

Appendix

GLOSSARY OF POETIC TERMS

ALLITERATION : The repetition of a stressed consonantal sound in closely successive words to give poetical effect to a line or passage, e.g.,

*The moan of doves in immemorial elms,
And murmuring of innumerable bees.*

from The Princess by Tennyson.

ANASTROPHE : A changing of the normal order of words for rhetorical effect, e.g., *Come the snow.*

APOSTROPHE : A digression in speech or writing for the purpose of addressing a person or thing, absent or present e.g.,

*Long Scrolls of paper solemnly he waves,
With Characters, and Figures dire inscrib'd,
Grievous to Mortal Eyes; (ye Gods avert
Such Plagues from Righteous Men!) Behind him stalks
Another Monster, not unlike himself.*

ARCHAISM An out of date word, e.g., *yclept for called.*

ASSONANCE : The rhyming of the vowel sound alone irrespective of the consonant (or sound) which follows it: e.g., *base and fade-----*

BALLAD : A simple narrative poem in short stanzas, or a simple sentimental song, each verse of which is sung to the same tune. Originally a song sung to accompany a dance.

BALLAD METRE : Ancient and elaborate French verse-form which was revived in French and Britain during the 19th century. It consists of three stanzas of eight (or ten) lines and an envoy of four (or five) lines, Only three rhymes are used and they are in the same order in each stanza. Each stanza and the envoy ends with the same line.

BATHOS : A passage which is intended to impress, but which defeats its purpose because of an incongruous association of ideas, e.g.,

*The piteous news, so much it shocked her
She quite forget to send the doctor.*

Wordsworth.

BLANK VERSE : Any unrhymed verse, but especially unrhymed verse of ten syllables, or five iambic feet.

ELEGY : A song of mourning in elegiac verse; in general any poem expressing grief or melancholy reflection.

ELISION : The omission of a vowel or syllable in pronunciation, e.g.,

Th' applause of listening senates to command.

ENJAMBMENT : The continuation of a sentence beyond the end of a couplet into the first line of the next.

ENJOY : A postscript to a poem, most frequently in fewer lines than the preceding stanzas.

EPIGRAM : A short witty, or satirical poem.

EUPHONY : A combination of sounds which produces a pleasing effect.

FOOT : The unit of meter; a division of a metrical line consisting of two or three stressed and unstressed syllables.

HEPTASTICH : Seven consecutive lines of verse.

HEROIC : The verse form in which the accepted heroic poetry of any particular language is written, e.g., In English the line of ten syllables and five stresses, whether in rhymed couplets (Pope and Dryden) or blank verse (Milton).

HOMEOPHONY : A paronym; a word which sounds like another but is spelt differently and has a different meaning, e.g., Rhyme and time.

LAMPOON : Formerly a drinking song, now a satire, in verse or prose, usually upon an individual.

LIQUIDS : Name given to the sounds l, r, and sometimes m and n.

LYRIC : Any short poem divided into stanzas, in which the writer gives expression to thoughts and emotions.

METRE : Any form of rhyme in verse measured by the character and number of its feet.

MONOMETER : One line of poetry.

OCTAVE : Eight consecutive lines of verse; also called octastich or octet.

ODE : In Greek drama, a song sung by the chorus, often accompanied by music and dancing. Now usually a rhymed poem of irregular form, written to celebrate a special occasion, in honour of a particular person,

OXYMORON : A rhetorical figure in which two terms, ordinarily contradictory, are combined in one phrase or sentence, e.g., In Tennyson's Lancelot and Elaine,

*His honour rooted in dishonour stood
And faith unfaithful kept him falsely true.*

PERSONIFICATION : A figure of speech in which personal qualities are attributed to an abstraction, e.g.,

*Can Honour 's voice provoke the silent dust,
Or Flattery soothe the dull cold ear of Death?*

PINDARIC CODE : The triumphal choric ode as written by the Greek poet Pindar. The is best represented in English poetry by Gray's poems

The Progress of Poesy and The Bard. The ode consists of nine stanzas divided into three groups of three.

POETIC LICENCE : The latitude allowed to poets in regards to grammatical construction, and occasionally to the use of facts, but denied to the writers of prose, e.g., Byron's : *There let him lay* (instead of life).

PROSODY : That branch of grammar which treats of the laws of versification, i.e., Rhyme, metre, accent, etc.

Rhyme : Identity of sound in the end-words or syllables of two or rhyme lines of verse.

RHYTHM : The measured recurrence of accented and unaccented syllables.

SATIRE : The use of sarcasm or ridicule as a weapon against political institutions, etc.

SESTET : Six consecutive lines of verse; also called hexastich, sextan, sextain, or sextet.

SIBILANT : Name given to any of the sounds, z, sh, and zh (as in pleasure).

SIMILE : A figure of speech in which one thing is directly compared with another. It is usually introduced by *as* or *like*, e.g.,

*I wandered lonely as a cloud
That floats on high o'er vales and hills*

SONNET : A poem of fourteen iambic lines which may be arranged in one of several ways: (1) the Petrarchan, consists of an octave (eight lines rhyming) abbaabba and a sestet (six lines) with two or three rhymes variously arranged. There is a break in continuity between octave and sestet, and in this respect.

The Petrarchan sonnet differs from (2) the Miltonic, in which the break is not always observed. Shakespearian. This consists of three quatrains each with two independent rhymes followed by a rhyming couplet.

STANZA : A group of four or more rhymed verse-lines serving as a pattern for a longer poem. The Spenserian Stanza (e.g., In the faerie Queene) consists of nine lines, the first eight of ten syllables and the last of twelve; rhyming ababbcbcc.

TRIPLER : Three consecutive lines of verse; also called a tristich or tercet.

VERSE : In prosody this means one line of poetry as well as a number of such lines.

VERS LIBRE : Verse (often unrhymed) in which the ordinary rules of prosody are disregarded.



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