Gloria

It was a sacrilege, the neighbors cried,
The way she shattered every mullioned pane
To let a firebrand in. They tried in vain
To understand how one so carved from pride
And glassed in dream could have so flung aside
Her graven days, or why she dared profane
The bread and wine of life for one insane
Moment with him. The scandal never died.
But no one guessed that loveliness would claim
Her soul's cathedral burned by his desires,
Or that he left her aureoled in flame. . .
And seeing nothing but her blackened spires,
The town condemned this girl who loved too well
And found her heaven in the depths of hell.

d. Song

A song is a lyric poem which is set to music. All songs have a strong beat created largely through the 3R's: rhythm, rhyme, and repetition.

Song of a Mad Man

By Francisco G. Tonogbanua

I see the summer sun
Shine on the winter snow,
And the things I know in my heart
No other man may know.

I see a withered leaf
Fall from a tree in spring,
And the song I sing in my heart
No other man may sing.

I see a new born rose
Slink limply in the stream,
And the dreams I dream in my heart
No other man may dream.

Oh, rose that's first to die,
Dead leaf and melted snow,
The strange lovely ways of my heart
Only you may know.

e. Simple Lyric

A simple lyric is a short poem expressing the poet's thought, feeling, or emotion.

Be Beautiful, Noble, Like The Antique Ant
By Jose Garcia Villa

Be beautiful, noble, like the antique ant
Who bore the storms as he bore the sun,
Wearing neither gown nor helmet,
Though he was archbishop and soldier:
Wore only his own flesh.

Salute characters with gracious dignity:
Though what these are is left to
Your own terms. Exact: the universe is
Not so small but these will be found
Somewhere. Exact: they will be found.

Speak with great moderation: but think
With great fierceness, burning passion:
Though what the ant thought
No annals reveal, nor his descendants
Break the seal.

Trace the tracelessness of the ant,
Every ant has reached this perfection.
As he comes, so he goes,
Flowing as water flows,
Essential but secret like a rose.

3. DRAMATIC POETRY

Dramatic poetry presents one or more characters speaking, usually to other characters, but sometimes to themselves or directly to the reader.

KINDS OF DRAMATIC POETRY

a. Dramatic Monologue

A dramatic monologue is a literary device that is used when a character reveals his or her innermost thoughts and feelings, those that are hidden throughout the course of the story line, through a poem or a speech. This speech, where only one character speaks, is recited while other characters are

present onstage. This monologue often comes during a climactic moment in a work and often reveals hidden truths about a character, their history and their relationships. Also it can further develop a character's personality and also be used to create irony.

The Innocence of Solomon

By Nick Joaquin

Sheba, Sheba, open your eyes!
The apes defile the ivory temple,
the peacocks chant dark blasphemies;
but I take your body for mine to trample,
I laugh where once I bent the knees.
Yea, I take your mouth for mine to crumple,
drunk with the wisdom of your flesh.

But wisdom never was content
and flesh when ripened falls at last:
what will I have when the seasons mint
your golden breasts into golden dust?

Let me arise and follow the river
back to its source: I would bathe my bones
among the chaste rivulets that quiver
out of the clean primeval stones.
Yea, bathe me again in the early vision
my soul tongued forth before your mouth
made of a kiss a fierce contrition
salting the waters of my mouth...

Sheba, Sheba, close my eyes!
The apes have ravished the inner temple,
the peacocks rend the sacred veil
and on the manna feast their fill—
but chaliced drowsily in your ample
arms, with its brief bliss that dies,
my own deep sepulcher I seal.

b. Soliloquy

A soliloquy is the act of speaking while alone, especially when used as a theatrical device that allows a character's thoughts and ideas to be conveyed to the audience.

From A Portrait of the Artist as a Filipino

By Nick Joaquin

"Oh, Paula, Candida—listen to me! By your dust, and by the dust of all generations, I promise to continue, I promise to preserve! The jungle may advance, the bombs may fall again—but while I live, you live—and this dear city of our affections shall rise again—if only in my song! To remember and to sing: that is my vocation..."

LITERARY DEVICES

Metonymy

Definition:

Metonymy in literature refers to the practice of not using the formal word for an object or subject and instead referring to it by using another word that is intricately linked to the formal name or word. It is the practice of substituting the main word with a word that is closely linked to it.

Example:

When we use the name "Washington D.C" we are talking about the U.S' political hot seat by referring to the political capital of the United States because all the significant political institutions such as the White House, Supreme Court, the U.S. Capitol and many more are located her. The phrase "Washington D.C." is metonymy for the government of the U.S. in this case.

Mood

Definition:

The literary device 'mood' refers to a definitive stance the author adopts in shaping a specific emotional perspective towards the subject of the literary work. It refers to the mental and emotional disposition of the author towards the subject, which in turn lends a particular character or atmosphere to the work. The final tone achieved thus is instrumental in evoking specific, appropriate responses from the reader.

Example:

In Erich Segal's Love Story, the relationship of the two protagonists is handled with such beauty, delicateness and sensitivity that the reader is compelled to feel the trials and tribulations of the characters.

Motif

Definition:

The literary device 'motif' is any element, subject, idea or concept that is constantly present through the entire body of literature. Using a motif refers to the repetition of a specific theme dominating the literary work. Motifs are very noticeable and play a significant role in defining the nature of the story, the course of events and the very fabric of the literary piece.

Example:

In many famed fairytales, the motif of a 'handsome prince' falling in love with a 'damsel in distress' and the two being bothered by a wicked step mother, evil witch or beast and finally conquering all to live 'happily ever after' is a common motif.

Another common motif is the simple, pretty peasant girl or girl from a modest background in fairytales discovering that she is actually a royal or noble by the end of the tale.

Negative Capability

Definition:

The use of negative capability in literature is a concept promoted by poet John Keats, who was of the opinion that literary achievers, especially poets, should be able to come to terms with the fact that some matters might have to be left unsolved and uncertain. Keats was of the opinion that some certainties were best left open to imagination and that the element of doubt and ambiguity added romanticism and specialty to a concept.

Example:

The best references of the use of negative capability in literature would be of Keats' own works, especially poems such as Ode on a Grecian Urn and Ode to a Nightingale.

Nemesis

Definition:

In literature, the use of a nemesis refers to a situation of poetic justice wherein the positive characters are rewarded and the negative characters are penalized. The word also sometimes refers to the character or medium by which this justice is brought about as Nemesis was the patron goddess of vengeance according to classical mythology.

Example:

In the popular book series Harry Potter, the protagonist Harry Potter is the nemesis of the evil Lord Voldemort.

Onomatopoeia

Definition:

The term 'onomatopoeia' refers to words whose very sound is very close to the sound they are meant to depict. In other words, it refers to sound words whose pronunciation to the actual sound they represent.

Example:

Words such as grunt, huff, buzz and snap are words whose

pronunciation sounds very similar to the actual sounds these words represent. In literature such words are useful in creating a stronger mental image. For instance, sentences such as "the whispering of the forest trees" or "the hum of a thousand bees" or "the click of the door in the nighttime" create vivid mental images.

Oxymoron

Definition:

Oxymoron is a significant literary device as it allows the author to use contradictory, contrasting concepts placed together in a manner that actually ends up making sense in a strange, and slightly complex manner. An oxymoron is an interesting literary device because it helps to perceive a deeper level of truth and explore different layers of semantics while writing.

Example:

Sometimes we cherish things of **little value**.

He possessed a **cold fire** in his eyes.

Paradox

Definition:

A paradox in literature refers to the use of concepts or ideas that are contradictory to one another, yet, when placed together hold significant value on several levels. The uniqueness of paradoxes lies in the fact that a deeper level of meaning and significance is not revealed at first glance, but when it does crystallize, it provides astonishing insight.

Example:

High walls make not a palace; full coffers make not a king.

Pathetic Fallacy

Definition:

Pathetic fallacy is a type of literary device whereby the author ascribes the human feelings of one or more of his or her characters to nonhuman objects or nature or phenomena. It is a type of personification, and is known to occur more by accident and less on purpose.

Example:

The softly whistling teapot informed him it was time for breakfast.

Periodic Structure

Definition:

In literature, the concept of a periodic structure refers to a particular placement of sentence elements such as the main clause of the sentence and/or its predicate are purposely held off and placed at the end instead of at the beginning or their conventional positions. In such placements, the crux of the sentence's meaning does not become clear to the reader until they reach the last part. While undeniably confusing at first, a periodic structure lends a flair of drama and romanticism to a sentence and is greatly used in poetry.

Example:

Instead of writing, "brokenhearted and forlorn she waited till the end of her days for his return" one may write, "for his return, brokenhearted and forlorn, waited she till the end of her days".

This lesson studies some of the more common literary devices found in literature. Devices studied include allusion, diction, epigraph, euphemism, foreshadowing, imagery, metaphor/simile, personification, point-of-view and structure.

Definition

When an author sits to write a story, she doesn't simply write what happened. Instead, she uses what are called **literary devices** which are narrative techniques that add texture, energy, and excitement to the narrative, grip the reader's imagination, and convey information.

While there are literally hundreds of literary devices at an author's disposal, what follows are a handful of the most common.

Allusion

An **allusion** is when an author refers to the events or characters from another story in her own story with the hopes that those events will add context or depth to the story she's trying to tell.

While allusions are common, they are also risky because the author has no certain way of knowing her readers are familiar with the other story. To limit that risk, allusions are often to very famous works such as the Bible or Shakespearean plays.

So, for example, one of the most alluded to texts in literature is the Bible, and specifically the New Testament. Here is an allusion that a writer might make to the Biblical story of Lazarus, who famously rose from the dead. Notice how using the allusion helps intensify the character's recovery:

Night after night our hero lay in bed with the flu, hacking mucus and blood and seeing behind his eyelids the angels or devils come to collect him. But one morning, like Lazarus, he was whole again...

It should also be noted that an allusion doesn't have to specifically name the character or event it's referring to.

Diction

Diction refers to an author's choice of words. When describing the events of her story, an author never has just one word at her disposal.

Rather, she must choose from many words that have similar denotative meanings (the definition you'd find in a dictionary), but different connotative meanings (the associations, positive or negative with a given word).

The decisions she makes with those words are what we call her diction.

For example, imagine that a child in a story comes home from school and tells his parents about his day.

Here are four separate ways he could describe his behavior at recess. Notice how selecting one italicized word over another, shifting the diction, totally changes the meaning of the sentence:

- 'Tommy made fun of me, so I *nicked* his eye with a stick.'
- 'Tommy made fun of me, so I *poked* his eye with a stick.'
- 'Tommy made fun of me, so I *stabbed* his eye with a stick.'
- 'Tommy made fun of me, so I *gouged* his eye with a stick.'

The words *nicked*, *poked*, *stabbed* and *gouged* all have similar denotative meanings, but notice how an author's choosing one or the other would drastically affect how we understand how well Tommy fared.

Epigraph

Reading literature, you may have come across a work where the author under the title has included a quotation from some other work; often the quotation is in italics.

When an author does this, she is using what's called an **epigraph**. Like an allusion, an epigraph is a reference to another work that an author hopes will help readers understand her own work. Unlike an allusion, an epigraph stands apart from the text itself rather than being included in it.

Let's take a look at an epigraph from T.S. Eliot's famous poem 'The Love Song of J. Alfred Prufrock.' The epigraph is from Dante's *Inferno*, and is meant to help Eliot's reader understand that the poem that follows is a kind of confession.

If I but thought that my response were made
to one perhaps returning to the world,
this tongue of flame would cease to flicker.
But since, up from these depths, no one has yet
returned alive, if what I hear is true,
I answer without fear of being shamed.

Euphemism

Often in literature, whether for humor or just for taste, a writer wishes to describe some graphic or offensive event using milder imagery or phrasing. When an author does this, it's called a **euphemism**.

While this example isn't from literature, it underscores the meaning of euphemism.

Imagine that a sports broadcaster calling the action in a baseball game has to say into the microphone that a player has just been struck in the genitalia with a line drive. Obviously in the interests of taste, he doesn't wish to say 'genitalia' on the air, and so instead he says:

'...it's a line drive up the middle and, oh my goodness, ladies and gentlemen, he seems to have taken one below the belt...'

Notice how below the belt communicates where the ball hit the player but avoids using the more explicit term.

Foreshadowing

In order to create suspense for her readers, an author often wishes to hint where the story is going. At the same time, she doesn't wish to give away the ending.

When an author hints at the ending of or at an upcoming event in her story without fully divulging it, she is using what's called **foreshadowing**.

At the end of Ernest Hemingway's famous novel *A Farewell to Arms*, a key character dies while it's raining.

To hint at that death, Hemingway earlier in the book includes a scene where the character admits that she is afraid of the rain because sometimes she sees herself dead in it.

While this is just an irrational vision, it also gives the reader an ominous detail and hints at an event that might be to come.

Imagery

Just as when an author chooses words for their connotative associations (see the above discussion of 'diction'), she chooses sensory details for the associations or tones they evoke. This is the author's selection of **imagery**.

In Theodore Roethke's famous poem, 'My Papa's Waltz,' we see a young boy dance with his drunken father. It's a happy memory for the boy, but also the poem hints at the father's dangerous condition. One of the ways Roethke achieves this is through his selection of imagery.

Consider the first stanza:

The whiskey on your breath
Could make a small boy dizzy;
But I hung on like death:
Such waltzing was not easy.

While there are several examples of **imagery** here, think specifically about Roethke's choice of 'whiskey' as the alcohol the father is drinking.

Just as choosing one word over another offers different **connotations** so does choosing one image over another affect the work's tone.

What if the father had been drinking a wine cooler or a gin fuzzy, for instance? How would that change how we understand the father's character?

Metaphor

When attempting to describe an image or event, an author often will find it useful to compare what she's describing to another image or event. This is called **metaphor**, and it gives the reader a fresh, sometimes startling way of imagining what's going on.

In Andrew Marvell's famous poem, 'To His Coy Mistress,' the speaker uses the following metaphor to describe his fear of pending death.

But at my back I always hear
time's winged chariot hurrying near...

By comparing death to a 'winged chariot,' the speaker is able to communicate the strength and horror with which he imagines his own demise instead of just trying to describe directly how thinking about death *feels*.

Note that when an author uses a metaphor, but softens the comparison by saying that the image or event in her work is 'like' or 'as' something else, this is no longer called **metaphor**. Instead, it is called a **simile**.

Personification

To add liveliness to a story, an author will sometimes assign lifelike traits to inanimate objects. This strategy is called **personification**.

Imagine a story in which a jogger trips on a fire hydrant and skins his knee. To use personification, an author might describe the event this way:

Running home from the park, our hero was ambushed suddenly by a psychotic fire hydrant and then was counterattacked when the sidewalk leapt up and bit his leg.

"Be Beautiful, Noble, Like the Antique Ant"

Be beautiful, noble, like the antique ant,
Who bore the storms as he bore the sun,
Wearing neither gown nor helmet,
though he was archbishop and soldier:
Wore only his own flesh

Salute characters with gracious dignity:
Though what these are is left to
Your own terms. Exact: the universe is
Not so small but these will be found
Somewhere. Exact: they will be found

Speak with great moderation: but think
With great fierceness, burning passion:
Though what the ant thought
No annuals reveal, no his descendants
Break the seal.

Trace the tracelessness of the ant,
Every ant has reached this perfection.
As he comes, so he goes,
Flowing as water flows,
Essential but secret like a rose.

Analysis:

In this poem, the author did not under-estimate the character of an Antique ant, rather, he used it as an ideal object for epitome of what he wants to convey. He used an Ant to be a perfect character of a human being. He believed that to be beautiful and noble, like the antique ant which survives with the heat of the sun, nor even in the storms even without any gears to protect his tiny body. The author made a good comparison between an ant with of the human, reflecting the ant's characteristic that no matter how small creature they are, they still even manage to help each other, wherein the author wants to suggest something about human character. He also wants to convey that with how the ants look, act or live, that they could even try to reach that "perfect" way of life with their own little way, how much about with the humans who thinks better than any other living things on earth. And that we human beings have the ability to navigate our way of life and so as the difficulties just like how the ant faces them in their own little way.

How techniques affect meaning: An analysis of Jose Garcia Villa's Poems

MARCH 30, 2013 / JOOLEEYUUH

An Analysis of Jose Garcia Villa's poems- And If the Heart Can Not Love, When I Was No Bigger Than A Huge, First, A Poem Must Be Magical, Lyric 17 and Be Beautiful, Noble, Like the Antique Ant



Jose Garcia Villa, being the first Filipino National Artist for literature and an award-winning poet not just here in Philippines but also in the United States, is known for his “reversed consonance rime scheme” style in writing poetry, wherein, according to Villa: “*The last sounded consonants of the last syllable, or the last principal consonant of a word, are reversed for the corresponding rhyme. Thus, a rhyme for near would be run; or rain, green, reign.*” He is also popular for his extensive use of punctuation marks, most especially commas. He puts commas after every word, making the reader pause for every word, resulting in slowing the pace of poem. This leads to what Villa called “a lineal dignity of pace and movement”.

A **Comma Poet**, he is known, with a “lineal dignity of pace of movement” as his personal take on poetry. What does this phrase really means? How does is principle affect our approach to poetry?

For this paper, I have decided to make an analysis on five of his great works: And If the Heart Can Not Love, When I Was No Bigger Than A Huge, First, A Poem Must Be Magical, Lyric 17 and Be Beautiful, Noble, Like the Antique Ant. These poems exhibit his unusual style in writing poetry, thus giving us a whole new approach in reading poetry. In this paper, I would be analyzing the poems one by one to see what differences his style made on taking poetry.

First: And If the Heart Can Not Love. This poem is one of the first works of Jose Garcia Villa. This poem is a poem about love where the persona talks about things that could happen if the heart cannot love. According to the poem, if the heart cannot love, it becomes hopelessly insensitive to all the beauty that

surrounds it. I look at this poem with passion for poetry for in the way Villa has written it, it brings us to the realization that it is not the heart that molds love, it is love that gives significance to the heart. It also gives the idea that he believes strongly to the saying, *"it is better to have love and lost, than never to have loved at all"*. The poem is presented in a very direct manner. It started the poem with the condition, "And if the heart can not love," followed by multiple possibilities or effects that could take place if the heart cannot love. The technique he used in this poem made it very simple for the readers to decode the over-all meaning of the poem. The imageries and the figures of speech used were not very complex. His style of writing this poem gave way to the emotion of the poem. It was really evident. The sorrow was felt intensively. He simplified the poem as a whole to highlight the deeper meaning of the poem; to focus on the weight of emotion presented by the poem.

Secondly, we focus on another poem he had written: When I Was No Bigger Than A Huge. This poem is published in Jose Garcia Villa's second anthology of poems. This poem is about the persona who is in the midst of reminiscing, as suggested in it's first line, "When,I,was,no,bigger,than,a,huge." The second line, "Star,in,my,self,I,began,to,write," suggests that the persona is maybe in he's middle age already for it used a star- a star within him. This could suggest that he has reached the point in his life that he has become wise; he has experienced a lot. The fact that that the first line ended with 'huge' and the second line started with 'Star' emphasizes the difference from then and now, that the persona before is nothing compared to his current state. Noticing the that it is after all a 'my self' and not a 'myself' shows that the second line is a definition of the persona's current existence. The next three lines, "My, Theology, Of, rose, and," leads us to his internalization. The choice of words, the imageries and the figures of speech connected the poem to the Divine. The poem, as a whole, could be seen as a person's rediscovery of one's self, after years of being self-indulgent, and confirmation of the capabilities innate in all of us, overcoming self-doubt and unshakable beliefs. The poem is one of the poems of Villa's that are classifies as a "Comma Poem." It is presented in a manner wherein the reader is exposed to an unusual way of reading and/or writing poetry. The structure Jose Garcia Villa had chosen to present the poem, where he placed commas after every word, most of the time without the space as expected, with the objective of gaining a better understanding of the theme and the message of the poem. The technique of dividing the words may lead to a multitude of interpretations. The commas did not only work as a tool of adjusting the poem's verbal density and mundane movement, it also gave each word a fuller tonal value, allowing the more precise line movement.

Next, we focus on First, A Poem Must Be Magical. The poem is a presentation of the characteristics of a great poem. Basically, it is an instructional poem about writing a poem. Like the first poem we focused on, it is presented in a direct manner wherein it already stated its main point on the first line clearly that a poem must be magical. Then other characteristics in connection with being magical followed. Notice that the structure of the poem has the traditional rhyme scheme of two consecutive lines: A, A, B, B, C, C, D, D, E, E, F, F, G, G. The imageries, choices of words and figures of speech suggested literal meanings. The structure and the technique made the poem easy to decode. The poem turned out to be an informative one because of the over-all way of writing it.

Then, we go to the fourth poem: Lyric 17. This is a poem is about a persona who could not see or feel the beauty of life anymore. Unlike the first and the third poem we focused on, this poem is presented in a quite undirected manner. Jose Garcia Villa presented the poem in a specific –to-general structure, wherein he decided to present the things that the persona is undergoing first leading to the over-all conclusion that the persona felt dead. Just like the third poem we analyzed, this poem is written in a structure with the traditional rhyme scheme of two consecutive lines: A, A, B, B, C, C, D, D, E, E, F, F, G, G. Notice that Villa did not finish sentences on every line, instead he divided each sentence into two, presenting the other half of every sentence on succeeding lines connecting them to the first halves of the next sentences. This suggests that Villa is preparing the reader to every revelation of the persona. Though unlike the first and third poem we focused on that it is presented in an undirected manner, like the first and third poems, it is written simply. The technique, the choices of imageries, figures of speech and words are simple. They made it easier for the reader to make sense of the poem as a whole.

Lastly, let us analyze the fifth poem: Be Beautiful, Noble, Like the Antique Ant. This poem, just like the third poem, is somehow instructional and/or informative. The poem is about seeing the importance of little things or creatures in a large world. In this poem, the author did not think of the character of an Antique ant lowly, but instead, he used it as an epitome of what he wants to put across. It is poem suggesting that we should be beautiful, noble and all other characteristics just like the antique ant. It is clear that it uses a commanding tone, suggesting things how can one be like this and that. In terms of structure, it doesn't follow any conventional form of writing poetry. In some stanzas some lines rhyme, while in some no lines rhyme at all, therefore we can conclude that there really is no rhyme scheme at all. What was very evident in the poem is the use of figures of speech, specifically, metaphor. There were a lot. But though

there were a lot of metaphors, the poem wasn't really hard to understand. The over-all presentation of the poem, though may be quite a mouthful, was quite simple that's why it is relatively easy to interpret.

Jose Garcia Villa, one of the well-known writers today, really has an eye for poetry. He has a really distinctive take on poetry, which was really evident on all five poems analyzed. His unusual technique and his creative manner of writing and presenting his poems really made a big impact on its readers. In analyzing his poems, the idea that dominated me is that altering the structure of the poem may also result to altering the meaning of the poem. Yes, his poems are unusual, but it is with a purpose. Just like the second poem analyzed. Every comma has a purpose. Putting it after every word has a purpose. The structure, the choices of words, the figures of speech and the imageries all contribute to the over-all meaning of the poem.