Poetry: a comprehensive term for metrical composition; reservations, in contradistinction to verse (poetry suggesting a distinctive, higher quality). Types: epic/narrative, lyric, dramatic, satiric. Generally: narrative and non-narrative poetry, Aristotle’s epic and lyric

Narrative poetry: the narrative poem tells a story; mimetic aspect dominant. European literature begins with narrative poetry (Homer); non-literate societies: storytellers memorised poems; literate societies: oral verse narratives remained popular even after the invention of printing. Narrative poetry: epic, ballad (folk and literary ballads), metrical romance. Beowulf, Milton: Paradise Lost; Scottish popular ballads. The most well-known English examples of narrative poetry: Chaucer: Troilus and Criseyde, The Canterbury Tales.

Satiric poetry → satire in verse, basically narrative with a distinct approach. Satire: ‘the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward its attitudes of amusement, contempt, scorn, or indignation’ (Abrams). Satirical mode and satirical elements. Satire in verse was popular in the late 17th century and in the 18th century; Dryden, Pope, Johnson; also: Romantic period, Lord Byron’s satirical poems (Don Juan, ‘The Vision of Judgement’)

Lyric poetry: essentially non-narrative poetry, dealing with emotions, states of mind, thoughts, moods. There is a narrative base though (‘story’) but the focus is not this; cf. Wordsworth: ‘I wandered lonely…’; Frost: ‘Fire and Ice.’ The expressive aspect is more prominent than the mimetic

Subject/theme, tone, voice, speaker, persona. Poem: an utterance → a speaker with certain personal qualities, expressing attitudes towards elements within the work and towards the audience. Tone: the poet’s attitude towards his theme and his audience. Voice: what we hear in the poem. Different kinds of voices – T. S. Eliot: three voices → the poet talking to himself or to nobody (first), the poet addressing an audience (second), the poet creating a dramatic character speaking in verse (third) (cf. ‘The Three Voices of Poetry’)

Second voice – raising the question of the speaker. Persona – a character invented for a particular purpose. Poet vs persona; cf. Frost – a poem is written by an author but it is spoken by an invented speaker. Autobiographical personas – there is always some distance between the poet and his persona – cf. Larkin: ‘To my Wife’. The distance is the most apparent in dialogue poems

Third voice → dramatic poetry; a speaker in a particular situation. Dramatic monologue, dramatic lyric. Dramatic monologue: an imaginary character addressing an imaginary audience, presenting himself in a significant moment in his life, revealing his personal qualities, temperament etc.; cf. Browning: ‘My Last Duchess’. Dramatic lyric: the speaker’s thoughts revealed (not his personal qualities); Wordsworth: ‘Lines Composed a Few Miles above Tintern Abbey on Revisiting the Banks of the Wye during a Tour’