

## A beautiful poem

axis 1 : natural beauty (references to nature)

axis 2 : a harmonious poem (rhymes, sibilance, consecution of the stanzas, joy)

*idée de départ (what)* : the poem evinces beauty

*pistes (fondées sur le repérage HOW)* : beautiful nature/harmonious and joyful poem.

*Interprétations (WHY)* : the poet conjures up beauty to stimulate and captivate the reader's imagination

**Hinging his harmonious narrative round natural beauty the poet will make his poem beautiful and joyful (WHAT).** The whole narrative indeed conjures up natural beauty with the repeated references to nature be it « cloud » (L.1), « the vales and hills » (L.2), « the daffodils » (L.4), « the trees » (L.5), « stars » (L.7), « milky way » (L.8). The harmony of the landscape is enhanced by a recurrent sibilance in every stanza (« That floats on high o'er vales and hills » stanza 1, « Continuous as the stars that shine » stanza 2, « The waves beside them danced; but they » stanza 3, « Which is the bliss of solitude » stanza 4). The fluidity and harmony bespoken by these alliterations in s is also strengthened by another one in l (« That floats on high o'er vales and hills » stanza 1, « And twinkle on the milky way » stanza 2, « Out-did the sparkling waves in glee » stanza 3, « Which is the bliss of solitude » stanza 4). Both alliterations are suggestive of « the breeze » (L.6) and the absence of obstacles to stop it or hinder the poet and the reader. The harmony in the poem results from the smooth consecution of the actions in each stanza (the scene naturally moves from « the vales and hills » (L.2) to « the milky way » (L.8) to « [the poet's] couch » (L.19)) and the dance motif which permeates the whole poem : « dancing » (L.6), « in sprightly dance » (L.12), « danced » (L.13), « dances » (L.24). Let us here note that the meter in the narrative is mostly iambic tetrameter, which has an almost walking pace in line with the poem's main topic : the poet « wander[ing] » (L.1) in the countryside. The lines are mostly even and measured, similar to purposeful but unhurried footsteps. The first variation of the iambic tetrameter occurs line 6 (« Fluttering and dancing in the breeze »), in which the first foot is substituted for a dactyl. This change emphasizes the movement contained in the word "fluttering," making it sudden. The three syllables in the first foot have an almost waltz-like feeling, announcing the dance motif throughout the poem. Such a motif, accentuated by the rhyme pattern of the poem, in which each stanza concludes with a final couplet, is even more harmonious with the prevalent joyful atmosphere: the « glee » (L.14) goes from the daffodils to the poet who is presented as « gay » (L.15). Their association finally turns out to be « jocund » (L.16). **(HOW) The poet is intent on enhancing beauty, harmony and joy to captivate the reader's imagination, and stimulate his pleasure. (WHY)**