

Brand New Ancients: Rhetoric of the Next Generation Poetry

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Abstract

The emerging landscape of contemporary poetry, specifically focusing on the transformative power of *Brand New Ancients* - a spoken word epic by British poet Kate Tempest explores how Tempest's work redefines the boundaries of traditional poetry, reintroducing classical rhetoric for the next generation of poets. By employing a multidisciplinary approach, the study analyses the fusion of ancient storytelling techniques with modern urban narratives, highlighting the socio-political relevance and emotional resonance of the poem. Through a close examination of the language, performance, and intellectual property of the poem, *Brand New Ancients* reconnects conventional poetic forms to address contemporary issues and engage younger audiences. Ultimately, the study demonstrates how Tempest's poetic innovation exemplifies the evolving rhetoric of the next generation of poets, offering fresh perspectives on the power of spoken word poetry in the digital age.

Keywords: Epic poetry; Greek myths; Next generation poetry; Performance poetry; Rhetoric.

One of the highly acclaimed literary giants M.H. Abrams in the introduction of his book *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*, takes a short conversation between James Boswell and Samuel Johnson from Boswell's book *The Life of Samuel Johnson* which was published in 1791 where Boswell asks Johnson to give his answer in response to the "definition of poetry" and in reply, Johnson elaborates and says it is very difficult to explain poetry and its definition rather it is easy to say "what it is not." He further adds and prompts to make Boswell understand by giving an example of light where we know "what light is" but still it is not easy to tell the course of light (qtd. in Abrams 3). Though great poets like Wordsworth, Matthew Arnold, and T.S. Eliot gave their

understanding of poetry from different perspectives, but yet it would be difficult to propose a single definition of poetry. Every period celebrated different characteristics and art of poetry reflecting the major trends, issues, society, and value of that particular period.

Particularly talking about 21st-century poetry, we observe strange notions of the greatness of the 20th century such as conditions, problems, and issues of the Great Wars and Great Depression of the Economy which have been completely changed and a new era of the 21st century and its poetic creation has been much focused towards popularity and experiments in style and serving poetry to the audience. Unlike the 20th century, the 21st century does not resist the grand claims of great knowledge, and great artistic movements rather it is much more concerned about making an individual's poetic genius more popular and simpler to the audience. The fragmentation of the poetic form, which led to versatility rather than any one predominant, school trend, or style of poetry, is another change brought about by the 21st century. The contemporary period amplified the intensity of being more expressive which gave a place for the poet to draw personal references and subject matter into a form of confessional poetry and gave rise to the poetry of thorough experiences and more imageries. The period has been extensively active on the part of experiments in forms, style, and representation which gave rise to live poetry performance, rapping, recording CDs, and free verse poetry. In 2013, during an occasion of British Academy Literature Week Panel Discussion titled 'Where is British Poetry Today?', one of the panel members Simon Armitage, critically acclaimed poet and current Poet Laureate of England, discussing ongoing poetry trends in contemporary poetry said, "The scene is very fragmented, and I say that as a positive; fractious on occasions and even fractured at times, but fragmented; mostly in the sense that there seems to be no dominant style or school, only a situation where many different voices are using many different approaches" (Armitage). Further discussing 21st century poetry, he exclaimed about ongoing situation of poetry as "an industry trend."

To maintain the career of English poetry and to propagate the art of poetry, in 1953 T.S. Eliot and friends established The Poetry Book Society which in collaboration with the British Council selects twenty emerging poets in the United Kingdom and Ireland once every ten years to promote the future of poetry. The list includes leading poets of Great Britain who have published anthologies of the poems and are deemed to dedicate extraordinary contributions and possess a landscape of poetry in upcoming decades. The first list of the Next Generation Poets was released in 1994

following the next list in 2004 and then in 2014. Most remarkably the PBS has produced the period's best poets including the former Poet Laureate of England Carol Ann Duffy and the present Poet Laureate Simon Armitage.

The latest Next Generation poets' list released in 2014 presents a bouquet of charismatic poets that includes Tara Bergin, Emily Berry, Sean Borodale, Adam Foulds, Annie Freud, Alan Gillis, Rebecca Goss, Jen Hadfield, Emma Jones, Luke Kennard, Melissa Lee-Houghton, Hannah Lowe, Kei Miller, Helen Mort, Daljit Nagra, Heather Phillipson, Kate Tempest, Mark Waldron, Sam Willetts, and Jane Yeh. (See <http://nextgenerationpoets.com/>)

Kate Tempest, a highly celebrated among other poets of the Next Generation Poets, embarks on the journey of our people, race, and blood through her artistry, well-crafted and cared in her poem *Brand New Ancients*. Kate Esther Calvert also known as Kate Tempest was born on 22 December 1985 and grew up in South East London, marked her creativity by publishing her first work *Everything Speaks in its Own Way* in 2012. The most exhilarating and appreciated among her works, *Brand New Ancients*, an epic poem, published by PICADOR publication in 2013, bagged her the most coveted poetry awards of Ted Hughes Award for New Work in Poetry, and the Herald Angel at Edinburgh Fringe. She was twice nominated for Mercury Music Prize in 2014 and 2017, and Costa Book of the Year in the poetry category for her spoken word poetry collection *Let Them Eat Chaos* in 2016. Kate Tempest particularly interested in mythology portrays an inherent relationship between the ancient world and dominant myths to contemporary society in her epic poem *Brand New Ancients*. Her approach is to establish an inalienable relationship with the past as if we are new but not inherently new and this intention seems expressed through the very title of her poem *Brand New Ancients*. Apart from being a poet, she is also a novelist, performer, recording artist, and playwright, but most of the share of her creativities goes to her poetic work. In an interview with James O'Brien titled 'Kate Tempest on writing rap, poetry, and live performance | Unfiltered with James O'Brien #45', Kate, about her inspiration to write grand narrative poems while touching the nodes of past even in the present through her poem such as *Brand New Ancients* said, "Yeah, my dad used to make up lots of stories from a young and also my grandmother. She had lots of nasty rhymes and things like that. She used to be a nursery teacher and she knew loads of very long kind of morality, you know, those old schools like Victorian, really long rhymes about like a cup, like a caramel..." (Tempest). We have witnessed a long period of

great cultures, literature, and social construction and are still attached to our ancients, and that has always been seen through our actions. Looking at the background of Tempest's life as she talks, is deeply rooted in the stories of her father and the hard-set moralities of the Victorian period told by her grandmother. In the same interview with O'Brien, Tempest illustrates her views on being a poet or on making a poet and said, "...There is no chance that anything you write will ever be as good as the idea, will ever be as pure as experience. It is always failure and meeting that failure is and pursuing through that failure is what gives you humility to become a writer, to become an artist, to become a theatre maker not just knowing that this task is utterly hopeless" (Tempest). Brand New Ancients as an epic poem elaborates on the characteristics of today's men in resemblance to ancient Greek heroes and gods.

By studying and analyzing Brand New Ancients, this research chronicles the study of the poem and its structure in detail. The conduct of the research is based on the analytical approach to the poem in reference to Marjorie Boulton's *The Anatomy of Poetry*, Paul Fussell's *Poetic Meter and Poetic Form*, and Richard A. Lanham's *A Handlist of Rhetorical Terms*.

Contemporary Poetic Landscape & The Art in *Brand New Ancients*

Throughout the 20th century, poetry anthologies have a significant role in bringing great poets into trend and also setting a bright vision of the poetic landscape. Such an effort was made in 1982, when a major anthology *The Penguin Book of Contemporary British Poetry* was published and edited by Blake Morrison and Andrew Motion. But still, if we pursue our attention towards the last 16 years of our century, there are not such great efforts in favour of the publication of great poetry anthologies except three of the popular anthologies of poetry which are *Penguin Book of poetry: From Britain and Ireland since 1945* by Simon Armitage in 1998, *Oxford Book of English Verse* by Christopher Ricks in 1999, and *Anthology of Twentieth-century British & Irish Poetry* by Keith Tuma in 2001. So, as we see many independent organizations such as The Poetry Book Society and Ted Hughes Poetry Award etc. stepped in to take the responsibility to award annual prizes to individuals on different grounds. The very idea of felicitation of emerging poets gave positive support and concern to the genre of poetry which resulted in experimentation in new forms of poetry. Poets emerged with new ideas and styles along with several art forms of poetry.

To thoroughly justify the art of any poetry work concerning its subject matter, poetic technique, meter, rhyme, rhythm, special use of language,

and its other prominent parts, one must be fully acquainted with the close and precise understanding of prosody. Marjorie Boulton, an eminent British author, and poet, also has been nominated for the Nobel Prize in 2008. Her work, *Anatomy of Poetry*, gives a detailed account of poetic art and structure and defines how poetry is uniform through various structures. Boulton, to make us understand the true spirit of poetry, separates it into two different parts, “the Physical Form” and “the Intellectual form” (Boulton). By the first one, she means the appearance on paper and sound of poetry and writes that poetry “includes: rhythm, rhyme, intonation and various kinds of echo and repetition” and by “the Intellectual Form” she refers to the poem’s “grammatical structure; logical sequence; the pattern of associations; the use of a dominant image; the pattern of image and emotion” (Boulton).

Tempest’s *Brand New Ancients* is an epic poem consisting of 1315 lines and runs in the stichic organization throughout the poem. On the artistic side, Tempest’s use of various rhetorical devices to illustrate the poem and the incorporation of several Greek mythological figures into the poem are examples of the epic style used by the poet. The poem is written in free verse and includes 100 stichic stanzas. As far as “the Physical form” and “the Intellectual form” of the poetry are concerned in Tempest’s *Brand New Ancients*, both of the parts are inter-connected and well-crafted by the poet. The book contains 48 pages and portrays 19 characters throughout the poem. Characterizing them based on their role-play, it results in 8 major characters in the poem as Kevin and Jane (husband & wife) and Thomas (son of Kevin and Jane), whereas Brain and Merry (husband & wife) and Clive (son of Brian and Merry). Gloria, Thomas’ girlfriend, and Spider, also known as Terry, Clive’s best friend, are two additional characters who contribute to the development of the narrative and poem’s central theme. The consistency of “the Physical and Intellectual forms of the poetry” is another area where Tempest focuses, and her poetic genius has been praised by both readers and critics.

Physical Form of the Poem *Brand New Ancients*

Starting with the Physical form of the poem as its appearance on paper, we first and foremost observe the language of the poem and how the poem sounds when reading out aloud since Tempest herself mentions in the opening of *Brand New Ancients* and writes, “This poem was written to be read aloud” (Tempest). Poet Kate Tempest uses a South-East Middle Working-class accent when performing her poetry, which she picked up as a child. This makes her poetry more relatable to the audi-

ence and increases its persuasiveness. The most important aspect of any poem is "the sound of the poem" (Boulton), and the written text and performance of *Brand New Ancients* are inextricably linked. Although, the poem does not follow any metrical composition, Tempest adds a mesmerizing touch when she performs it in front of an audience, and she frequently goes beyond the written script of the poem.

Whether it be in the instance of Shakespearean sonnets or the literary brilliance of Alexander Pope in the form of "heroic couplet," the majority of poets and critics defined rhyme as one of the most decorative components of a poem. However, the emergence of some of the greatest movements, such as avant-garde and the Imagist poetry movement, led to new poetic experiments that went beyond rhyme and took a more nuanced approach to vivid imagery. Experimental poetry has its own rules, restrictions, and boundaries that can occasionally impact poetry and alter its direction. It cannot be comprehended by simply ignoring the ongoing set of standards governing poetic form. As experiments with poetry progressed, it had an impact and served as an inspiration for many poets who, up until that point, had adhered to strict rules of poetic meter, but who had since begun expressing a large chain of ideas without those restrictions and felt empowered to do so in forms like "free verse" where rhythm and rhyme do not get in the way. Similar to that, *Brand New Ancients* doesn't adhere to any particular rhyme scheme, but many of the lines do contain end rhymes.

For instance, at the beginning of the poem, she begins with a precise end rhyme and writes, "The myths were the stories we used to explain ourselves. // But how can we explain the way we hate ourselves, / the things we've made ourselves into, / the way we break ourselves in two..." (Tempest 2-5). "Rhyme", says Abrams Adams, "in English versification, standard rhyme consists of the repetition, in the rhyming words, of the last stressed vowels and of all the speech sounds following that vowel" (Adams 348), certainly there is no trace of any particular rhyme scheme but yet Tempest beautifully used end rhymes. Although she has sporadically utilized rhyme throughout the poem, she has primarily used the end rhyme scheme. The line "The sky is so perfect it looks like a painting, / but the air is so thick that we feel like we're fainting" (36-37) is another instance of how she has used end rhyme. Tempest's skilful use of end rhymes of words such as "gutters- nutters," "gifts- myths," "ambition- contrition," "dancing- laughing," "night- light," and "spread- dead" are some of the best-suited examples for end rhyme schemes. Despite composing the poem in free verse and an irregular rhyme scheme, Tempest's genius gives

the poem a fascinating effect. This unending chain of irregular end rhyme schemes lasts throughout the poem. In addition to using "end rhyme," she has skilfully used "internal rhyme," "identical rhyme," and "near rhyme." Internal rhyme, as defined by Abraham Adams (Adams p. 348), "occurs within a verse line," and *Brand New Ancients* contains some of the best examples of the use of internal rhyme in the line "believe it. (80) "Know it. Highlighting some of her good examples of 'internal rhyme' scheme in the poem, we look at the given lines where she has beautifully used the rhyme scheme, "now they're getting drunk pissing their wages down a hole..." (124). Words "getting" and "pissing" make a good example of 'internal rhyme.' In another line, she writes, "and he knows it, he feels it all day, but can't say," (101) by internally rhyming "day" and "say." She, towards the end of the poem, rhymes word poor in two continuous lines and composes the line, "and whimper, poor old Mary, poor sweet Jane, poor young Clive/so big and strange, and poor quiet Kevin, and poor little Tommy" (1303-1304). The poem contains many more instances of "internal rhyme" than just these few, which Tempest has recorded in an exceptionally beautiful manner.

Another pattern of "near rhyme," often referred to as "imperfect rhyme, approximate rhyme, slant rhyme, or pararhyme" (Adams 349), is found while considering additional rhyme schemes used by Tempest throughout the poem. Modern poets tend to utilize this rhyme scheme more frequently, and it can be found in "folk songs, such as children's verse" (Adams 350). Tempest frequently used 'near rhyme' in the poem *Brand New Ancients*, and several effective examples may be found throughout the text. In the early line of the poem, she writes, "the things we've made ourselves into/the way we break ourselves in two," (4-5). These two lines are the best example to understand the Tempest's craftsmanship of 'imperfect rhyme scheme' where the word "into" rhymed with the word "in two," offers an example of 'imperfect rhyme' because the word "into" seems to be rhymed with "in two" but only while pronouncing them. Similar to this, a few other lines in the poem, such as "and your hope/is as old/as the language of smoke" (95-97) and "the gods are in the office blocks/the gods are at desks..." (106-107), highlight the partially rhymed words "hope-smoke" and "blocks-desks," which reveal the poem's "imperfect rhyme scheme."

Not only are rhyme schemes an integral part of the physical form of the poem, but other important parts are well introduced in the poem to produce a fascinating effect on the audience and readers, as well as to create a poetry of performance because the poem is to be read aloud or performed,

as she mentioned.

Tempest's language in her poem depicts the language of South East London, which is predominantly spoken in cities such as Lewisham, Charlton, Kidbrooke, Camberwell, Brockley, Peckham, Greenwich, New Cross, Deptford, Blackheath, Brixton, and so on. The accent used in these neighbourhoods is a middle-class accent known as "the Cockney accent," commonly spoken throughout most of London. Tempest performs *Brand New Ancients* with the same South East London accent, which is heavily inspired by local slang and non-standard English grammar. There are several examples of non-standard grammar use in the poem. Tempest intentionally used non-standard grammatical structures of sentences in the poem. Non-standard English grammar is not always erroneous, but it is used to portray a specific context via the language and to provide an original touch to a location where the language is heavily impacted by regular people. By heavily attempting colonization around the world, the British began the usage of the non-standard English language, which eventually spread to colonized populations. The non-standard use of the English language is commonplace among individuals all around the world.

For instance, when a black guy says, "I ain't got nothing," what he means to say is, "I do not have anything," and the usage of this non-standard English grammar helps us understand the locale and the local flavour of the location. Tempest has many times used local slang words in the poem for example, in a line, "or the woman by the postbox fighting with her broolly," (29), she used the local slang word "broolly" for the umbrella which is an example of the precise use of the local language and in another line, "the parable of the mate you had who could have been anything..." (54), she replaced the noun word "friend" with the local slang "mate." She also uses terms like "telly" for "television," "nan" for "grandmother," "fag" for "cigarette," "fella" for "fellow," "dickhead" for "stupid," "blokes" for "men," "sheriff" for "police," "flies" for "zip," and "mum" for "mother." For the reader to empathize and experience the poetry with them, these words have been employed in a highly imaginative way that makes them appear genuine. Tempest also used non-standard grammar patterns in the poem to double the emphasis on the local identity. In a few lines of the poem such as, "and says lemme take a shot?" (372), and "Terry says to Clive, I gotta go inside," (379), we see the informal expression where "let me" is shortened to "lemme" and "have to go" into "gotta go." Not just shortened form of words but she has subsumed non-grammatical rules in a sentence like "Tommy feels weird, he don't want this, it's wrong" (954), to bring about the occurrence of the language of place around which

a character dwells. Changing grammatical patterns are not considered grammar errors, although poets and authors more frequently employ these non-standard grammar rules to acquaint the reader with the whereabouts of the characters. She combines a few names of superheroes from fiction movies with foreign phrases borrowed from English and other cultures to link and centre the tale of her epic poem around ordinary people. Some names and words are used for emphasis, aesthetic effects, and symbolic purposes. A hectic schedule and a few spare hours in front of the television, where we pretend to be superheroes from specific science fiction movies, are the mainstays of daily life. These events, motion pictures, and television shows serve as inspiration for regular people. These names are used by Tempest in the poem to illustrate how regular men respond to the passing of time and situations. Names like "X-Men" (389), "a song Deeds of Simon" (767), "Bruce Wayne" (810), and another version of the song "What Can I get ya" (938) are among them. Some of the characters in the poem are inspired by and idolize these names. The main purpose of using names like these in the poem is to show what the human heart desires and strives for. The use of English place names and a few other foreign words, reserved for specific situations to preserve cultural diversity and to emphasize the value of effective metaphors, comes in second. For this reason, the poet includes references to specific locations in the poem, such as "Lewisham" (268), "Peckham" (558), "Albert and Victoria" (577), and "Legs 11" (919).

The majority of modern and postmodern poets prefer to write in free verse because it gives them the freedom to avoid using rhyme; as a result, they can incorporate other writing styles, like enjambment, into their works. The use of enjambment helps the poet to continue the narration running further for many lines with the break in the desired line from which the poet wishes to change the line. The lines get punctuated when the thought of the poet is accomplished. Many well-known poets are now employing the technique of enjambment, and one of the best examples is the poetry of the American poet Emily Dickinson. In British poetry, Elizabethan poets have extensively used the art of enjambment for their long narrative verse poems because it helped them to narrate their thoughts for various lines. Enjambment is frequently used in *Brand New Ancients*, which allows Tempest to develop her thoughts over a large number of lines. Beginning on the first page where she writes, "But it feels like we have forgotten we are much more than the/sum of all/the things that belongs to us" (12-14), the poem's heavy use of enjambment can be seen. The third line of the enjambment allows Tempest to expand on her ideas. We find another instance of enjambment in the poem's eighth stanza: "We all need to love/

and be loved/ and keep going." (44-46), in this stanza, we can see how the enjambment took place and served its purpose by concluding the thought in the third line.

In poetry, the poet changes the emphasis on specific words or phrases by making them more potent and effective. To emphasize particular portions, we need to use another poetic device known as "caesura." The Latin verb "caedere," which means "to cut," is the root of the English term "caesura." Most of the poets today use caesura to give a sentence greater emphasis. For instance, Tempest uses this method in her poem *Brand New Ancients*, when she writes, "but the life in your veins/it is heavenly, heroic./ / You were born for greatness/ /believe it. Realize it" (77-80). Looking at the first line, we observe how she initially infuses the same approach and finishes it by emphasizing the word "heroic" in the second line.

The poem runs for 100 irregular stanzas, not adhering to any specific structure of stanzas. Stanzas are called "Stichic stanzas" when they lack any mathematical grouping of lines or differ in lines from one stanza to the next. These stanzas best suit long dramatic narrations (Fussell, 109-110). As an epic poem with a lengthy, dramatic narrative, Tempest's *Brand New Ancients* merits the "stichic organization" of the stanzas. Nearly all of the hundred stanzas do not have the same number of lines, and some stanzas are probably composed in a prose-like form. These lengthy stanzas range from 30 to 53 lines and appear to be written in a more prosaic manner. Instead of limiting her pen to some hard-set rules and boundaries, she has experimented with the physical form of her poem and assimilated the innovative structures throughout the work.

Poets always intend to perform new experiments in their poetry, and for that they often seek inspiration from the past. During the 17th century English period, one of the most famous metaphysical poets George Hebert, regarded as "a most glorious saint and seer" by Henry Vaughan, experimented with his style of poetry and started composing "shape poems" and this style of "shape poem" has been given name of "Carmen figuratum" (Fussell 169). As a result of his experiments, the form of "shape poetry" became more widely utilized. Tempest has very cleverly incorporated it into the poem by structuring a stanza in the form of a shape. The poem's best example of "Carmen figuratum" is a stanza that Tempest wrote in a falling shape:

The dark clung to the trees in the garden like wet clothes,
he remembered, Marry, fully dressed in the sea,

with her legs round his waist
 and her breasts in his face
 and now here he was
 all alone with his specs
 and his excess flesh
 his bad breath
 in a mess,
 in a state. (1209-1218)

When read aloud, Tempest's poetry creates a lasting impression on the audience and makes everyone in the room feel as though they are a part of the poem.

Intellectual Form of the Poem *Brand New Ancients*

The great poetry can be produced only through the medium of great organic unity which is the unity of physical form and intellectual form. Both of the forms act as a collective catalyst for the high standard poetry that could pursue its audience to the maximum ecstasy. To produce high-end poetry that could earn the praise of the reader, we need a strong organic unity. We require a strong organic unity if we want to generate high-end poetry that could win the reader's praise. By fusing various techniques of language and rhetorical strategies, poets create poetry that has a great deal of intellectual form, known as figurative language. Figurative language incorporates many other elements of elevated language, including literary and other rhetorical methods, which enable poets to create vivid imageries and insightful metaphoric contrasts. Tempest employs a range of literary devices to support the poem's conceptual shape. By using metaphors and other creative terms, she has expanded the poem's meaning and imaginative quality. Beginning with the first stanza of the poem, she uses a rhetorical device "paradiegesis" (Lanham 107), which is employed by poets and writers to bring indirect sense of reason in the introductory lines of the work. Paradiegesis helps writers to reason the audience's pathos. Tempest utilizes the device in the introductory stanza of the poem by adding facts and then indirectly questioning her audience. She composes in the first stanza, "In the old days/ the myths were the stories we used to explain ourselves./ /But how can we explain the way we hate ourselves," (1-3), where she first adds some facts and then indirectly reasons her audience. The poem contains several lengthy stanzas that are emotionally and rhetorically rich. Humanity and all creative endeavours

have their ultimate focus on emotions. As a result, when demonstrated in writing, emotions effectively increase the work's intensity. In the case of *Brand New Ancients*, some stanzas of the poem are highly rhetorically rich in emotions and run up to many lines. Most of the time, wordsmiths are intensely occupied with these emotional expressions, and they use the best of classical rhetorical techniques, allowing them to capture the attention of the audience. The long narrative epic poems are the best examples where rhetorical devices are well applied because these narrative poems carry dramatic elements and the portrayal of stories throughout the poem.

There are many stanzas in the poem that use these rhetorical devices. For instance, *Tempest* frequently uses one of the rhetorical devices known as "parallelism" to create a similar syntactical pattern when she observes godliness in individuals. Four of the poem's stanzas contain parallelism in which a comparable syntactical structure of sentences has been used. These stanzas are the poem's exquisite intellectual property. In lines 101-135 she uses parallelism for the first time, writing, "The Gods are.....can't imagine what." A similar pattern of stanzas is available three more times in the poem and is found in lines 667-695, 728-737, and 1168-1197. Such instances of parallelism are creatively utilized to maintain the rhythm of the poem and the persuasive flow of the ideas since it employs repetition of certain words, phrases, or sentence structure.

Tempest employs the rhetorical device "prosopographia" (Lanham 186) to lay out a description of the surroundings and to provide us with a description of the location in the poem. The poet uses "prosopographia" to describe the setting as she introduces her audience to the main story of the poem by writing, "Now, focus//It's dusk on a weekday night/kids scream and fight/in the road/cars slow at the lights/and the young men whistle at the girls, get sworn at.//Pan out slowly, draw black.// Here this street, this road, this house," (149-154).

Tempest uses the rhetorical device of "topographia" to provide a different kind of description—a vivid one—of a person or character. The poet utilizes "topographia" (Lanham 186) at a scene where Terry and Clive enter the bar, and to describe Terry and Clive to the audience, she writes, "Gloria braces herself: they look out of their minds/red eyes, on fire from what looks like a big binge/" (931-932). Such kind of short descriptions of characters can be depicted through the use of "topographia."

When specific metaphors are used, poetry expands our sense of imagination. Figures of thought also enable us to apply poetry to our daily lives.

Cogitation plays a significant role in poetry, and it is considerably more crucial to express them in the right words and structure than to simply think about them. In the poem's tenth line, Tempest uses the metaphor that humans bear the image of God and writes, "We are still godly" (10). In another line, she personifies, "Color are muted and greyed" (61), and by doing so, the poet gives the color a very lively and human experience. Further in the poem, Tempest draws the direct comparison of human beings with God as a metaphor and drafts several long stanzas such as, "The Gods are in the betting shops/the gods are in the caff/the gods are smoking fags out the back/the gods are in the office blocks..." (103-106). Addressing Kevin in the poem, she again uses metaphor and composes, "Kevin, a God who knows better than most how to settle for less" (216). Not just direct comparisons, but also indirect comparisons are made throughout the poem to utilize simile. Using a simile, Tempest compares two things indirectly. She gives us a great example of a simile in a few lines of the poem when she writes, "He had a smile like jewel in a sewer/knuckles like an open tool box/eyes like Kahlua" (599-601). In these words, Tempest inferentially compares the smile to a jewel, the knuckles to an open toolbox, and the eyes to Kahlua, a dark lager with a coffee-like hue.

The story of the poem is mostly told by the poet's lyric persona, but occasionally Tempest permits characters to tell the story on their own, as in the line "If they're quick to know you/then they'll be quick to forget you." She remarked, "You have talent, and I worry that they'll use you, confuse you, or chew you up" (822-826). In the lines previously quoted, Gloria tells the story for a time before returning to the poet's lyric character once more. The lyric persona of the poet narrates the poem for the majority of it, while characters occasionally speak aloud as though a dramatic depiction were in progress. The epic narrative strongly recommends the dramatic representation and the poem *Brand New Ancients* carries a beautiful dramatic narration of the story. Tempest has composed the poem in a style that gives us a taste of the ancient epic narration, and the variety of characters suggests us to think the poem from a dramatic perspective.

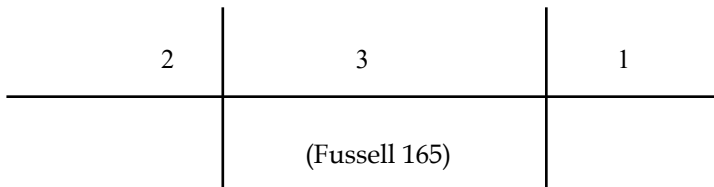
The use of symbols to influence the reader's thinking is one of Tempest's most exquisite intellectual techniques. There are several instances of symbolism throughout the poem, which is widely employed in narration. She employs images in the poem such as "dragon's teeth" to represent bravery, "tears of the poets" to express their sorrow and agony, "odysseys" to represent the fight we all face every day, and "crowds" to represent chaos. These images move the audience toward a more empirical method and

closer to reality. The poem's extended symbolism style launches a more convincing and linked narrative.

In addition to the symbolism, the poet frequently uses ellipses in this poem. The Greek word "elleipsis," which means "omission" or "removal," is the root word of the English word "ellipsis." and is used by poets and authors to create tension in the text, and this tension alludes to incomplete sentences and meaning. To employ it in a poem or text, writers use three dots, leaving their ideas unfinished. For example, in the 14th and 25th stanzas of the poem, Tempest writes, "everyday odysseys, dreams and decisions," using ellipsis to generate tension between the words. (90), and "nights, weeks, and months – not one night – can make or break a relationship." (187). In the 25th stanza, ellipses are used to condense long phrases and add stress to the meaning of sentences. In several additional lines, including "he's got no dimple in his chin..." (251), "the warmth of her..." (1006), and "he drank deeply, and poor old me..." (1308), Tempest used ellipses. The poet can keep the flow going and build tension in the lines by using ellipses, which helps the reader grasp the severity of the lines.

The language used in the poem is the language we use in everyday life; except a few times Tempest employs foreign words to draw analogies or create metaphors. She emphasizes the dialect spoken by locals in South East London, known as the "cockney" accent. The poet portrays all the characters as being from the same location to give South East London a particular place in the poem. Some researchers compare and analyse her epic narration in terms of Homer's classical narrative epics. She has dedicated *Brand New Ancients*, especially to South East London which has always been economically underdeveloped in comparison to other parts of London. Tempest's work can be seen not only from a postmodernist perspective, but an ancient revival in the postmodern period carrying many attributes of a great classical epic. She just not only brings the classical world to postmodern essence but also felicitates everyday men in the position of the Greek gods and heroes. The poem opens a great gallery of classical characters living in the contemporary period deep within us. The technique of versification, which is firmly established by Tempest in her poem, is the foundation upon which the art of her poetry is built. Her clear imagery avoids any ambiguity for the audience, keeping the poetry straightforward, uncomplicated, and most importantly, accessible to all types of audiences.

It is considered that a writer who is proficient at writing in prose can be regarded as a master of all the universal rules of writing. In his book, the eminent cultural and literary historian and influential author Paul Fussell discusses key components of a poetic sentence and states that poetry and prose share similar sources of inspiration for formatting and sentence structure and that poetry and prose do not differ in terms of emphasizing points and giving them meaning. Similar to how a prose writer constructs a sentence by focusing on a certain section and placing the right words in the right places, a poet also works on specific sections of a poetic sentence by emphasizing and placing the right arrangement of words in the sound positions. The “beginning,” “middle,” and “ending” of the sentence, according to him, are the three distinct elements of a sentence, whether it be prose or poetry (Fussell 165). A prose or lyrical line includes three parts: the beginning, the middle, and the end. The starting section should be the most intriguing and compelling since it can strengthen the beginning. The audience’s attention is diverted from the second portion of the sentence, which is the least fascinating part of the sentence, to the third section, which is supposed to be the most engaging part of the sentence once more. The finest verse and prose lines are produced by this crucial sentence structural pattern, which also draws the reader’s attention to the work. The final section of the poetic stanza is the most crucial component of these three elements. The ending part of a poetic line appeals to the audience most and due to the emphasis on the ending part in a poem, the convention of end rhyme has been adapted by wordsmiths as a tradition. Paul Fussell in his famous prosody book *Poetic Meter and Poetic Form* gives a graph to understand this three-part structure of a sentence.



The figure lays out the proper understanding of these three parts-structured phenomena where poetry can pay the best of it to the audience and leave the utmost emphatic experience. The best poetry should adhere to such a structure of positioning words in the poetic verse because the realization of true poetry is revealed through this three-part structure. While observing the similar three parts-structure in *Tempest*’s poem and picking a few sentences from the poem such as “the myths were the stories we used to explain ourselves” (2), “But we are still mythical” (7), and “staring

down into his face" (96). These three poetic lines appear to adhere to the three-part sentence formatting structure. Starting with the first line, we can see that the initial phrase "the myths" seems to be the most intriguing and stressed element of the line, although the middle phrase "Were the stories" seems to be the least significant, and the final phrase "we used to explain ourselves" is once again strongly stressed and the most interesting. The second line, "But we are still mythical," has the most significant opening words ("but we"), the least fascinating middle words ("are still"), and the most attention-grabbing final words ("mythical"). The third line, "staring down into his face," follows a similar pattern of sentence construction, with the beginning word "staring" laying down a stronghold, the middle phrase "down into his" appearing to draw the least attention, and the final word "face" receiving the most emphasis from the poet to grab the audience's interest. Although the poet frequently uses this formatting style, these three portions are not strictly accompanied throughout the poem.

One of the most essential and original components of poetry, intellectual property helps the poet infuse the poem with weight and gravity. Additionally, it gives the craft a vividness and subtle creativity. The use of such creative elements in poetry has a long history, and the majority of famous authors respected the craft of such versification. W.H. Auden declares, "All my life, I have been more interested in poetic technique than anything else." Even free verse poetry upholds this incorporation of literary property; in fact, the majority of free verse poetry adheres to this conventional method of poetry formation.

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