

Poetry Made Easy

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Poetry Made Easy 1st edition (PME01)

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Dedicated to all Poetry lovers

Author's note

I have always been fascinated by the enchanting power of poetry and music. Though prose holds the larger part of my heart, poetry holds the more special part. May you benefit from this book and explore the fascinating worlds that you create, paint only with the words of your imagination.

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1. *How Do You Define Poetry?*

When you hear the word poetry, what comes to your mind? How exactly do you define poetry?

Poetry comes from the Greek word *poesis* which literally means: "making" or "creating".

So now, let us see how we can define poetry.

I came across the following definition:

"The art of rhythmical composition, written or otherwise spoken, for exciting pleasure by beautiful, imaginative, or elevated thoughts."

And also this one:

"Metrical composition usually concerned with feeling or imaginative composition."

From the above definitions, we can see that poetry consists of rhythm. This refers to the flow of words and phrases, or the flow of sound. More appropriately it

refers a regular pattern in the flow of the sound. When you read a poem, you will observe a pattern in the flow; some repetition of some sort.

Read the following and see if you can observe a pattern:

*A little place called home, this,
A little place, alas, but nice;
A little place where I find rest,
Ah, a little place that distills my unrest!*

The term, "metrical" suggests some kind of measurement. This is true actually. The pattern of rhythm of a poem can actually be measured or classified. You have probably heard of the "poetic meter." It refers to any form or pattern of rhythm. For example, there is the Iambic pentameter, which is discussed fully in another article. Poetry is proverbially known as the "art of painting with words". It has the power to create vivid mental images that leave a lasting impression on the reader's mind. Here are a few verses from one of my poems. Do they evoke any images in your mind?

*The trees shed tears, it's leaves,
Prepared for a new beginning
And once again it is beaming.
Once my delusion proved false,
My love lost, no trace;*

*Shed tears, an avalanche too
Dried they, before they grew
And none them saw.*

The first description above shows that one of the major reasons for composing poems is for "exciting pleasure". Reading poetry should thus be pleasurable, or fun. Poetry has the power to excite an individual in a manner that prose can never do. Seriously, lay off that skepticism and try it!

Ah, I am certain you can now define poetry! Greeeat!!!
So there! I'm sure that my concise description has given you an idea of what poetry is and what you are getting yourself into: a truly wonderful world!

2. Write a Poem today!

Do you want to learn how to write a poem?

Don't worry, it is simple.

I wrote my first poem when I was in grade three. My teacher made me. Has your teacher made you to write one yet?

I still remember how I wrote it. It went something like this:

Bad, bad weather!
It makes me feel very cold.
Bad, bad weather!
It breaks my umbrella apart.
Bad, bad weather!
It makes me stay indoors all day.
Bad, bad weather!
It makes all my clothes very wet.
Bad, bad weather!

Did you like my poem?

Now, before you can write your own poem. There are 4 things you should know about a poem:

A poem is written in verse form

This means the lines in a poem do not run all the way across a page. When you finish one line, instead of writing the next one immediately after, you write it on the next line.

Also, the first word in each line starts with a capital letter.

Sometimes, you can break a sentence into two lines. For example, instead of writing a very long line like this one:

I went to town where I saw a clown

You can write it like this:

*I went to town
Where I saw a clown.*

If you write short lines, your poem will look nice and will be easy to write.

Sometimes, the lines of a poem are grouped together into 'paragraphs'. In a poem, a paragraph is called a **Verse**. A group of similar verses is a **stanza**.

Most Poems Rhyme

Poems that rhyme are nice. To rhyme means they sound the same at the end.

Do you know why nursery rhymes sound nice? Yes, it is because they rhyme. For example, do you know this one?

*Humpty Dumpty sat on the wall,
Humpty Dumpty had a great fall.*

The words fall and wall sound the same, don't they? So we say they rhyme.

A good poem sounds like a song

A good poem can be sang like a song. Do you know a few nursery rhymes? I am sure you sing them to yourself. They are actually poems, written so nicely that they can be sang.

So when you write a poem, try to sing it as you write. If a poem can be sang, then we say it has *rhythm*.

Sometimes the lines in a poem repeat

In some poems, some lines are repeated. All this is to make the poem sound nice.

Good, now you are ready to write your poem.

Step one: Choose a topic

Remember that a poem usually tells a story, or sends a message to the reader.

So before you write your poem, decide what it will be all about. Will it be about your dog? Your family? Your best friend? The weather?

You can make your poem be about anything you want. As an example, I will write a poem about Snow.

Step Two: Write down what you know about the topic

Have you selected what your poem will be about? Wonderful!

I said mine will be about snow, right?

Now what you have to do is think about snow and write down all that you know about it.

What do I know about snow? Let me see....

Snow is white
snow is flaky
Snow is cold
Snow is white like wool
snow falls from the sky
You can make balls with snow
You can make a snowman with snow.

Step Three: Choose what you will write about your topic

Have you written down all you know about your topic?
Nice....

Now select from your list what you will include in your poem. Here is what I will include in my poem:

Snow is white
snow is flaky
snow is cold
snow falls from the sky.

Step Four: Write your poem

Now write your poem. Remember you are telling a story about something which happened, happens or will happen.

As you write, try to sing the lines out. They should sound like a song. If your line is too short or too long to fit your 'singing', make some changes.

Here is my poem:

*The snow was falling
When we went out to play
Up and down the hill side.*

*The snow was flaky
When we shouted and fought
Up and down the hill side.*

*The snow was cold
When we slid on our skateboards
Up and down the hill side.*

*The snow was white
When we went out to play
Up and down the hillside.*

Step Five: Rewrite your Poem

It is always important to rewrite your poem so that you can make corrections. You can also look for words that rhyme.

To choose a word that rhymes, look at the word at the end of one line, and then look at the one at the end of the next line. If they do not sound the same, choose another one that sounds the same with the first word. For example, I could say:

*The Snow was flaky,
And we were all shivering and shaky,
Up and down the hillside.*

Sometimes it is hard to choose words that rhyme, but as long as it sounds nice, it's okay!

And if you find it hard to make your poem rhyme, try repeating some lines like I did. It works.

3. Rhyme - What is it?

Rhyme or rime is one of the ways in which rhythm is achieved. It refers to the similarity of sound between words, but more so especially the ending of words.

N.B: I have used the word rime as a variant of rhyme. However, it should be brought to your attention that rime is used primarily to refer to part of a word that starts with a vowel and all the letters that follow it. For example, in the word flower, the rime is *-ower* or *-er*.

One indispensable element of poetry is rhythm—a repetitive pattern. It follows therefore that all poems must have rhythm—for them to qualify as poems!

For example the word *lime* and *dime* have a similar sound, and so we say that they rime.

Before we proceed, a little word about syllables.

According to the Oxford concise dictionary, a syllable is *a unit of pronunciation uttered without interruption, forming the whole or a part of a word and usu. having one vowel sound often with a consonant or consonants before or after.*

For example, the word *Love* has only one syllable where as the word *syllable* has three syllable i.e. sy/lla/ble, the syllables being separated by a forward slash.

Got that, huh? Good. Lets proceed...

There are three types of rhyme:

Masculine

The end syllables:

Trivial and menial.

Feminine

The stressed first syllables in the words and the unstressed syllables that follow rhyme:

SNObish and MObbish.

Tripple

All three syllables of the words rhyme:

Salary and Galary.

In the poem below, the words in bold are similar in sound:

*Teasing—innately teasing, is my love for you.
Our interactions, association gave birth to this;
This child we both desire, yet is amiss,
Keeps us bonded in a fated bond.
We keep this child called love, we falter;
We lose it, therein the loss a gain greater.
It seems we are at the mercy of cupid,
'Cause since we're both grown, we aren't stupid!
Intensely teasing, subtly vile this love;
It hurts to know this child is doomed not to grow.
Upon meeting, you enfolded me like you need me more;
My heart is sick, I desire we don't part.
In the darkness of day for your hand I grasp
But you're gone and I know our love, our child is dead.*

Did you notice something fishy about the two words *part* and *grasp*?

"Do they really rhyme?" you are probably asking. Yes they do, but only slightly. As a result, they are known as *slant*, *off*, *oblique* or *soft* rhyme.

The words preceding that have identical sound and are therefore known as *full-end* or *hard* rime.

Rhyme Schemes

These refer to the pattern in the rime. There are several types. In the poem above, most of the rime occurs immediately on the next line:

*We keep this child called love, we falter;
We lose it, therein the loss a gain greater.
It seems we are at the mercy of cupid
'Cause since we're both grown, we aren't stupid!*

If we were to use letters i.e. 'a' and 'b' to represent the rhyming elements , then the verses above would be said to have an *a-a-b-b* rhyming scheme.

Sometimes the rhyming elements come after one line:

*The man floated on a sea of debris;
The filth and dirt of putrefying humanity
And he never knew that all was amiss.
Human ideas drenched with uncertainty--
These he feasted on with insatiable desire.
He was appraised by the ignorant vermin,
Pampered and petted by many a liar,
Making him feel important when he's nothing.
But alas the day did come,
And he finally realized that all was in vain,*

*And that he was finally done...
And all efforts to escape were nothing but vain .*

The rhyming scheme above is commonly used in sonnets.
Will I be right if I say that the poem above has an a-b-a-b rhyming scheme?

N.B: These letters represent rhyming schemes in a *quatrain*, or a verse of four lines.

And sometimes, the rime can occur in the same line:

*The eeriness of loneliness
Is what makes loneliness so lonely.
Often I understand not why I feel so lonely
Because I long for solitude but it eludes me
Everyday I chase after Solitariness
But alas, I give up with weariness.*

And of course, the poem above also demonstrates that a single poem can have more than one type of rhyming scheme.

There are of course several rhyming schemes, but it is not necessary to review all of them.

Other aspects of rhyme that we will discuss in chapters ahead are *Assonance*, *Alliteration* and *consonance*.

Rhyme is, as you can see, one of the easiest ways of achieving rhythm in poetry, and I know you can do it. So in conclusion?

If you can rime, then feel fine, because you can compose a poem!!!

Happy composing!

4. *What is Alliteration?*

Ever heard of alliteration? What exactly is it, and how useful is it in poetry?

Like we learnt earlier, one indispensable ingredient of poetry is rhythm. Alliterative patterns, like rhyme, are one way of achieving this rhythm. It refers to the repetition of consonant sounds at the beginning of words which occur on the same line.

Whether you realize it or not, you are already familiar with alliteration. In addition to poetry, it is used in nursery rhymes, songs, advertisements and tongue twisters.

Ah, let's go back to your nursery school days. Your teachers really worked hard to inculcate the basics of language into your mind. They contrived all sorts of methods to achieve this end. One of the most famous methods was the nursery rhymes, which I reckon you still remember.

Let us refresh your memory, shall we? Check out the verses below:

*Twinkle Twinkle little star,
How I wonder what you are,*

*Up above the sky so high,
Twinkle twinkle little star*

*Baa baa black sheep
Have you any wool,
Yes sir, yes sir, three bags full*

Notice the first line of the first rhyme:

Twinkle Twinkle little star

The first two words begin with the same consonant i.e. 'T', and they are on the same line. Hence this is a good example of alliterative patterns. Same goes for the first line of the second nursery rhyme:

Baa Baa black sheep

The fact that you still remember these nursery rhymes is evidence that alliteration is a powerful memory aid.

So much for nursery rhymes... Imagine that you are walking down the road from the mall and you come across a huge billboard with the words:

Lick Longer with Loll's Lollipop

You chuckle as you repeat the words. Not only do they subtly prod you to buy loll's lollipop, but it is nearly

impossible to forget them. Advertisements, such as this, are a good example of alliteration. Here are further examples of the use of alliterative patterns in advertisements:

The Daily Mail - without fear or favour

Ratex, the Rapid Rat Remover

Parmalat, Long Life milk

Why the profuse use of alliteration in advertisements?
Maybe they know something, we don't, eh?

But alliteration is not only found in nursery rhymes of course. It is also made use of in tongue twisters.

Ugh, those irritating tongue twisters...

A certain boy walked up to me one day, when I was standing serenely and almost minding my own business, looked up at me and said, "Hey, can you say this really fast: Free frogs flew to France."

I smirked. This was way too easy. I opened my big mouth and said: "Flee flogs frew to Flance."

Jeez! He really laughed at me, he did. I regretted having opened my mouth. It's a good thing very few people were

around... (I have planned a nice time to hit him with one of my own).

At another time, my friends and I were coming from a preaching expedition and we were having a jolly good time asking each other riddles. Then someone (I don't know who) brought up a tongue twister. You know, this time I was a bit more prepared. With a silly little smile on my face, I said:

"She sells seashells at the sea shore."

Ha! You should have heard the din as they tried to utter those tongue twisting words. But one cannot be too prepared. It was not long before someone brought up another one of 'em twisters that scramble up my brain:

"Betty Burton bought a pail bitter butter. If Betty Burton bought a pail of bitter butter, where is the bitter butter that Betty Burton Bought?"

I need not say much at this point, except that my brain became scrambled up. So I promised to come with my own powerful tongue twister that would twist all the tongues on earth. I am still working on it...

I also painstakingly sought out some alliteration in songs. Here is what I found:

The Greatest reward is to love and be loved in return... Nature Boy by Celine Dion.

If I wrote a note to God, I would Speak what's in my Soul... Note to God by Jojo.

Life is a dream we are dreaming, day by day... Then you look at me by Celine Dion.

Where are those happy days, they seemed so hard to find..... SOS by Abba.

Mama Mia, even if I said bye bye, leave me now or never.....Mama Mia by Abba.

However, most songs employ rhyme rather than alliteration.

Okay...now let us consider now alliteration's use in poetry.

As I said earlier, this echoing of consonants is one of the methods of achieving rhythm. Unlike rhyme which occurs at the word end, alliteration occurs at the beginning of the word. How about a crudely crafted example to illustrate this?

Check out the verses below:

*Bold Billy was a brave sailor;
He steered his mighty ship with a stern eye
Venturing onto vast oceans with his valiant men.
He was no foolhardy fellow and knew no folly,
Bad pirates he plundered, the good made partners.
Brave Billy the bold was loved by all the land folk
And hated by the heathen of heinous ways...
But one fine fair day, Billy met his fate;
His men soon sought sour and dastardly deeds,
A vile idea they begot, turned glum and gunned him down
And Brave Billy the bold was no more for aye*

I am sure that you had no hard time identifying the alliteration in each and every line. I tried to include it about three times in each line.

However, I want you to pay attention to the line number 10. Did you see notice the pattern of alliteration? Does it in any way differ from the other patterns in the other lines?

A vile idea they begot, turned glum and gunned him down.

The word *begot* does not start with *g*, but since the primary stress is on the second syllable *-get*, it is as good as if it started with *g* and thus can be used to form alliterative patterns with other words. Other examples

of consonants in syllables that are accented as if they are at the beginning of the word are:

Belong, bemoan, endanger, encroach, illogical etc.

I find alliteration rather interesting (a little more interesting than rhyme actually). However, if you want to use it in your poems, I recommend you set a pattern. For example, in the one above, I ascertained that it should appear about three times in each line. You see, poetry is about deliberately arranging words in a certain order; so whether you use alliteration or rhyme or both is up to you, but it should not happen by accident. If you use rhyme, follow some kind of rhyme scheme and if you use alliteration, develop a recognizable pattern.

The bottom line? Always try to achieve that rhythm in your poem, because poetry is by definition, the art of rhythmical composition; and alliterative patterns help you achieve just that.

For now, how about composing a poem and trying out some of what you have learnt above?

5. *Assonance in Poetry*

Assonance is the repetition of vowel sounds, and only vowel sounds. Most people confuse assonance with alliteration, consonance or rhyme.

Alliteration is the repetition of similar sounds at the **beginning** of words, especially **consonant** sounds (because most words begin with consonants anyway).

Here is an example of alliteration:

Bold **B**illy was a **b**rave sailor;
He **s**teered his **m**ighty **s**hip with a **s**tern **e**ye

Note the repetition of consonant sounds. This is alliteration.

Consonance refers to the repetition of consonant sounds at the end of words or within the words that are on the same lines.

For example:

*Deadly Jade laughed and joked about
his dastardly deeds.*

Rhyme refers to the **similarity of sound between words**, but more so especially the ending of words. To be more specific, rhyme refers to similarity of sound in the pronounced syllables. The repeated sounds may not necessarily be vowels. For example:

Grant and blunt

As shown above, if any consonant follow the rhyming vowels, it should also be the same sound.

In addition, rhyme often occurs at the end of lines, like most of Shakespeare's poems.

Here is an example of rhyme:

*For a **while**, a small, painful little **while**,
My life was full of darkness and everything **vile**.
Intently, everyday, I searched and sought for **thee**
But I looked in all wrong places and you eluded **me**.*

As you can note, the rhyme occurs at the end of the lines.

On the other hand, assonance is the repetition of **vowel** sounds **within** the words which are on the same line, i.e., they closely follow each other, otherwise the repetitive pattern will not be felt.

If consonants follow the similar vowels they should not necessarily sound the same.

When you read the lines, the vowel sounds seem to echo...
Check out the following example:

*The men died as I dined
On the lentils, the dregs of stew and eggs,
And as I drunk down the wine they shuddered
The poison in their belies festered, they died.
My vile deed I greeted with glee
What a grand end to my valiant but docile foes!
But as I made merry, I felt a festering fire
In my belly, a deadly great pain
To the ground I crushed, like I was gunned down
And dense darkness fenced me off, I too died.*

In the poem above, a single vowel sound is repeated in all the lines. However, in some cases, more than one vowel sound can be repeated, as is demonstrated in this line:

What a grand end to my valiant but docile foes!

Sometimes, alliteration, rhyme , consonance and assonance are used in the same line in order to enhance the repetitive patterns. Because of their close relationship, they are often confused with each other.

But the secret is to take them one at a time, understand them and learn to use them individually. In time, you will learn how to blend them all together in your poem. That is what good poets do.

For now, try to write a poem which employs the repetition of the same vowel sounds in one line.

I would also recommend reading a lot of poems. As you do so, observe how they make use of assonant patterns. In time, you will master this aspect of poetry.

6. *Metaphor and Simile in Poetry*

Metaphor and Simile are very important figures of speech in poetry. Without them, it is not possible for poetry to be what it really is: the art of painting with words.

The oxford concise dictionary defines **figure of speech** as *a recognized form of rhetorical expression giving variety, force, etc., esp. metaphor or hyperbole.*

So these two figures of speech in question - metaphor and simile - give colour, life and other intriguing effects to the language of poetry. Metaphor and simile are, in essence, comparison words. They compare two different things.

Let us start with Simile:

Simile

Similes are the simplest figure of speech. They deploy words such as "like" and "as" to highlight similarities in two different things that are being compared.

Apart from poetry, you will find similes being used in everyday language. For example, you and your brother are

rushing to school. You are late. Your brother is several feet ahead of you. Try as you may, you cannot keep up with his swift pace. In a burst of anger, your brother turns and blurts out:

"Hurry up! You are as slow as a slug!"

Other figures of speech that you hear everyday are:

As fit as a fiddle.

As deaf as a door post

As blind as a bat

As cool as a cucumber

As quiet as a church Mouse

I am sure you remember learning these similes at school. Most of these similes, nonetheless, are now clichés, whose aptness can be questioned. Is a bat really blind?

Therefore, limit your use of them in poetry.

Ever read the bible? You will find some intriguing similes and metaphors there too. For example, at Psalm Chapter 1:1-3, the bible compares a man who reads God's word regularly to a tree planted by streams of water. It says:

*And he will certainly become **like a tree** planted by
streams of water, That gives its own fruit in its season
And the foliage of which does not wither, And everything
he does will succeed.*

The words in bold above are a good example of simile.

In poetry similes are used more forcefully to create vivid mental images in the mind of the reader, and they are usually more complex.

Here is an example from Shakespeare's poem **Venus and Adonis**:

*Even as the sun with purple-colour'd face
Had ta'en his last leave of the weeping morn,
Rose-cheek'd Adonis hied him to the chase;
Hunting he loved, but love he laugh'd to scorn;
Sick-thoughted Venus makes amain unto him,
And like a bold-faced suitor 'gins to woo him.*

But sometimes, the simile is more of implied than explicitly stated. For example, in the poem " **My Love Delusion**", instead of simply stating that *I shed tears like the tree sheds its leaves*, he says:

The tree sheds tears, its leaves.

*Prepared for a new beginning
And once again it is beaming.
Once my delusion proved false, my love lost, no trace;
Shed tears, an avalanche too
Dried they, before they grew
And none them saw.*

Metaphor

The Metaphor also is used to highlight a similarity between two different things. However, metaphors **do not** make use of the comparing words "like" or "has". In fact, the metaphor is more forceful than the simile and equates one thing to the other.

This being the case, the metaphor is used more abundantly to create vivid pictures in the minds of readers; and it is also used to evoke a wide variety of emotions.

Shakespeare makes very good use of it in his poems and sonnets. For example, in **sonnet 116**, he compares love to a fixed unchanging star. He says:

*It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.*

He does not say that *it is like a star*, rather, he says, *It*

is the star. He thus equates it to the star that guides men on dark nights as they plough through the oceans in their ships.

Here is another example form **sonnet 130**:

*My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, **black wires grow on her head.***

In this poem, he states that his mistress **breasts are dun** and that **her hairs are wires**.

Hmm. What picture do these vivid comparisons create in your head?

See how forcefully these metaphoric expressions create vivid mental images?

And as with similes, metaphors can also be more implied than stated. For example, in the poem, "**Fated Love**", I compare the love he has for someone to a child. I write:

*Teasing, innately teasing, is my love for you.
Our interactions, association gave birth to this;
This child we both desire, yet is amiss,
Keeps us bonded in a fated bond.*

Instead of directly stating that their love is like a child, he implies this by saying "*our interactions, associations gave birth to this/this child we both desire, yet is amiss*" "This" refers to the love between them.

Implied metaphors are often used to have an emotional and surprising effect on the readers. For example, the above poem, in its concluding lines, says:

*Upon meeting, you enfolded me like you need me more;
My heart is sick, I desire you don't depart.
In the darkness of day for your hand I grasp
But you're gone and I know **our child is dead—**
Our love....*

7. *Use of Refrain in Poetry*

Refrain refers to a technique of repeating lines, words or phrases for a rhythmical effect.

This technique is especially useful if you want to break from the metrical patterns of including a specific number of syllables in each line.

To understand this aspect of poetry, I picked up my Bible.

"Bible?" you are probably saying, "You must be kidding me!"

I am not kidding. There is actually poetry in the Bible. Grab your Bible if you don't believe me. If you don't have one, go to your pious neighbour and ask for his.

For this lesson, I'll use the King James Version.

Turn to Psalm chapter 136.

To begin with, let us read the first three verses:

O give thanks unto the LORD; for [he is] good: for his mercy[endureth] for ever.

O give thanks unto the God of gods: for his mercy
[endureth]for ever.

O give thanks to the Lord of lords: for his mercy
[endureth]for ever.

What do you notice about these three verses?

Firstly, the expression O give thanks... is repeated in all three verses. Let us isolate this expression and analyze the pattern of repetition:

O give thanks unto the LORD
O give thanks unto the God of gods
O give thanks to the Lord of lords

Notice that the first three words of each line are repeated exactly. But the rest are repeated with slight variations:

...unto the LORD
...unto the God of gods
...to the Lord of lords

The concluding line in each verse is repeated exactly: for his mercy[endureth] for ever.

In fact this line is repeated in all the twenty-six verses of this chapter.

This is an excellent example of the use refrain in poetry.

Now let us read the next four verses:

To him who alone doeth great wonders: for his mercy
[endureth]for ever.

To him that by wisdom made the heavens: for his
mercy[endureth] for ever.

To him that stretched out the earth above the waters:
for hismercy [endureth] for ever.

To him that made great lights: for his mercy [endureth]
forever:

Let us isolate the first lines of each verse and take a
closer look at their repetitive patterns:

To him who alone doeth great wonders:

To him that by wisdom made the heavens:

To him that stretched out the earth above the waters:

To him that made great lights:

Again these lines are repeated, but with slight variations.
Verses 10, 13, 16 and 17 repeat the same pattern.

But now you are probably thinking...

But what really is the point of using refrain?

Well read the rest of the verses from verse 10. By the
time you are done, the line: "...for his mercy endureth
forever" is stuck in your head is that not so?

It follows therefore that if you want to emphasize a certain thought to the extent where it sticks in the minds of the readers, and they remain thinking about it long after reading, refrain is a good technique! And isn't it true that verses written using this technique are hard to forget? Certainly

!

Remember too, that this psalm, along with all the others, were written to be sang. This pattern of refrain serves well for music as it has that undeniably powerful rhythm to it. And the line: ...for his mercy endureth for ever may well have been the chorus.

See how powerful and useful a technique refrain is? Okay, away from the Bible now. Let us try and compose our own poems with refrain and see how useful that can be us.

Look at the poem which I just composed below:

I never knew the meaning
When she stared at me so passionately,
When she called my name affectionately;
When all I wanted was to be with her,
Perpetually stand by her side,
Forever listen to her caressing voice.
I thought I was chosen
An awesome thing it appeared to be

Forever in her warm company.
But her affection came with a price;
A price I now pay
As my life suffers diminution
On this death bed enshrouded in silence.

Did you sense any repetitive pattern in the above poem?
Probably not. What effect did it have on you as you read?

Okay now let us employ some refrain. Let us repeat the
first line 'I never knew the meaning' at regular intervals:

I never knew the meaning
When she stared at me so passionately,
When she called my name affectionately.
I never knew the meaning
When all I wanted was to be with her
Perpetually stand by her side
Forever listen to her caressing voice.
I never knew the meaning
Because I thought I was chosen,
An awesome thing it appeared to be;
Forever in her warm company.
Yes, I never knew the meaning,
'Cause her affection came with a price;
A price I now pay
As my life suffers diminution
On this death bed enshrouded in silence.
I never knew the meaning.

Okay, how did you find the poem now? Did you sense any rhythm now? Most certainly! And I am sure it now sounded more interesting.

Have you see how power a tool refrain in poetry is?
Good, excellent!

I am now certain that you are dying to try it yourself. Take up that pencil of yours and write down a few verses. Try to repeat a line or a phrase and see what difference it makes in your poem. I know you will like it!

Note: Though you are allowed to use refrain without any apparent structure (repetend refrain), I'd rather you use a discernable pattern to reinforce rhythm. Feel free to even repeat a whole stanza, or verse (burden refrain).

8. *Parallelism in Poetry*

Parallelism refers to the repetition of sentence structure or word order to achieve a rhythmical effect. The overall effect is that sentence parts seem to rhyme. More importantly, the thoughts that these parts express are either repeated or contrasted.

The word parallelism is derived from the word *parallel*, which refers to comparison of two elements that resemble each other, or things that have equal characteristics.

Therefore, parallelism in poetry involves the arrangement of coordinate thoughts to the effect that the relationship between them is emphasized and their meaning highlighted.

PHEEEW!!!

This is probably sounding too complicated already. Let us simplify things a bit, shall we?

Let us start with a few examples:

Say we have the following words:

Lazy

Merry
Sad

Try to find other words that are equal in meaning to the words above.

Check out my selection:

Sluggish
Cheery
Mournful

Now let us try to use these words to express parallel thoughts:

The lazy and sluggish snake
Bit the merry and cheery little girl,
Making her all sad and mournful

.

In the above lines, we have just used parallelism. It is as simple as that.

As you may have noted above, it is relatively easy to achieve parallelism for single words, because it is easy to find synonyms. But how about for whole phrases or sentence parts?

Let us give it a go, shall we?

Take note of the following sentence parts:

The children love their teacher.....

Each morning we sing....

The birds are in their nests....

Now let us find expressions of equal force:

...and the teachers love their children.

...each morning we dance, and each morning we pray.

...and in their nests they sing.

Ah, good! Now let us join these sentence parts together:

The children love their teacher, and the teachers love their children.

Each morning we sing, each morning we dance, and each morning we pray.

The birds are in their nests and in their nests they sing.

Note two things about the above examples:

The ideas expressed are nearly synonymous in meaning and are of equal force.

The expressions in parallel have the same tone, i.e., they are either both negative or both positive.

The order of the words, or structure of the sentence parts is similar.

This in essence is how parallelism in poetry occurs. Not only do the sentence parts 'rhyme', but the thoughts expressed therein also 'rhyme'.

It is claimed that parallelism is a common feature of much Hebrew poetry, such as that which occurs in the Biblical Psalms; so I set out to investigate this.

Sure enough, I did find some parallelism. Here is a sample of what I found:

For they shall soon be cut down like the grass, and wither as the green herb.—Psalm 37: 2

But as for me, my feet were almost gone; my steps had well nigh slipped.—Psalm 73:2

Therefore pride compasseth them about as a chain; violence covereth them [as] a garment.—Psalm 73:6

Sometimes, for stronger effect, or for emphasis, the ideas expressed are inverted or contrasted:

I am lost in a sea of trouble; yet, in this sea a treasure I've found.

Truly, parallelism is an important and effective component of poetry. Try it today!

9. *Rhythm and Meter in Poetry*

Poetry is a very structured language. Most of the time, poets follow a discernible, fixed pattern when writing a poem. This often involves repeating a fixed number of words and syllables.

For example, just read Shakespeare's poems, especially his sonnets. You will discover that each line of his poems contains ten syllables.

Remember the definition of a syllable?

But Shakespeare does more than just repeat a fixed number of syllables in each line. He follows a pattern known as the *iambic pentameter*. In this pattern, he alternates the syllables in a pattern of stressed and unstressed or weak and strong.

Now, before we proceed, let me explain a few terms that I've heard poets using.

Remember I said that poetry can be measured? Yes it can. But please don't take your ruler!

I simply mean that we can determine the structure and pattern of repetition that the poet uses.

First thing you have to know is that the smallest unit in a poem is the **syllable**, not the word. It goes without saying that sometimes a word can consist of only one syllable.

Next comes the **Foot**. A foot is the combination of two or more syllables.

Now we can get to the **Meter**. The number of syllables in a foot determines its meter.

A foot with two syllables, depending on the stress, can be an iambic, trochaic, or spondaic meter.

An **iambic** meter consists of a combination one weak syllable and one strong syllable, the weak syllable going first. In short, an iambic meter sounds like this:

taDA

You got that, huh?

Good. Let us proceed.

In a **trochaic** meter, the strong syllable goes first. In other words:

Data

And in a **spondaic**, both syllables are stressed. So, it goes like:

DADA

There is also what is known as **Pyrrhic** meter. This meter contains two syllables, both of which are unstressed. So, it goes like:

Tata

Now let us get to the three syllable feet.

A foot with three syllables can either be an *Anapestic* or a *dactylic* meter.

An **anapestic** consists of two unstressed syllable followed by a stressed syllable. More like:

tataDA

A **Dactylic** meter consists of one stressed syllable followed by two unstressed syllables. It sounds like this:

DA*tata*

A poet can choose any one of these meters to use in his poems. The pattern she follows will be named according to the number of meters in the line.

For example, if she uses the trochaic meter, and decides to include three of them in each line, then the pattern she is using is the **trochaic triameter**. So her poem will sound like this:

Data Data Data

Remember Shakespeare's Iambic Pentameter? Why is it called thus?

Simple.

Shakespeare uses the Iambic meter in his poems. He includes five of these in each of his lines. Since each iambic meter consists of two feet, the poem is ten feet long. It sounds like this:

taDA taDA taDa taDA taDa

Now as you read these lines, you will discover that there is a consistent repetitive beat. This is what is known as **rhythm**. It is that constant pattern in the sound.

For you to write poems using any of these metric patterns or a combination of them, you have to learn to understand that the English language has a timing to it: the stressed syllables take a bit longer to enunciate than the unstressed ones.

But unfortunately, that is not as easy as it sounds, and for those of us for whom English is a second language, it is next to impossible.

Wait, did I say *impossible*?

I was just kidding. It can be done. You can actually become sensitive to the stress timed nature of the English language. However, you must be willing to die a little.

Firstly, read a lot of poetry. Shakespeare is always a good start. Read it aloud, trying to sense the stress. Tap out each syllable as you go along and try to sense where you tap harder.

Yes, practise, practise and PRACTISE more. Read and write until you get it right. Don't give up....

It would also help out if you get a dictionary which shows stress i.e. which syllable in a word is stressed.

But allow me to get back to the reading part. There is simply no better way. The more you read, the more sensitive you will become to stress and writing even in the iambic pentameter will be a breeze, and fun too.

10. All You Need to Know about the English Sonnet

I have heard a lot of hearsay about sonnets. Some of what I have heard is that a sonnet is one of the most exciting poems you can ever write, and I have also heard that everyone should write at least one sonnet in their lifetime.

So I set out to investigate this hearsay, so that I find out what it is about sonnets that is so intriguing. What I found is worth sharing with you.

A sonnet is a very structured poem. It consists of :

1. fourteen lines
2. a set meter that recurs in each line.
3. a recognizable rhyme scheme.

There are two types of sonnets. There is the **English Sonnet**, and the **Italian Sonnet**. Obviously you are thinking that the difference between these two sonnets is that one is written in English, and the other in Italian. Actually, the difference is in the structure and has nothing to do with language. We will discuss the Italian sonnet in the next chapter. Let us begin with the English sonnet, which happens to be the most popular one.

The English sonnet is also known as the Shakespearean sonnet. The obvious reason is that Shakespeare used this very pattern to write his sonnets. Make sure you have one of his sonnets nearby as we discuss this.

The following are the characteristics of an English Sonnet:

1. it is written in Iambic pentameter
2. it consists of three quatrains and one couplet.
3. it follows the Shakespearean rhyme scheme.

Let us consider the first point:

The English sonnet is **written in iambic pentameter**. I've already discussed the previous chapter what **iambic pentameter** means.

A line written in Iambic pentameter consists of ten syllables. These syllables are arranged in a weak-strong pattern. In other words the line sounds like this:

ta - DA - ta - DA - ta - DA - ta - DA - ta - DA

So that is how a line in an English sonnet should sound. Here is a line from one of Shakespeare's sonnets (sonnet 29). Can you sense the rhythm of the iambic pentameter in it?

When, in disgrace with fortune and men's eyes

You can't? Well let me help you out. I have repeated the same line below, but with stressed syllables in bold and uppercase:

*When, **IN** dis**GRACE** with **FORT**une **AND** men's **EYES***

You get that, huh?

We are ready to move on to the second point. I said that it consists of **three quatrains and one couplet**. Now these words should not scare you.

Quatrain is just a fancy name for a **verse with four lines**, and a **couplet** is simply a **verse with two lines**.

Let me get the whole of sonnet 29 and show how the quatrains and couplet are arranged:

*When, in disgrace with fortune and men's eyes,
I all alone bewep my outcast state
And trouble deaf heaven with my bootless cries
And look upon myself and curse my fate,*

*Wishing me like to one more rich in hope,
Featured like him, like him with friends possess'd,*

*Desiring this man's art and that man's scope,
With what I most enjoy contented least;*

*Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;*

*For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.*

I am sure you can see the arrangement: The three quatrains (in bold) go first, and finally, the couplet goes last. All in all, we have fourteen lines. Pretty neat stuff, huh?

Now let us turn our attention to the rhyme scheme. It would help to review the chapter on rhyme schemes.

In an English sonnet, the, rhyme scheme is as follows:

ABAB CDCD EE

The letters stand for the rhyming elements. For example, **ABAB** simply means that the first line rhymes with the third, and the second rhymes with the fourth.

Take note of the second quatrain and note this particular rhyme scheme.

*C. Wishing me like to one more rich in hope,
D Featured like him, like him with friends POSSESS'D,
C. Desiring this man's art and that man's scope,
D. With what I most enjoy contented LEAST;*

In the above quatrain, *hope* rhymes with *scope* and *possess'd* with *least*.

Alright. You got that in your brain? Good, let us proceed. A sonnet is not just a matter of writing fourteen lines, following a rhyme scheme, and arranging the lines into three quatrains and a couplet. **No sirree.** There is more to it.

It is the same with writing a short story. Just because you write two thousand words or more does not mean that you have written a short story. You have to build up the setting, introduce the conflict, develop the conflict to its climax and finally finish off with a resolution to that conflict.

Yes, there is a structure.

Here is the structure of the English sonnet: the first quatrain introduces the topic, argument, or conflict. The second quatrain expands this conflict. The third quatrain introduces the turning point whereby the conflict is viewed in a new way. And finally, the couplet at the end is the conclusion to the whole argument.

Let us get back to Sonnet 29, and see if Shakespeare follows this pattern.

Here is the first quatrain again:

*When, in disgrace with fortune and men's eyes,
I all alone beweepe my outcast state
And trouble deaf heaven with my bootless cries
And look upon myself and curse my fate*

Here, he introduces the conflict. And what is the conflict? He is lamenting about his pitiable state of destitution that is frowned upon by his contemporaries. No one pities him except himself, and not even God answers when he cries to him for help.

Now let's take a look at the second quatrain:

*Wishing me like to one more rich in hope,
Featured like him, like him with friends possess'd,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;*

Here Shakespeare expands on the theme he has raised in the first quatrain. He goes on to say that he is always admiring the successes of his fellows, their elevated social status, and their talents.

Next is the third quatrain. Remember what we are looking for? Yes, a turning point.

*Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;*

See how he introduces the turning point in the conflict? He uses the word 'Yet'. His use of this word clearly shows that he is introducing a different perspective. Instead of going on complaining about his dismal state, he says he happily thinks of someone who causes him to view his state differently. His cogitations on this individual causes a transition in his emotions, from misery to happiness—much the way a lark transits from silence to singing beautiful songs at dawn.

Now let us see his conclusion:

*For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.*

What an apt conclusion he makes! When he remembers the love that the aforementioned individual showers on him, he detests any intentions he has of changing his state.

See what a clever guy Shakespeare was? He wrote perfect sonnets. No wonder the English sonnet is aptly called the Shakespearean Sonnet!

We have pretty much discussed all there is to the English sonnet. Are you now able to write your own? Probably, but most likely you still need more help to get writing your own. It is not so easy a piece of work, but it is worth writing.

Now I agree with the hearsay: everyone should write a sonnet in their lifetime. I am certain that the fulfillment from creating such an intricate, yet beautiful piece of writing is well worth the effort.

11. All you need to know about the Italian Sonnet

I have heard a lot of hearsay about sonnets. Some of what I have heard is that a sonnet is one of the most exciting poems you can ever write, and I have also heard that everyone should write at least one sonnet in their lifetime.

So I set out to investigate this hearsay, so that I find out what it is about sonnets that is so intriguing. What I found is worth sharing with you.

A sonnet is a very structured poem. It consists of :

- *Fourteen lines*
- *A set meter that recurs in each line.*
- *A recognizable rhyme scheme.*

There are two types of sonnets. There is the **English Sonnet**, and the **Italian Sonnet**. Obviously you are thinking that the difference between these two sonnets is that one is written in English, and the other in Italian.

Actually, the difference is in the structure and has nothing to do with language. The Italian sonnet is called

thus because its particular style and structure was first perfected by an Italian poet.

I have already discussed the English in the previous chapter.

Let us discuss the Italian sonnet, which by the way is also known as the **Petrarchan** sonnet.

Like the English sonnet, each line in the Petrarchan sonnet is usually written in the Iambic pentameter or any other appropriate pattern.

P.S: You may use any other metric pattern as long as you are able to stick to it. But I favour the iambic pentameter because it occurs almost naturally in the English language.

A line written in iambic pentameter has ten syllables, which syllables alternate in weak-strong patterns. To put it simply, the line should sound as follows:

ta - DA - ta - DA - ta - DA - ta - DA - ta - DA

In the above line, the *ta* represents the weak syllable, whereas the *DA* represents the stressed syllable.

Here is a line from LJ Kundananji's sonnet # 1. Try to sense the rhythm of the iambic pentameter in it:

A time there comes when love must be let go

This line, quite naturally, sounds like spoken English. That is the beauty of the iambic pentameter. Some poets say: "As long as you can say it in ten syllables, write it!" Here is the same line, but with the stress pattern clearly shown (The stressed syllables are bold and uppercase):

***A TIME** there **COMES** when **LOVE** must **BE** let **GO**.*

You got that? Let us proceed.

An Italian sonnet is divided into two parts: an **octet** (also known as an octave), which is an eight line verse, and a **sestet**, a six line verse.

Take a look at LJ's sonnet below and take note of the eight lined octet (in boldface) and six line sestet:

***A time there comes when love must be let go;
When all desire one should forget, yes should
Abandon. There's a time we shouldn't keep hold;
A thistle of prickly's embrace forgo,
Your bosom should it bruise an' pierce you whole;
Sending thy soul to early, dreary end.***

*Your pure self guard with all you own and hold
For you'd do good if fatal love a-goes.
Yet should you swoon like vital wind without,
An' crumble down like boneless jelly does,
An' pine away your soul should truly do,
Then doeth that thou desires with thine all heart
For should you dare let go that love thou loves
Thou might let go of yours one only true.*

The octet is the poet's expression of a thought, a feeling, an image, an argument, or a conflict. In the above sonnet, LJ expresses the thought that there is a time when it is necessary for one to let go of something loved, craved or desired, especially if that love would lead to undesirable consequences.

The sestet presents an image, thought, or feeling that either builds up or is in contrast to that of the octet. In the above sonnet, the sestet expresses the thought that if, after letting go, you are devastated emotionally, it is better to hold on to that love, because it might just be your one and only true love.

This is how the Italian Sonnet is structured Now let us take a look at the Rhyme Scheme.

In the octet, the rhyme scheme is as follows:

ABBAABBA

This simply means that the first line rhymes with the the fourth, the fifth and eight; and the second line rhymes with the third, the sixth and the seventh. It is a pretty cool rhyme scheme, don't you think?

In the above sonnet, the sestet, the rhyme scheme is as follows:

CDECDE

This means that the ninth line rhymes with the twelfth, the tenth with the thirteenth, and the eleventh with the fourteenth.

For the sestet, the rhyme scheme can also be:

CDCDCD OR CDCDEE

Choose what works best for you.

The Italian poem is really an interesting form. It is not easy to write, but the end result is always worth it.

Try it now!

12. The Easiest Way of Writing Sonnets

Writing sonnets is probably one of the most exciting aspects of poetry. You see, a sonnet is a very structured poem which requires a good understanding of language and a keen mind. It is therefore true to say that a sonnet is a work of genius.

Now, now, this should not worry you an ounce. You should not shrink away from this venture, screaming:

"I am no genius, and I hardly have a good knowledge of the English Language!"

Let me tell you the truth; the clear, white truth about sonnet writing:

It is exciting.

It can be done.

A lot of people out there are doing it.

True, writing sonnets is a challenge, but that is what makes it exciting. After you are done with your sonnet, you have the privilege of showing it to your buddies with a bright, proud look about you. If you are a guy, you may

even write one for that girl you fancy and see what she thinks of you. If you are a girl, well...

Let me make one thing clear. You should write a sonnet because you want to, and not because you have to. A lot of kids have to write sonnets as part of homework assignment and thus many of them find it a pure nightmare. But even for these, I am going to help them churn out sonnets with the least of pain and proudly set them on their teacher's desk early next morning.

Okeydokey!

Let's get started with writing sonnets, shall we?

Firstly, you must understand what a sonnet is.

For your convenience, I looked up the word in the oxford dictionary, and it states:

"A poem of 14 lines using any of a number of formal rhyme schemes, in English usu. having ten syllables per line."

You got that, right?

The elements of a sonnet, therefore are:

- Fourteen lines
- A rhyme scheme
- Ten syllables in each line

When writing sonnets, I often like thinking of a sonnet as a story. It has got an introduction, a turning point, and a conclusion.

Yep.

Writing sonnets is more or less like writing stories.

There is a structure to follow.

There are two major types of sonnets. There is the English sonnet, and the Italian or Petrarchan poem, which I separately discussed in the two previous chapters.

Let me lay out to you how these two sonnets are formatted.

The *English sonnet*, also known as the Shakespearean sonnet, is the most famous form.

It consists of four verses or paragraphs. The first three verses contain four lines each. The last verse contains two lines.

So if you are telling your 'story' using the English Sonnet, here is how you will go about it.

In the introductory paragraph (verse) you introduce the topic, problem or conflict.

In the second paragraph, you expand your topic, problem or conflict.

In the third paragraph, you introduce a turning point, where your topic or conflict takes a turn in a new direction.

In the last paragraph, you make your memorable conclusion.

The Italian Sonnet is the other way of telling the story. This one is more straight forward. It consists of two paragraphs or verses. The first paragraph contains eight lines. The second consists of six lines.

So if you are using the Italian Sonnet format, you introduce your topic, problem or conflict in the first paragraph.

In the second paragraph you expand on this conflict.

It's as simple as that.

Yeah, writing sonnets is easy.

He! He!

Now, it is all up to you to choose the format you prefer.

Good. Let's proceed.

Now you have to choose a metrical pattern. Check this article out about which metrical pattern you may want to choose:

Most likely, and appropriately, you will use the *iambic pentameter*.

The iambic pentameter means that each line consists of ten syllables written, alternating in weak-strong patterns.

For example, here is a line from Shakespeare's sonnet number 29 which uses the iambic pentameter. Note the ten syllables and the stress pattern of the iambic pentameter.

When in dis/grace with for/tune and men's eyes

Next thing you gotta do is decide on a rhyme scheme.

For the sake of example, I have chosen to use the English Sonnet, the iambic pentameter, and the following rhyme scheme: ABAB CDCD EFEF GG.

We are quite ready to begin.

Here is the method I use when writing sonnets. I draw up a table like this:

<i>ta</i>	<i>da</i>	<i>ta</i>	<i>da</i>	<i>ta</i>	<i>da</i>	<i>ta</i>	<i>da</i>	<i>ta</i>	<i>da</i>	
										<i>a</i>
										<i>b</i>
										<i>a</i>
										<i>b</i>
										<i>c</i>
										<i>d</i>
										<i>c</i>
										<i>d</i>
										<i>e</i>
										<i>f</i>
										<i>e</i>
										<i>f</i>
										<i>g</i>
										<i>g</i>

With all this in place, it is time; it's time to get started with writing sonnets.

Step 1: paragraph # 1:

Let us decide on a topic.

Emotions and love are the major theme of most sonnets. So our sonnet will be about this. We will write about my search for the love of my life. So here is how we start it.

Note we want to make sure it follows the *ta-da* pattern.

TA	DA	TA	DA	TA	DA	TA	DA	TA	DA	
The	days	I	searched	and	sought	for	Thee	were	hard,	A
My	life	was	blighted,	dark	ness	ruled	my	heart	B	

Before we proceed, remember the rhyme scheme we are following. At this point, we must choose a word that rhymes with *hard*, and another which rhymes with *heart*.

TADA	TA	DA	TA	DA	TA	DA	TA	DA	
De	void	of	joy	ous	friendship,	greatly	starved	A	
of	sun	light,	drenched	with	misery,	done	and	faint.	B

Step 2: Expand the conflict

For the next verse, we expand the conflict. In the first verse, we have brought out how blighted I was as I searched for the love of my life. Now, we expand on that, describing my emotions in further detail.

TA	DA	TA	DA	TA	DA	T	DA	TA	DA		
						A					
As	I	lay	down	the	bed	of	mine	I	mourned	C	
									;		
Yet	ne	ver	did	I	once	at	all	kno	why	D	
								w			
Thi	grea	sa	gloom	nes	over	me	hung	like	Cloud;	C	
s	t	d	i	s							
Like	win	ter	trees	lack	leaves	I	seeme	to	Die.	D	
					;	d					

You will notice that some syllables seem to fall on the fence between stressed and unstressed, such as the word *I*. In this case, the best thing to do is use your better judgment and place them where *you* deem best. It is not a must that you must follow the stress pattern perfectly, but you must try to stick to it as perfectly as you could.

Step 3: Turning Point

Now for the third verse.

Remember, we bring about a turning point. Here goes:

TA	DA	TA	DA	TA	DA	TA	DA	TA	DA		
----	----	----	----	----	----	----	----	----	----	--	--

But	when	my	eyes	were	laid	On	thy	fair	face;	E
			e				r			
The	clouds	lifted	dark	ness	van	ished	life	re	turned	F
		;				;			.	
A	gain	my	blood	grew	warm	no	more	dis	grace;	E
			d	,			e			
A	live	I	felt	this	great	first	time	in	deed.	F

Step 4: Conclusion

Now for the last two lines.

Let's conclude with a touching thought:

TA	DA	TA	DA	TA	DA	TADA	TA	DA	
Complete	me	truly	you	do	better	Half;	G		
I	lives	because	I've	found	my	better	Half.	G	

Hey we have completed the sonnet!

Let us lay it out and read it as a single unit and see how it sounds:

*The days I searched and sought for thee were hard,
 My life was blighted; darkness ruled my heart;
 Devoid of joyous friendship, greatly starved
 Of sunlight; drenched with misery; done and faint.*

*As I lay down the bed of mine I mourned;
Yet never did I once at all know why
This great sad gloominess over me hung like cloud;
Like winter trees lack leaves; I seemed to die.
But when my eyes were laid on thy fair face;
The clouds lifted; darkness vanished; life returned
Again my blood grew warm, no more disgrace;
Alive I felt this great first time indeed.
Complete me truly you do better half;
I lives because I've found my better half.*

That was cool wasn't it?

Do you now see how easy writing sonnets is using this format I've devised?

I managed to do this sonnet in about an hour.

Try it out and see if it works for you.

P.S: I believe the Italian Sonnet may be easier or harder for you, depending on how your brain works. But the method I have used above for writing sonnets can be tailored for it as well.

The End

