

# FORMAL DOCUMENTATION OF RHYME JOTABE



***FORMAL DOCUMENTATION  
OF STROPHIC POEMS COMPOSITION IN RHYME JOTABÉ***

Rhyme Jotabé is a new way of composing neoclassical strophic poems to extol even more, the world of poetry in the field of global poetic.

### ***NOTE OF THE CREATOR OF RHYME JOTABÉ***

Rhyme Jotabé or only Jotabé poems, are a new neoclassical strophic structure, with which is possible to compose poems in the purest classical style, with a new, solid and preset architecture, which I want to contribute to the classical compositions. And with that, if is possible, extol even more poetry and world poetry, as all aspects of life, as the time goes by, have been developed always trying to outdo in all aspects and assumptions, or expanding new horizons to other aspects or meanings, except the composition of classical poetry, which has not changed too much over the last centuries, and every poet who has decided to write in a metric and preset rhyme, always has had to resort to the same known structures and stanzas... So far, as the Rhyme Jotabé, becomes the oasis where you can drink fresh water that always gives us poetry.

Excellency Sir Mosen  
Juan Benito Rodríguez Manzanres

## ***THE RHYME JOTABE***

### ***ABOUT YOUR NAME***

Its name comes to be the eponymous created by the union written of them two initials of the name of the creator of the rhyme, J. B. Juan Benito, giving as name, Jotabe, to which has added the word, rhyme, for give to understand from a first look, that is is of a new system rhyming to compose poetry.

With this procedure to use the author's name or a derivative of it as the name of the structure of poetic, widely used in all times and in all fields of the arts and Sciences.

Quote as example of this commitment of use the name of the discoverer, inventor or creator or a derivation of the same, to Vicente Espinel, poet that established the way final of the rhyme to compose them tenth, putting his name to this composition, calling them, Spinel. Similarly to the verses of broken foot is known under the name of Manriqueñas, for having been used and popularized this kind of composition by the poet Jorge Manrique in his work, "Coplas", being recognized worldwide for it. Finally, to quote the example of the Alexandrian verses and their complex way of preparation, whose description is due to the poet Alexandre de Bernay.

Apart from the poetry would have examples of the above with Rudolf Christian Karl Diésel, inventor of the diesel engines that bear his name. James Watt, who gave his name to the active power called watt unit. Or Heinrich Rudolf Hertz, who gave her name, Hertz, unit of frequency of the international system of units.

Thus, strophic poems Jotabe, carries the initials of its creator, Juan Benito

***DEFINITION OF RHYME JOTABE,  
OR SIMPLY, DEFINITION OF THE JOTABE***

The Rhyme Jotabe, or simply those poems Jotabe, are strophics poems compounds, in its way basic, by 11 verses eleven-syllable that used rhyme consonant, divided in four stanzas. Far is not described or Jotabe poems with assonant rhyme admitted, and obviously are not admitted free rhyme poems Jotabe, because they would lose the essence of the Strophic structure.

Also are not admitted Jotabe poems with metric free, because this structure is based on a metric defined for all the verses that compose it, and can vary this metric between two and sixteen syllables.

### ***THE STRUCTURE OF THE RHYME JOTABE***

The following is the basic structure of the estrofic poems Jotabe.

A; A / B; B; B; B / C; C / A; B; C;

The first time that is defined them poems Jotabe in 2009, were with verses eleven-syllable, is by this that the structure basic is with verses of art greater and eleven-syllable, but today, as will see more forward, also are admitted them verses Alexandrian and them of Art Minor;

a; a; / b; b; b; b; / c; c; / a; b; c;

Having a broad range of possibilities of composition in Rhyme Jotabe.

## **DESCRIPTION OF THE RHYME JOTABE**

The poems strophics Jotabe, are composed by four stanzas according to the following order, definition and structure.

The first stanza is a couplet.

The second verse a monotonous body of four verses, taking as a basis the way on how it was structured and carried out the poetic composition called Cuaderna Via, except that these compositions always uses the Alexandrian verse.

Also used a structure similar verses of same rhyme, in the zejel, except that, in this centuries-old composition used verses were of minor art. Leaving the Jotabe monotonous body at an intermediate point between both verses, poems Jotabe basic and primary, which were first described, as you have quoted above, are compounds with eleven-syllable verses.

The third stanza is a second couplet.

The fourth stanza is actually the soul of them Jotabe, as is a new stanza, a stanza completely new never used in the poetic world, the Terzo, that is a stanza truly novel that then is explains.

Should comment within a same poem Jotabe, there can be a same rhyme between any of its first three stanzas, as in this case the final Terzo would have two verses that does not rhyme in the same way, losing the Terzo soul that characterizes it and loudness to declaim it, and even the time to read it.

Example of unsupported rhyme couplet

Couplet; - or

Body monotonous; - an

Couplet; - or

In the same way, is recommended that thematic vowel used in rhymes of the three first verses, is not the same for the same reason above, as the musicality of the poem would be reduced drastically.

Example of rhyme no recommended

Couplet;-ida

Body monotonous; ina

Couplet;-elo

## **TERZO**

A Terzo is a tercet, but which do not rhyme as the conventional triplets usually do, but it makes a novel and ingenious, way of being Terzo really who gives the Jotabe its different and distinctive feature of all the other strophics structures in the poetry world-wide.

Called triplet, Terzo, rima follows. The first verse of the Terzo rhyme with the first couplet of the poem Jotabe. The second verse of the Terzo rhyme with the Jotabe central monotonous body. And the third verse of the Terzo rhyme with the second couplet of the Jotabe, making this union Terzo or concatenation between the end of the poem, the principle and center of it, giving this end a great significance of whole poems Jotabe.

This structure of them Jotabe and his Terzo end that une all the poem in itself, is a total novelty in the poetic world of all them times, because never is has made in the field of it composition poetic nothing similar, constituting all a challenge for them poets that want to face is to it, and a new world of possibilities for them poets that wish to compose poetry with an air fresh to classic.

This structure offers the added complexity that same poem five verses must rhyme with same rhyme body monorrime with its corresponding verse from the Terzo, more, is at the end where the office of poet should be value and use their most skilled crafts, so the poem sounds pleasant to the ear.

## **COMPOSITION OF THE POEMS STROPHICS JOTABE**

The pillars of all classic poem are the metric, the rhyme and the phonetic accentuation.

The accentuation phonetic, not are few them poets that have de-emphasis of she, replacing it by the called, rhythm internal of them verses, not because them verses that possess a perfect accentuation phonetic not possess a rhythm internal melodious, lilted and nice low all them alleged in them compositions poetic that it used, but because as comment in brief words, the accentuation phonetic , it is the first thing that every poet sacrificed in favour of rhyme and meter, these two pillars of the aforementioned three, are those who actually mark the world poetry, and they are actually untouchables in the classical poetry of all time.

Should tell that a poem with an accentuation phonetic correct, is very pleasant to the ear, although in certain occasions, it accentuation phonetic called, symmetrical, can get to be certainly monotonous as it accentuation of them verses falls in all them vocal pairs, producing as a climbs and low in it modulation of the voice of the reader or reciter of the poem that can get to be certainly routine.

The internal rhythm of the verses usually always has been associated with the phonetic accentuation of them, thus the composition of verses of the estroficos poems Jotabe, follow the same rules of phonetic accentuation in the mandatory poetry for all verses with different metric measurements, (eight, eleven-syllable, Alexandrian...), then by extension in the world poetry, all the metrics of the verses , regardless of the poem that the welcome, must meet the same guidelines phonetic.

All know that the accentuation symmetrical, is with difference, the more musical of all them accents that is can apply to them verses, but simultaneously also all know that, still being the more monotonous, as commented in the paragraph previous, also is, and with difference, the more complex of perform, and according to some authors, which also ' tires ' more to the heard. This symmetrical phonetic accentuation and all existing ones, can be used in the composition of any of the poems Jotabe variants.

More, yet despite this and knowing the benefits of the phonetic accents, to the verses in the estroficos poems Jotabe, let this end of the phonetic accentuation in the hands of the Agency of the poet who perform poems, since to introduce enjambments, stops in the verses or the own way of understanding the poetry of the rhapsode who is reciting them or user of poetry reading the phonetic accentuation is the first of the three basic pillars of the classical composition of poems that is sacrificed for the sake of a recitation or coherent reading of the poem.

But what verses poems Jotabe, and by extension may not lack any other way of composing poetry, musicality, is because inner musicality of the verses is really going to provide rhythm and beauty to the verses, and therefore to the poem.

So would unite the rhythm, (rather than to the accentuation phonetic), to the musicality internal of them verses in itself same and to the result end of it composition poetic a time recited or read, which must be pleasant to the ear and sweet in its reading and recitation.

Here I want to note that the greatest poets in history, among which I include to the Marquis of Santillana, Amado Nervo, Francesco Petrarca, Fernando Pessoa, Luis de Góngora, Francisco de Quevedo, Manuel Machado, Dario Rubén, Antonio Machado, Gustavo Adolfo Bécquer and many other great poets of world poetry, have sacrificed the phonetic accentuation, pre-set by the mandatory poetry, in their verses of any measure in the interests of a musicality internal in them, that always have flag their more beautiful poems. Moreover, it would be mandatory to comment in these lines,

that, if a strict use of the poetic accentuation in the verses, many words in the dictionary would be condemned to not be never used.

With regard to its rhyme, another of its pillars of the poetry classic, these poems Jotabe always have to be of rhyme consonant, not being valid these poems Jotabe in rhyme assonant, and obviously, not can exist poems Jotabe with rhyme estrampa (verse white), as would lose all its structure and the soul of these poems Jotabe, as the Terzo not would have reason of be to the not have that rhyme nothing with nothing, since as I said above, Terzo is a fundamental part and the distinctive structure of the poems Jotabe.

In these poems estrofos Jotabe, none of these three first stanzas can end using the same combination of consonants and vocal to make it rhyme consonant, because of this mode also is would lose the effect of the Terzo.

It is also recommended, as it gives more musicality to the poem, that the thematic vowel of the word that rhyme, i.e., tonic vowel of the word with which the rhyme occurs are different in the three first verses, so the effect on the final Terzo is bright and different. (The two last paragraphs already will have commented previously, but is important return to comment it.)

With respect to the metric, the basic Jotabe, as I have said, are verses of 11 syllables metric, being its counting the preset for all types of verses, in which come into play all the arts and the mandatory poetry poetic resources, such as the sinalefas, hiatuses, Diaeresis, syneresis... and all the grammatical resources of the language in which you are writing.

Jotabe strophics poems, are governed entirely by pre-established standards of the mandatory poetry of the language in which is sampled, the literary and poetic meanings, and all the poetic and rhetorical figures that may exist in the field of the world poetry for any poetic composition.

These poems estrofos Jotabe can go adding is one after another without any type of problem, being the number of them which the poet deems timely for to complete it idea that want to transmit in his poem, whenever is follow its way of its composition and is going happening a Jotabe complete with their four stanzas one after another with their eleven verses and its structure preset, giving rise to poems more extensive, composed of two, three, four... Fifteen, sixteen... or Jotabe more. As the four verses of poems Jotabe must be separated by a blank line, as it is often done with all the estrofos poems, when several poems Jotabe you are joining one after another, among them should be two lines of separation, to leave clear and evident, where just a poem and starts the next, with only a cursory glance.

As we will see later in the section, other forms of Jotabe, have called composition, Jotabei, which refers to a composition of 11 poems Jotabe which as we have just read, has its own name.

## **EXTRA VERSES**

As any composition strophic, poems Jotabe, supported the use of the extra verses, the way preset in the mandatory poetry, to be used in compositions of eleven and eight metric syllables, or other metrics, adding mode and same way that you would with any other strophic composition.

In them compositions of verses eleven-syllable, the first verse of the extra verses has of have seven syllables metric and has of match in rhyme with the last verse of the Terzo, and them others two verses of the estrambote, of eleven syllables metric, have of form a couplet, that not must match in rhyme with none of them stanzas earlier of the Jotabe to which accompanies.

In them compositions of verses eight, the first verse of the extra verses has of have four syllables metric and has of match in rhyme with the last verse of the Terzo, and them others two verses of the extra verses, of eight syllables metric, have of conform a couplet, that not must match in rhyme with none of the stanzas of the Jotabem to which accompanies.

In them compositions of verses Alexandrian, the first verse of the estrambote has of have seven syllables metric and has of match in rhyme with the last verse of the Terzo, and them others two verses of the extra verses, of fourteen syllables metric following them standards of composition of them verses Alexandrian, have of form a couplet, that not must coincide in rhyme with none of them stanzas of the Jotabea to which accompanies.

## ***OTHER FORMS OF THE JOTABE***

### ***THE JOTABEI***

A strophic poem Jotabe, eleven eleven-syllable verses of consonant rhyme are, but if we compose a larger poem that is, in turn consisting of eleven poems Jotabe, we find the Jotabei, being the call, the Jotabe composition round, it would be a succession of eleven Jotabe, with which we obtain a poem of 11 Jotabe, of 11 verses in each one and at the same time of 11 metric syllables each verse.

### ***THE JOTABEM***

It is a poem Jotabe in minor art, which follows all the specifications set out for Jotabe poems, but with differentiation that are made by verses of minor art, of 8 syllables metrics or less.

Although a Jotabem tetra syllabic or any metric, you can make the pure Jotabem, will be composed of 8 metric syllables. Them Jotabem that not be of 8 syllables metric, and by extension, all them Jotabe that not be of 8, 11 or 14 syllables metric, that have a name own, is named by the number of syllables that have.

Examples: Jotabem disyllabic. Jotabe decasyllabic.

### ***THE JOTABEIM***

Like the Jotabei, it would be the realization of a few longer poems, composed of 11 poems Jotabem.

This would be, composition ovoid, of the Jotabe, as each verse would be made up of a succession of 11 Jotabem 11 verses each and 8 metric syllables. In its pure version of the Jotabem.

### ***THE JOTABEA***

Is a poem Jotabe composed with verses Alexandrian, following the rules of composition of them themselves, which continues all them specifications exposed for them poems Jotabe.

### ***THE JOTABEIA***

Like the Jotabei, it would be the realization of a few longer poems, composed of 11 poems Jotabea.

This would be the, square composition, the Jotabe, as each verse would be made up of a succession of 11 Jotabea 11 verses each and 14 metric syllables.

## ***ABOUT OTHER METRIC IN THE JOTABE***

Until the date of the drafting of this new version of the documentation Formal of it rhyme Jotabe, July of 2016, is have described three metric Basic that will be taken as the metric pure of them Jotabe, namely.

11 syllables metric for them Jotabe, in its more pure expression.

8 metric syllables for the Jotabem, basic in lower art.

14 metric syllables for the Jotabea, alexandrian verses.

Any other measure would be admitted as version of the art greater or of the art minor, as is has cited in the paragraph, Jotabem. It could thus a Jotabe eneasilabo in higher art or tetrasilabo in lower art without any problem have, always remains in the hand of the poet compose the poem with the metric that you want to use.

In this context, one could quote "I have composed a dodecasyllable Jotabe", to cite another example.

To mode of summary, whenever the metric used not is octosilaba, endecasilaba or Alexandrian, is must of include together with Jotabe, Jotabem or Jotabea, the number of syllables with that is compound the poem, taking present, as already is has commented, that the maximum metric admitted in them poems Jotabe is of 16 syllables metric, and the minimum, obviously, is two syllables metric.

Mas, compositions, round, ovoid, and square, row 11 Jotabe, Jotabem, or Jotabea, so would only be for the Jotabe composed of 11 metric syllables metrics, 8 metric syllables and 14 metric syllables respectively.

### ***MORE INFORMATION***

For any comment, information, or needs different, contact with the creator of the rhyme Jotabe in the e-mail, [jb@juan-benito.com](mailto:jb@juan-benito.com)  
page web personal of Juan Benito Rodriguez Manzanares, creator of the Rhyme Jotabe.

<http://www.juan-benito.com>

## **NOTICE**

Them poems Jotabe in any of its forms, were defined by first time the, Thursday 18 of June of 2009, to them 09:49 hours of it tomorrow, by its creator, the poet, writer, playwright, Professor. Great Master Major of Poetical-Literary Orden Juan Benito and Academic stranger of the Academy of letters of Brazil, section of Araraquara, with Immortal Chair number 20, his Excellency Mr, Mosen Juan Benito Rodriguez Manzanares, in the city of Valencia, Spain, for the glory of poetry.

In Valencia on June 28, 2016