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The only distinction between them is that in simile the comparison is expressed by the use of some word or phrase, 29 Poetry: Sound and Sense Arp & Perrine. such as like, as, than, similar to, resembles, or seems; in metaphor the comparison is implied—that is, the figurative term is substituted for.

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Arp joined Laurence Perrine in preparing revised editions of SOUND AND SENSE, STORY AND STRUCTURE, and LITERATURE: STRUCTURE, SOUND, AND SENSE beginning in 1982. He became sole author of the books in 1997 and was joined by Greg Johnson in 2002.

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Sound and Sense is a classic introductory to poetry that many of you might have encountered in high school or college. I recently found my copy from high school and was reviewing it just to refresh my knowledge of poetry terms. Although books like this can often drain the joy out of reading poetry, the commentary is pretty interesting and ...

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There is no better way for you to learn about poetry and to understand its elements than with PERRINE'S SOUND AND SENSE: AN INTRODUCTION TO POETRY. As both an introduction to poetry and an anthology, this classic best-seller succinctly covers the basics of poetry with detailed chapters on the elements of poetry (denotation and connotation, imagery, figurative language, allusion, tone, rhythm and meter, pattern, etc.), unique materials on evaluating poetry, exemplary selections, and exercises and study questions that help readers understand each selection. Thomas R. Arp and Greg Johnson have assiduously continued the Perrine tradition over several recent editions. Every chapter introduction in this compact and concise anthology bears the mark of Laurence Perrine's crisp, clean, and descriptive prose, and every poem selected as an example is a perfect illustration of the concept at hand. Whether you are a beginner or a more experienced reader of poems, you can profit from this book's step-by-

step method for understanding how a poem does what it does. Suggestions for writing help students to sort out their feelings and ideas, enabling them to assist others in sharing their experience.

An authoritative bestseller for over fifty years, PERRINE'S LITERATURE: STRUCTURE, SOUND, AND SENSE continues to be an essential and highly effective introduction to literature for today's students. Written for students beginning a serious study of literature, the text introduces the fundamental elements of fiction, poetry, and drama in a concise and engaging way, addressing vital questions that other texts tend to ignore, such as "Is some literature better?" and "How can it be evaluated?" A remarkable selection of classic, modern, and contemporary readings serves to illustrate the elements of literature and ensure broad appeal to students of diverse backgrounds and interests. Now thoroughly updated with nearly 80 new stories, poems, and plays by some of the finest authors of any era, the eleventh edition remains true to Perrine's original vision while addressing the needs of a new generation of students.

There's no better way for you to learn about poetry and to understand its elements than with PERRINE'S SOUND AND SENSE: AN INTRODUCTION TO POETRY. Both a concise introduction to poetry and an anthology, this classic best-seller succinctly covers the basics of poetry with chapters on the elements of poetry (imagery, figurative language, allusion, tone, rhythm and meter, pattern, etc.), unique materials for evaluating poetry, exemplary poetry selections that you'll enjoy reading, and exercises and study questions that help you understand each selection. Every poem included in this collection is a perfect illustration of the poetic concept at hand, and every reader can benefit from the book's step-by-step examination of how a poem does what it does.

Heavily influenced by T. S. Eliot's "The Waste Land," the poems of *Spring and All* express the author's beliefs about the role and form of art in a modern context. William Carlos Williams offers an intensely stylized set of exercises in reduction that capture, in his words, "the immediacy of experiences." Sections of vivid, sensuous prose — described by the poet as "a mixture of philosophy and nonsense"—alternate with straightforward free verse that explores the creative uses of imagination and the power of language. "Spring and All," the title work of this 1923 collection, represents Williams's first major achievement as a poet, and was praised by *The New York Times* as one of the greatest poems of the twentieth century. This groundbreaking compilation also features some of the poet's best-known verse, including the modernist masterpieces: "The Red Wheelbarrow" and "To Elsie."

Upon his arrival, Butternut Creek Christian Church's newly-minted minister is met by a welcome committee led by Miss Birdie and her friend Mercedes, a.k.a. "the Widows." Their first order of business, to educate him on how things should be done, quickly gives way to a campaign to find him a wife. When their matchmaking efforts fizzle, the Widows turn to another new bachelor. Amputee and Afghan vet Sam simply wants to be left alone -- a desire that's as good as a red flag to the Widows! Soon they're scheming to pair him up with Willow, his beautiful physical therapist, a divorced mother of two who is afraid of commitment, Perrine's small-town tale is a big-time triumph of gentle humor, fast-paced plot, and wonderfully engaging characters.

An impassioned call for a return to reading poetry and an incisive argument for poetry 's accessibility to all readers, by critically acclaimed poet Matthew Zapruder In *Why Poetry*, award-winning poet Matthew Zapruder takes on what it is that poetry—and poetry alone—can do. Zapruder argues that the way we have been taught to read poetry is the very thing that prevents us from enjoying it. In lively, lilting prose, he shows us how that misunderstanding interferes with our direct experience of poetry and creates the sense of confusion or inadequacy that many of us feel when faced with it. Zapruder explores what poems are, and how we can read them, so that we can, as Whitman wrote, “ possess the origin of all poems, ” without the aid of any teacher or expert. Most important, he asks how reading poetry can help us to lead our lives with greater meaning and purpose. Anchored in poetic analysis and steered through Zapruder 's personal experience of coming to the form, *Why Poetry* is engaging and conversational, even as it makes a passionate argument for the necessity of poetry in an age when information is constantly being mistaken for knowledge. While he provides a simple reading method for approaching poems and illuminates concepts like associative movement, metaphor, and negative capability, Zapruder explicitly confronts the obstacles that readers face when they encounter poetry to show us that poetry can be read, and enjoyed, by anyone.

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