English Terminology

A:

Abecedarian: Arranged alphabetically.

Acatalectic: Metrically complete; without clipping, or catalexis, acephalic or hyper-metric alteration.

Accent: The natural push given to words within a sentence. It is called stress in poetry.

Accentual: Of verse, metre that is defined be stress count only, irrespective of the number of weak syllables.

Accentual-alliterative: Poetry derived from the Anglo-Saxon and Middle English traditional of four-stress alliterated lines divided into two, where the first three stressed syllables alliterate as seen in the *band, bang, bang – crash* rule, coined by Michael Alexander (three alliterative stresses followed by a non-alliterated one).

Accentual-syllabic: When poetry is ordered by syllabic count and metre.

Acephalous: A line of poetry that lacks its initial metrical unit. It is also known as clipped.

Acrostic: A poem in which the first letter, syllable of word of each line, paragraph, or other recurring feature in the text spells out a word or a message. For example, An Acrostic by Edgar Allan Poe. Acrostics can be more complex than just by making words from initials. For example, double acrostics can have words at the beginning and end of its lines, such as in Paul Hansford's On the Name of Stroud.

Adnominatio: Assigning to a proper name its literal or homophonic meaning; a synonym for paronomasia; a synonym for polyptoton.

Adonic line: The final short line of a Sapphic ode, typically a dactyl-trochee.

Adynaton: A figure of speech in the form of hyperbole taken to such an extreme that it insinuates a complete impossibility. It was a widespread literary and rhetorical device during the Classical Period. It was typically used to refer to one highly unlikely event occurring sooner than another.

- Henry IV, Part 2, Shakespeare: 'I will sooner have a beard grow in the palm of my hand than he shall get in on his cheek'.

Alcaics: A Greek lyrical metre, composed of four lines of varied metrical feet, with five long syllables in the first two lines, four in the third and fourth, and an unaccented syllable at the beginning of the first three lines (anacrusis).

Aleatory: Literally 'of dice'; uses chance to determine word choices.

Alexandrine: Also known as a hexameter; a line consisting of twelve syllable, with six stresses. They are quite uncommon in modern poetry but were often used by the Romantics and poets before them, usually to speed up or slow down the pace of iambic pentameter.

Allegory: A story Edith a second distinct meaning, usually political or moral, partially hidden behind its visible or literal meaning. For example, The Crucible by Arthur Miller, which is a critique against the Red Scare of the 1950s. Pilgrim's Progress by John Bunyan is also an allegory, with the characters taking on wider significance; Christian's journey represents a man's journey through life to reach God. An allegory can also be regarded as a highly complex metaphor extended infer the length of a story.

Alliteration: The repetition of the same initial consonant sounds in any sequence of neighbouring words. It was very common in Old and Middle English poetry. Such as Sir Gawain and the Green Knight, the author of which is anonymous.

Allusion: A reference in a work of literature to another text or work. They engage the reader and will often help the reader remember the message or theme of the passage. They also allow the writer to give an example or get a point across without going into a lengthy discourse.

Amphibrach: A ternary metrical unit composed on one unstressed syllable, one stressed, and finally one unstressed syllable.

Amphimacer: In a line of poetry, an amphimacer is the term for a three-syllable metrical foot arranged with a stress at each end. For example, Christina Rosetti's Twice, which uses the refrain 'O my love' in the first stanza, and in a later stanza, 'O my God'. 'O' should be read as a stressed syllable at the start of the phrase, and 'love' as a stressed syllable at the end.

Anachronism: Refers to an inconsistency of chronological occurrences. They are used in literature for rhetorical and comedic purposes. For example, Henry VII ate waffles in front of the White House.

Anacoluthon: Change of syntax within a sentence.

Anacreontics: Short lyrical pieces, typically seven-syllable trochaics, celebrating pleasure, wine, and love.

Anacrusis: An extra weak syllable at the start of a line.

Anadiplosis: When a word is used at the end of a sentence and then used again at the beginning of the following sentence. It is used to build a climax, with words set up in increasing importance. When spoken, this is likely to be accompanied by a rising tone.

- For example, Lycidas, John Milton: 'For Lycidas is dead, dead ere his prime…'

Anagnorisis: The point in a plot where a character recognises the true state of affairs. In Aristotelian tragedy, this is the moment when the protagonist suddenly realises what is happening. For example, when Oedipus finally realised the full extent of his horrific actions and stabs his eyes out.

Anagram: A type of wordplay; the result of rearranging the letters of a word, phrase, or name to produce another, using all the original words once. For example, God is an anagram of dog.

Analogy: A comparison between like features of two different things, typically on the basis of their structure and for the purpose of explanation or clarification.

Anapaest: A metrics foot containing two unstressed syllables followed by one stressed syllable. Anapaestic meter is often used in comic verse, such as Lewis Carroll's The Hunting of the Snark. Limericks are also structured around anapaests.

Anaphora: The repetition of a word or phrase at the beginning of lines, creating rhetorical emphasis on that phrase. It is the opposite of epistrophe.

Anastrophe: Also known as inversion or hyperbaton, refers to the change of the typical sentence structure in English (subject, verb, object). It may be used as a figure of speech to emphasise upon a particular word.

- Romeo and Juliet, Shakespeare: 'Never was seen so black a day as this.'

Anceps: A metrical unit that can be either short or long, stressed, or unstressed as the poet decides. It is typically on found in classical verse like quantitative imitations of Sappho.

Antagonist: The character of entity that represents the opposition against which the protagonist(s) must contend. It is the villain to the hero.

Antanaclasis: The stylistic scheme of repeating a single world or phrase, but with a different meaning. It is a common type of pun, often found in slogans.

Anthimeria: The rhetorical strategy of using a word in a grammatical form other than its standard part of speech.

Anthology: A collection of poems.

Anthropomorphism: A technique of ascribing human-like qualities to things which are not actually human. It is a Greek word that translates into 'human shape' or 'human morph' in English. It is often found in allegorical stories, such as Aesop's Fables, where the animals behave like animals to get a moral point across. George Orwell's Animal Farm uses anthropomorphised animals to satirise post-revolution Russian the pig's increasing human resemblance is a major fulcrum of the story.

Antimetabole: A figure of speech in which the parts of a sentence are repeated in inverse order. It is often conflated with chiasmus, although there is a distinction: all antimetaboles are chiasmi, but not all chiasmi are antimetaboles. The only requirement for an instance of chiasmus is that the two phrases have opposite meanings, but antimetable adds the requirement of the actual words and grammar being opposite.

- Macbeth, Shakespeare: 'Fair is foul, and foul is fair.'

Antiphon: Sung verse.

Antistasis: The repetition of a word in a contrary sense. Often, simply synonymous with antanaclasis.

Antistrophe: The 'counter-turn' as part of the second part of a triad in Pindaric Odes.

Antithesis: The use of an opposite word in order to highlight a point. It may simply include the negative or may be done as a form of repetition, stating both the positive and criticised negative case.

- Childe Harold's Pilgrimage, Lord Byron: 'I love not Man the less, but Nature more.'

Antonomasia: A kind of metonymy in which an epithet takes the place of a proper name, such as 'the little corporal' for Napoleon. Conversely, it can also be using a real name to express a generic idea. It was frequently used in the Late Middle Ages and early Renaissance. For example, the term 'the Philosopher' was used to refer to Aristotle. Another example was to refer to 'the legislators' as 'Solons', in 1930s journalism, after Solon, a lawgiver and eponymous archon of Athens in ancient times. Similarly, Harry Potter is referred to as 'The Boy Who Lived'.

Aphaeresis: Omitting a syllable at the beginning of a word.

Aphorismus: A figure of speech that calls into question if a word has been properly used. It often appears in the form of a rhetorical question which is meant to imply a difference between the thing being discussed and the general notion of the subject.

Apocope: An elision or omission of the final letter or syllable of a word.

Aposiopesis: The stopping of a sentence before it has been grammatically completed. Completing the sentence gives the desired comfort of closure and so when a person does not finish the sentence, they feel a strong compulsion first to think about what the ending might be and, if they do not speak further, to fill the silent void, most probably with our guessed completion. It usually indicates speechless rage or exasperation and so often contains fragmented clauses and much ellipses.

Apostrophe: The rhetorical technique which is a digression in the form of an address to someone not present, or to a personified object or idea. Keats used this technique in his

Ode to Grecian Urn in which he starts talking to a vase: ‘Thous still i ravished bride of quietness….’.

Apothegm: A short aphorism.

Archaism/ Psuedo-archaism: The use of a form of speech or writing that is no longer current or that is current only within a few special contexts. They are most frequently encountered in poetry, law, and philosophy, which keep them alive. Some words get associated with particular of texts such as ‘thee’ and ‘thou’ which are commonly associated with Shakespeare and the Bible. Psuedo-archaism is when a writer or speaker invents words that sound archaic, or do not really exist and are often just conjugated in nonsensical ways. This is almost always used for humour, as it uses the grandiose tone of archaic writing to turn modern-day sentiments into hyperbole.

Archetype: This concept is found in areas relating to behaviour, literary analysis, and psychological theory. It can be a statement, pattern of behaviour, or prototype which other statements, patterns of behaviour, and objects copy or emulate. For a literature point of view, it is a constantly recurring symbol or motif. Many more informal terms are frequently used instead such as ‘standard example’ or ‘basic example’.

Assonance: The repetition of identical or similar vowel sounds in neighbouring words. For example, the phrase ‘he rowed the boat’ uses the long ‘oh’ sound twice.

Asyndeton: The omission of conjunctions between clauses. The lack of conjunctions serves to speed up the reading. Most commonly, the conjunction ‘and’ is discarded. This creates surprise as the word ‘and’ is usually a signal that the list is about to end. For example, ‘I came, I saw, I conquered’.

Aubade: A morning love song, often relating to two lovers parting at dawn. For example, John Donne’s The Sun Rising. Another name is alba.

Authorial intent: As it sounds - the author’s intent in writing this particular passage, whether it be comedic, expository, educational, or entertaining. It is important to consider whether the authorial intent matches up with the actual product. It sometimes does not, and depending on what literary school you subscribe to, you may value the text over the authorial intent or vice versa.

Autotelic: Self-contained and almost outside of time; having a purpose in and not apart from itself. Some argue that this is what poetry should be: it should centrism all the elects a reader needs to unfold its meaning. Keats, Wordsworth, and Shakespeare were all very fond of creating an autotelic memorial. Indeed, considering we still read his works, such as Sonnet 60 (which is about creating an autotelic poem), it is fair to say Shakespeare has succeeded.

B:

Backronym: A ‘reverse acronym’ or phrase that is supposed to be the source of an acronym, either with serious or humorous intent. The term is a portmanteau of ‘backwards’ and ‘acronym’.

Ballad: A traditional verse form that is often sung. It consists of four-stress cross-rhyming quatrains, often alternating with three-stress lines.

Ballade: A verse form of three stanzas, three rhymes, and envoi – ababbabA ababbabA ababbabA babA.

Ballad stanza: A four-line stanza in iambic meter with alternating four-and three-stress lines, rhyming in an ABCB pattern. Some ballads may be written in six-line stanzas. This ballad stanza fell out of popularity fairly early in English and, since about the 18th century, is most frequently used in a modified form. For example, John Keat’s La Belle Dame Sans Merci, which notably deviated from the original pattern with its catalectic closing lines. It is also similar to common metre.

Bathos: A descent in literature in which a poet or writer, striving too hard to be passionate or elevated, falls into trivial or stupid imagery, phrasing, or ideas. Alexander Pope coined the usage to mock the unintentional mishaps of incompetent writers, but later comic authors and poets used bathos intentionally for humorous effect. One of the most common types of bathos is the arrangement of items such that the listed items descend from grandiosity to absurdity. In this technique. Important or prestigious ideas precede an inappropriate or inconsequential item.

Bildungsroman: Refers to a particular kind of novel in which the focus is on the growth of the protagonist m growth in age, wisdom, spirituality, and morality (etc.). Famous examples include David Copperfield (Charles Dickens) and A Portrait of the Artist as a Young Man (James Joyce). In many languages, ‘novel’ means either (as in English) ‘a new thing’ or ‘that thing from Italy’. Many of the earliest novels originated in Italy and at first nobody knew what to call it. Bildungsroman is German: ‘roman’ is the German word for ‘novel’ which refers to ‘Rome’ being ‘that thing from Italy’.

Binary: A metrical foot of two units.

Blank verse: Unrhymed iambic pentameter. An example is John Milton’s epic poem Paradise Lost which is written entirely in blank verse.

Blason: This originally meant a formal, part-by-part description of a coat of arms, flag, or the like. In poetry and literature it refers to a stylised, often metaphorical description of a woman’s physical appearance. The speaker typically itemises the woman’s body, part by part, and compared each to another entity of beauty. They are often a feature of Petrarchan poetry, especially sonnets.

Block form: A poem that is not divided into stanzas, but on continuous narrative. Many of Robert Browning’s poems are in this form, such as Life in a Love.

Bowdlerisation: Censorship of sexuality, violence, profanity, and political content of an earlier author's work. This is generally used as a derogatory way to denote an inferior or incomplete text. The term comes from Thomas Bowdler who produced The Family Shakespeare, from which he removed whatever was considered 'unfit to be read by a gentleman in the company of ladies'.

Brevitas: The use of a concise statement to say a lot more. This is also called laconism or verbosity.

Burden: A refrain.

Byronic hero: An antihero who is romanticised but a wicked character. Conventionally, the figure is a young and attractive male with a bad reputation: he defies authority and conventional morality, and becomes paradoxically ennobled by his peculiar rejection of virtue. This hero is named after the many protagonists of George Gordon, Lord Byron.

C:

Cacophony: The use of unpleasant sounds for particular effect. It is the opposite of euphony. The unpleasant sounds of cacophony can be used to deliberately indicate or invoke negative emotions such as distress, disgust, and fear. Hard consonant sounds ('g', 'k', 'p'" have a percussive effect and can hence be used for cacophony, perhaps with deliberate consonance.

Cadence: 'falling'; the natural rhythm that arises from accentuation. It also refers to the sound that precedes a pause.

Calligram: Also known as a shape poem; a type of poem that describes and object and is shaped the same as the object the poem is describing. A good example is William Carlos William's Red Wheelbarrow. Similarly, EE Cummings' in Just is another example, which contains a vertical layout of words in single syllable lines.

Caesura: Latin for a 'cutting', and quite literally a 'cutting' in a line of verse. This refers to a longer-than-average pause in a line, often indicated by punctuation. A good example is in Shakespeare's Sonnet 116, where there is an exclamation followed by a break mid-line, which enables the reader to pause and think about the meaning: 'O no! It is an ever-fixed mark.' Caesuras come in hard and soft variations. A period is generally referred to as a hard caesura in prosody/scansion. A semicolon can go either way – indeed, there are hard and soft semicolons. A comma is a soft caesura in prosody if it is counted at all. Caesurae are categorised according to where they appear in the line. There are three types: initial (when the pause appears at or near the beginning of the line), middle (the most common type; in the middle of the line), and terminal (at or near the end of the line).

Canto: A longer section of a long epic or narrative poem: it can be contrasted with a stanza, Schubert is a shorter section and has a rigidly fixed number of lines. A series of long poems.

Canzone: A lyric poem, usually with envoi.

Characternym: A literary work in which the name of the character reflects the characteristics they possess. For example, Peter Grimes by George Crabbe, and Sir Toby Belch in Shakespeare's Twelfth Night.

Catalectic: A metrically incomplete line – a line of verse lacking a syllable. This is sometimes done on purpose, most often in English poetry for writing poetry in trochaic tetrameter catalectic. Blake's The Tyler is a famous example of using catalectic trochaic meter. Generally, verse is done in this metre because it creates a marching rhythm and a rushing speed which moves reachers into the next line. The docking of a final metrical unit, such as the last feminine syllable of a trochaic line.

Catalog: A literary list, especially common in Greek epic verse.

Cataplexis: A poetical or rhetorical threatening of punishment, horror, or disaster.

Catharsis: Occurs when the purging of emotion (often pity or fear) in a narrative is described in such a way as to create the same effect on the reader or audience member. For example, the resolution of Oedipus' guilt by stabbing out his own eyes functions not only as the climactic plot point but also creates feelings of relief in members of the audience. Just as they take on Oedipus' sins as their own, his blindness in turn frees them from that adopted guilt.

Cauda/ caudate sonnet: A three-line coda to a sonnet, consisting of a trimeter and two pentameters.

Cento: A collage poem made up of lines of real verse from different poems.

Chain verse: Also known as chain rhyme; a rhyme scheme involving variations of end rhyme. Usually, the scheme consists of a simple ABAB pattern.

Chant royal: A sixty-line poem with envoi.

Chiasmus: A figure of speech in which two or more clauses are related to each other through a reversal of structures in order to make a larger point; that is, the clauses display inverted parallelism. The elements of simple chiasmus are often given in the form ABBA, where the letters correspond to grammar, words, or meaning. For example, The Vanity of Human Wishes, Samuel Johnson: 'By day the frolic, and the dance by night.

Choliamb: A scazon; metrical substitution that replaces a binary foot with a ternary.

Chronogram: A geometric poem or motto whose letters when added as Roman numerals make up a significant number, like a date.

Cinquain: A stanza of five lines, specifically referencing the verse of Adelaide Crapsey.

Clerihew: Named after Edmund Clerihew Bentley; a non-metrical comical and biographical quatrain whose first line is the name of its subject.

Cliché: An expression or aspect of a piece of art that has been so overused that it has become irritating, trite, or ineffective.

Clipped: Omitting the first metrical unit in a line of verse.

Closed form: When the verse form – stanza length, rhyme scheme, and other features – are fixed.

Closet drama: A play written to be read, and not performed, invented by Roman playwright, Seneca.

Coenotes: repetition of two different phrases: one at the beginning and the other at the end of successive paragraphs. Composed of anaphora and epistrophe, coenotes is simply a more specific kind of symploce (the repetition of phrases, not merely words).

Commoratio: Dwelling on or returning to one's strongest argument; the Latin equivalent for epimone.

Common metre: Also known as ballad metre. It consists usually of four or six-lined stanzas that alternate between iambic tetrameter and iambic trimeter, with each foot or iamb consisting of an unstressed, then stressed syllable. Trochees are sometimes used instead of iambs, for a more emphatic, marching-style rhythm. This metrical construction appears often in hymns, where the notation appears as CM (this is seen in Amazing Grace). In poetry, the effect is ballad-like: for example, John Keat's La Belle Dame Sans Merci.

Conceit: An extended and elaborate metaphor used in a passage of a poem or throughout an entire poem, such as in The Flea by John Donne.

Conduplicatio: The repetition of a word or words. A general term foe reception sometimes carrying for specific meaning of repetition in adjacent phrases or clauses. Sometimes used to name either ploce or epizeuxis.

Conflict: What creates interest in a story, by adding doubt as to the outcome. A narrative is not limited to a single conflict. While conflicts may not always resolve in narrative, the resolution of a conflict creates closure. There is internal conflict: psychological struggle within the mind of a literary or dramatic character, the resolution of which creates the plot's suspense. There is also external conflict: a struggle between a characters and an

outside force such as nature or another character, which drives the dramatic action of the plot.

Connotation: An association that comes along with a particular word. It is not the dictionary definition of the world but the extra morning the word carries because of its usage in different contexts.

Consonance: The repetition of identical or similar consonants in neighbouring words where the vowel sounds are different. For example, Carol Ann Duffy's poem Salome, where 'latter", 'blighter', 'beater', "biter", and 'slaughter' are consonant.

Corona sequence: A loose or exact repetition of consonant sounds wither used internally, or as partial rhyme.

Coronach: A threnody or funeral dirge.

Counter-turn: Ben Johnson's word for antistrophe.

Couplet: Any two lines working as a unit, whether they form a single stanza or are part of a larger stanza. Couplets do not have to rhyme but typically do. There are several set forms of the couplet and myriad variations based on line length and meter. For example, closed couplets are couplets whose sense does not extend beyond the end of line. There are also heroic couplets which are couplets in pentameter with end rhymes.

Cretic: An alternative name for the amphimacer, after the Cretan poet Thaletas.

Cross-rhyme: End-rhyming of alternate lines – abab cdcd

Curtal: A type of shortened near-sonnet form invented by poet Gerard Manley Hopkins. This consists of eleven or twelve lines instead of the traditional fourteen. It splits into two sections with an initial idea, a volta, after which the poem takes on a new line of reasoning or trajectory, much like the traditional sonnet format. An example is his poem Pied Beauty.

Cynghanedd: A style of interlaced alliteration from Welsh poetry; as used by Hopkins.

D:

Dactyl: A type of foot in poetic form. In classical verse it refers to a long syllable followed by two short ones – or one stressed, followed by two unstressed syllables.

Dead metaphor: A figure of speech which has lost the original imagery and as such meaning, due to popular and extensive usage. This process is called the lateralisation of a metaphor – the result of a semantic shift in the evolution of a language. The origins of these dead metaphors are typically unknown by those who are using them. Long standing use of a term can means that it loses its metaphorical quality, now simply denoting a larger application of the term.

Declarative: A short, emphatic statement in a poem which declares unequivocally the purpose of the poet. For example, WB Yeats' Wild Swans at Coole- the poem conveys the heartache by implication and through metaphor.

Deconstruction: A school of literary theory founded by Derrida (sometimes categorised as a sub-branch of post-structuralism). Its goal is to find all the 'meaning' in a text that a Structuralist would (privileged terms, binaries) and then use the texts to contradict the structure created by these structuralists. The Deconstructive move is the action of contradicting the privileged terms (and other aspects of Structuralism). After the text has been 'deconstructed', it should be read aporia – where no meaning in the text is viable.

Defamiliarisation: The artistic technique of turning something mundane into something strange, odd, and unfamiliar. This is to encourage the reader to pause over and think about things that would otherwise be glossed over. Victor Shklovsky's essay Art as Device introduced the term, helping it to quickly become an important concept in Russian formalism. Shklovsky invented the term to "distinguish poetic from practical language on the basis of the former's perceptibility.

Denotation: The strict, literal meaning of a word after it has been stripped of its connotation.

Denouement: Once the end of the narrative has been reached in which all the remaining loose threads are tied up. All stories have endings, but not all endings are denouements.

Deus ex Machina: A Latin term meaning 'god from the machine' – named because in Ancient Greek drama a literal machine delivered actors portraying gods onto the stage to intervene in a play's climactic moments. Another meaning: a machine literally means parts working tighter and so in this context it refers to an event which has no precedence in the story (or even the story's universe) coming out of nowhere and solving all the problems. See also eucatastrophe.

Deuteragonist: They are not the main character in a story, but play an important role (they play a duet with the protagonist). In stories that do no have a main character, all the characters would be classified as a deuteragonist – although you could also argue that each character is the protagonist of their storyline and any opposition would be the antagonist, while allied or ambivalent characters would be deuteragonist to the protagonist of the storyline. Think of Shakespeare's Othello and Iago.

Diacope: A rhetorical term meaning repetition of a word or phrase with one or two intervening words. The purpose is to create poetic rhythm and to add emphasis. For example, Goblin Market by Christina Rossetti: "Day after day, night after night".

Diacritic: A sign that goes above or below a letter to indicate a change in pronunciation, such as a cedilla or an accent.

Diamante: A seven-lined poem shaped like a diamond. The poem follows a specific structure of synonyms, antonyms, and/or gerunds to take the reader from one opposite or concept to another.

Diaphora: Repetition of a common name so as to perform two logical functions: to designate an individual and to signify the qualities connoted by that individual's name or title.

Diazeugma: The figure by which a single subject governs several verbs or verbal constructions (usually arranged in parallel fashion and expressing a similar idea); the opposite of zeugma.

Diction: Word choice; for example, a writer's diction may be characterised neologism or archaism, or even by Latinate derivations. It can also be described according to opposites such as abstract/concrete, formal/colloquial, and literal/figurative. Diction shifts can encode a world of meaning. The sudden shift, for example, from blunt, vulgar diction to loftier, almost prophetic diction in Philip Larkin's This Be The Verse suggests that the poem is in fact a kind of hymn or sermon, not just a mock sermon or a joke.

Didactic: A text that is clearly intended to teach some moral or lesson. It can also refer to a teacherly or moralistic tone, one that instructs the audience what to do and why. Examples included S.T. Coleridge's Rime Of The Ancient Mariner, or Aesop's Fables.

Dieresis: Diacritical mark – the two dots used to show that a diphthong's vowel sounds should be pronounced separately. It means a natural caesura from a metre sense.

Dimeter: A line of verse containing two metrical feet, with the metrical feet each containing two or three syllables. For example, Christina Rossetti's Tune me, O Lord, into one harmony, where the fourth line of the first and third stanza is made up of two dimeters.

Diminishing rhyme: A rhyme scheme where each new rhyme takes a syllable or letter less than its predecessor.

Diphthong: Two vowels together.

Dipodic: Composed of two feet.

Dirge: A mourning, wailing lament.

Disjunctio: A similar idea is expressed with different verbs in successive clauses.

Dithyramb: A wild choral Dionysian celebratory verse that is often used to describe exaggerated poetic diction.

Divine afflatus: describes a poetic inspiration.

Double entendre: A figure of speech in which a phrase is devised to be understood in either of two ways. Typically one the interpretations is more obvious whereas the one is more subtle. The more subtle of the interpretations may have a humorous, ironic, or risqué purpose. An example comes from Mercutio from Shakespeare's Romeo and Juliet: "Ask for me tomorrow and you shall find me a grave man".

Dramatic Irony: Occurs whenever the reader (or audience) knows something that the character (or speaker) does not. For example, when the audience, unlike Oedipus, know that is wife is also his mother, and that he did in fact kill his father.

Dramatic Monologue: A single person, who is patently not the poet, utters the speech that makes up the whole of the poem, in a specific situation at a critical moment.This person addresses and interacts with one or more other people; but we know of the auditors' presence, and what they say and do, only from clues in the discourse of the single speaker.The main principle controlling the poet's choice and formulation of what the lyric speaker says is to reveal to the reader, in a way that enhances its interest, the speaker's temperament and character. It reached its zenith in the Victorian period with poets like Robert Browning and Alfred Lord Tennyson. For example, Browning's My Last Duchess.

Dynamic Character: A literary or dramatic characters who undergoes an important inner change, such as a change in personality or attitude.

Dysphemism: The use of extreme words instead of more moderate or accurate words. The use of profanity is common in dysphemism and it is often signal of that the person using it is emotionally induced. The opposite of euphemism.

E:

Eclogue: A pastoral poem; from Virgil.

Ekphrasis: A vivid description of a scene or, more commonly, a work of art that is inspired or stimulated by another work of art. It works as a rhetorical device in which one medium of art tries to relate to another medium, through description. It allows the reader to relate to both through synergy, meaning that the impact of both works is enhanced.

Elegy: A mournful, melancholic, or plaintive poem, especially a funeral song or a lament for the dead. Classical, Greek literature refers to it as any poem written in elegiac meter – a quatrain made up of iambic pentameter. The elements of an elegy mirror the three stages of loss. Firstly, the lament, whereby the speaker expresses grief and sorrow. They then relay a praise and admiration of the idealised dead, concluding with consolation and solace. The older and more general term for it is a heroic stanza, but the form became associated specifically with elegiac poetry when Thomas Gray used it in *An Elegy Written in a Country Church Yard (1751)*.

Elision: Dropping a syllable in pronunciation or poetry. Whilst there is no specific symbol to indicate when this is done, if a poem is in a specific meter and two unstressed, unimportant, brief words are together and if counting them causes the line to have too many syllable, elision is used. An exception to this is anapaestic meter as a whole.

Ellipsis: Three periods in a row indicating that the writer has skipped something, often for a deliberate reason. It can also reflect a dramatic pause; when emotions are too strong to be expressed, for example. Relates to aposiopesis.

Enaleptic Frames: A device whereby a poet uses stories written within stories, such as using flashbacks. For example, Carol Ann Duffy's poem *Before You Were Mine*.

Encomium: An ode or praise song for a living person.

Endecasíllabo: The Italian name for a hendecasyllabic line of iambic pentameter.

End-rhyming: Rhyming final words, or final stressed syllables in lines of verse.

End-stopped Line: A line of poetry with punctuation at its end.

Enjambment: The continuation of a sentence from one verse line to the next without a punctuated pause. Reading must continue form one line to the next uninterrupted in order for the flow of though the be preserved and make sense. It helps to create a continuous flow of ideas while maintaining a central motif through several lines.

Envelope rhyme: A couplet rhyme inbetween two outer rhymes – abba.

Envoi: A short stanza of summation or conclusion at the end of a poem. It is found in certain closed forms such as the ballade or sestina.

Epanalepsis: The ending of a phrase or sentence with the same word that began it. Famously, in King Lear: "Nothing will come of nothing."

Epanaphora: Extreme anaphora.

Epanodos: Repeating the main terms of an argument in the course of presenting it; returning to the main theme after a digression; returning to and providing additional detail for items mentioned previously (often using parallelism).

Epenthesis: The addition of one or more sounds to a word, especially to the interior of a word.

Epigram: A brief, memorable, and sometimes satirical statement, often in a couplet.

Epigraph: a quotation from another work that appears at the beginning of a poem, short story, novel, or other document. Authors choose epigraphs the set the tone for their work or give some idea of the theme or subject matter. For example, Mary Shelley

begins *Frankenstein* with an evocative quotation from John Milton's *Paradise Lost*. Herman Melville begins *Moby-Dick* wit eighty quotations, taking up an entire chapter.

Epimone: Persistent repetition of the same plea in much the same words.

Epistolary Novel: A novel made up of documents, rather than being rencountered by a narrator. Earlier in their literary history, they were made up entirely of letters between characters. Others weave in fragments of text from different sources: reports, diary entries, newspapers, and others. For example, J.D. Salinger's *Franny and Zooey*.

Epistrophe: The opposite of anaphora. The same word or phrase is repeated at the end of a line. It is also known as epiphora and antistrophe.

Epithalamium: A poem celebrating a wedding – hymeneal or nuptial verse – but there are no specific formal requirements.

Epithet: A descriptive name for a person or thing. It is used to characterise a person, place, or thing to make it more significant than it is. It can also be a formal title or appellation, or refer to avatars or alternate names of gods, deities, or demigods.

Epizeuxis: The repetition of a word or phrase immediately after each other, often for catharsis or emphasis.

Epode: The third part of the Pindaric Ode's triad. Jonson called it the stand.

Esemplastic: Coined by Coleridge to describe an unlike imaginative union of two things or qualities.

Ethos: An appeal to one's own authority as a basis for being taken seriously. Writers or speakers try to develop their ethos by listing their credentials or describing their accomplishments in an attempt to give their message an added layer of credibility. It is also the root that gives us the word "ethics", as ethos is fundamentally an appeal to shared values. If the speaker lists their accomplishments in order to gain credibility, the speaker knows or believes the audience also values those accomplishments and cares about them.

Eucatastrophe: Has strongly negative connotations in modern English, but in the original Greek simply means "overturning". The term was created by J.R.R. Tolkien, whereby he combined the prefix eu- (meaning good in Greek) and catastrophe (meaning overturning) to refer to an event which is sort of like *deus ex machina,* but the situation must be possible within the story's universe, and the end result must be good. If the unexpected rescue of a characters comes from nowhere in a story it is a *deus ex machina,* but if the possibility of something is established prior to the unexpected rescue it is eucatastrophe.

Eulogy: A speech or writing praising a person, thing, or entity, especially if recently dead or retired, or a term of endearment. Ecnomium and panegyric are variants of eulogy.

Euphemism: The substituting a word that might offend for one that it 'harmless'. They can take various forms such as generalisations, trivialisations, indirections, onomatopoeia, words with other meanings, foreign words, physical descriptions, technical or scientific words, and mispronunciation.

Euphony: The opposite of cacophony. A series of musically pleasant sounds which convey a sense of harmony and beauty to the language. It is typically used to reflect beautiful subject matter (whilst a cacophony is for ugly things and sentiments). It is strictly to do with the *sound* of words, and has nothing to do with the meaning, and so it could be used to describe repulsive things to create a funny incongruence.

Everyman: An ordinary character, who, over the course of the story, has to face extraordinary situations. It derives from the anonymously written 16th-century morality play *Everyman*. Redcrosse, the hero of Book 1 of Edmund Spenser's *The Faerie Queene,* is an example: Spenser makes him into one of the worst hero's possible to illustrate how easy it is to fail in one's attempts to walk the path of Christian morality.

Exclamatory: A statement in a poem or play that expresses emotion concisely – usually "O!" or "Ah!". This often comes at the beginning of the first line. For example, Hamlet's expression of anguish and his contemplation of suicide in Act 1, Scene 2.

Exergasia: Repetiton of the same idea, changing either its words, its delivery, or the general treatment it is given. A method for amplification, variation, and explanation. As such, exergasia compares to the progymnasmata.

Expletive: When a word or words are used to fill the metrical requirements of a line.

Expolitio: Repetition of the same idea, changing either its words, its delivery, or the general treatment it is given; the equivalent Latin term for exergasia.

Exposition: the writer's means of supplying readers with background information about characters, setting, past events and any other things necessary to understanding the narrative. It often occurs at the beginning of a work; in the conventional five-act structure of drama, it occurs in the first act. For example, Act 1, Scene 2 of *The Tempest*.

Extended Metaphor: Also known as a pataphor; a metaphor that the writer elaborates beyond a single line or phrase, instead building on it across multiple lines, passages, or in some cases the entire work.

F:

Fabliau: A comic tale that originated in medieval French, now applied to any short moral fable in verse or prose.

Fable: Similar to a parable; a fictional narrative designed to illustrate a particular lesson or principle that is often moral in nature. It until she is non-human characters who are personified in order to speak. For example, Aesop's *The Tortoise and the Hare*.

Falling rhythm: Metre whose primary movement is from stressed to unstressed; such as dactylic and trochaic verse.

False friend: A word or phrase whose meaning is confused with other words or phrases which sound similar.

Feminine ending: An unstressed ending added to an iamb, anapaest or other rising feet.

Feminine rhyme: When feminine-ended words are rhymed, which should always be on the last stressed syllable.

Fescennine: Scurrilous or indecent verse.

Filidh: Member of an elite class of Irish poets.

Figurative: Departs from literal meaning to achieve a special effect or meaning. For example, similes, metaphors, and personification.

Flashback: Also known as analepsis; a literary device in which a past event is narrated at a point later than its chronological place in a story.

Flashforward: Also known as prolepsis; a future event or scene that is inserted into the chronological structure of the work.

Foil: A characters whose role and function is opposite to, or provides a significant contrast with, that of another character.

Foot: A group of stressed and unstressed syllables – a unit of meter. A line of one foot is a mono meter, two feet is a diameter, trimeter (3), tetrameter (4), and so on.

Foreshadowing: A device in which earlier events in a narrative help the reader predict later ones. It can be achieved through dialogue, action, metaphors, or symbolism.

Fourteeners: Iambic heptameter, whereby seven iambs make up fourteen syllables.

Free Indirect Discourse: Also called free indirect speech or style; a style of third-person narration which uses some of the characteristics of third-person along with the essence of first-person direct speech. In can be in the form of quoted or direct speech, reported to normal indirect speech, or free indirect speech.

Free Verse: Poetry that does not have a regular pattern of rhyme, meter, or rhythm – lossley used in the early 20th century to describe many forms of irregular, syllabic, or unrhymed verse, freed from the traditional demands of meter.

Fricative: Often occurrence of the letter ‘f’ in the formation of a sentence. Usually, the frequency of ‘f’ sounds foreshadows an expletive or a foul word.

Fronting: A device to increase dramatic force by placing at the beginning of a sentence of phrase an important word that one would not usually expect in terms of accepted grammatical construction.

G:

Ghazal: A poetic form popular in medieval Persian literature, tracing back to the 7th-century Arabia. It is composed of a minimum of five couplets – and usually no more than fifteen – that are structurally, thematically, and emotionally autonomous. Each line of the poem must be the same length, though the meter is not imposed in English. The first couplet introduces a scheme, made up of a rhyme followed by a refrain. Subsequent couplets pick up the same scheme in the second line only, repeating the refrain and rhyming the second line with both lines of the first stanza. The final couplet usually includes the poet's signature, referring to the author in the first or third person, and frequently including the poet's own name or a derivation of its meaning.

Gematria: Assigning numerical values to letters, as in chronogram.

Glyconic: A Latin style of verse with three trochees and a dactyl.

Gothic: In Romantic writing it is characterised by supernatural, mysterious, and an exciting sort of wonder and fear. For example, the works of Edgar Allan Poe, *Frankenstein,* and *Dracula*.

H:

Haijin: A haiku practitioner.

Haikai (no renga): The ancestor of haiku. Linked Japanese verse developed from the waka in the 16th century.

Haiku: A poem originating form Japan, typically about nature. Its form is typically one of a simple 5-7-5 syllable scheme. They typically link imagery of nature with a powerful emotion.

Hemistich: A half-line of verse, typically found when referencing Anglo-Saxon and Middle English poetry.

Hendecasyllabic: Composed of eleven syllables.

Hendiadys: A figure of speech which gives two items, where we might normally expect one. It can also be described as the substitution of a conjunction for a subordination.

Heptameter: A line of verse contacting seven metrical feet.

Heroic couplets: Rhyming couplets in iambic pentameter.

Heroic line: Iambic pentameter.

Heroic verse: Poetry in heroic couplets.

Heterometric: The opposite of isometric; refers to a poem whose lines have varying lengths and/or meter.

Hexameter: A line of verse using six metrical feet.

Hokku: The opening verse of a haikai, from which the haiku is descended.

Homiologia: tedious and inane repetition.

Holophrasis: Expressing a complex idea in a single word or phrase. It can refer to a single word that needs no explanation, such as the name Shakespeare – the universally known playwright and his plays. An example is T.S. Eliot's *The Wasteland,* whereby the single word "Carthage", in the context of the poem, represents an ancient city sacked by Rome and by implication the destruction of its people and culture, and pointing to the parallel destruction of Western civilisation.

Homeoteleuton: Repetition of words ending in like syllables.

Homograph: Words with the same spelling, but they may or may not have the same pronunciation. Sometimes, different pronunciations distinguish meanings, known as heteronyms. All homonyms are necessarily homographs.

Homoioptoton: The repetition of similar case endings in adjacent words or in words in parallel position. It typically only works with inflected language, and so it has often been conflated with homoioteleuton and (at least in English) has sometimes become equivalent to simple rhyme.

Homoioteleuton: Similarity of endings in adjacent or parallel words. This figure is often combined with isocolon and alliteration in accentuating the rhythm of parallel members.

Homonym: A word with the same spelling and pronunciation as other words, but with a different meaning. It is closely related to holographs and homophones. All homonyms are both homographs and homophones.

Homophone: A word that is pronounced the same as another word but differs in meaning, and may differ in spelling. Homophones that are spelled the same are also both homographs and homonyms.

Homostropic: The arrangement of identically structured stanzas, as in Horatian and other ode forms.

Horatian Ode: An ode in the manner of the Roman poet Horace, adopted, adapted, translated, and imitated in English verse, especially in the 17th and 18th century.

Hudibrastic: Used to describe polysyllabic rhyming.

Hypallage: Also known as a transferred epithet; when an adjective ('epithet') is put with a noun other than the one to which it refers. It is typically seen in Ancient Greek and Latin poetry, such as "the winged sound of whirling", meaning "the sound of whirling wings" from Aristophanes' *Birds*.

Hyperbole: A dramatic over-exaggeration used often but not always in numerous poetry. It can be a source of deft criticism, mockery, or intrigue.

Hypermetric: Lines in poetry that have or relate to syllables that are in a line beyond what the metre calls for – larger than normally measured.

Hypermonosyllabic: Also known as synaeresis; a word that can be sounded with either one or two syllables.

Hypocorism: The use of 'baby-talk' or diminutives or pet names. For example, in Shakespeare's *As You Like It*, Celia calls Rosalind "sweet my coz" in place of "cousin".

Hypophora: A device whereby a writer raises a question and then immediately provides an answer to it. It is also known as antipophora and anthypophora. For example, Elizabeth Barrett Browning's *Sonnet 43, How do I love thee?* whereby she poses this question and then "count[s] the ways", to describe her feelings.

Hypozeuxis: Opposite of zeugma; every clause has its own verb.

Hysteron Proteron: A device that occurs when the first key word of the idea refers to something that happens temporally later than the second key word. For example, Virgil's *Aeneid:* "Moriamur, et in media arma ruamus" ("Let us die, and charge into the thick of the fight"). It draws attention to the important point. It can also be seen as a figure of speech consisting of the reversal of a natural or rational order.

I:

Iamb: A foot consisting of one unstressed syllable followed by one stressed syllable.

Iambic pentameter: The most common meter in English poetry, consisting of five pairs of alternating unstressed and stressed syllables, for a total of ten syllables per line.

Ictus: The unit os stress within a foot.

Idiom: A common piece of figurative language understood to mean something different from its literal meaning.

Idyll: A short, pictorial poem, mainly lyrical or pastoral.

Illeism: The act of referring to oneself in the third person instead of first person, used in literature as a stylistic technique. Early literature such as Julius Caesar's *Commentarii de Bello Gallico* or Xenophon's *Anabasis,* both non-fictional accounts of wars led by their authors, used illeism to justify the author's actions. In this way personal bias is

presented, albeit dishonestly, as objectivity. It can also be used to provide a twist, wherein the identity of the narrator as also being the main characters is hidden from the reader until later.

Imagery: Language that evokes the senses. This includes, visual, auditory, gustatory, olfactory, tactile, organic, thematic, and kinaesthetic imagery.

Incipit: The first few words of a text, or the first notes in a musical piece. Before the development of titles, many works were referred to by their incipits. In older texts, the incipits were usually decorated in styles separating them from the rest of the work. Biblical chapter are an example; many Psalms were known by their incipits. Many poems that do not bear titles (such as those by Emily Dickinson) are recognised by their first lines/phrases – or incipits.

Inclusio: The use of epanalepsis to mark off a whole passage, whereby the end of passage mirrors the start of the passage. This literary device was popular in the writing of biblical texts.

In medias res: A Latin phrase meaning "in the middle of things", used to describe stories that begin in the middle of the action as opposed to including a conventional exposition. It is an especially strong storytelling technique because it has the power to plunge the audience right into the middle of the action as soon as the narrative begins, helping to engage the reader into the plot and conflict.

Innuendo: Saying something without saying it, often implying something negative to politically incorrect, through insinuation.

Interior Monologue: A narrative technique that shows the inner thoughts in the mind of a speaker. These may be random, like a stream of consciousness, or structured. For example, Robert Browning's *Johannes Agricola*.

Internal rhyme: Rhyme involving a word in the middle of the line with another at the end of the line or in the middle of the next line.

Intertextuality: Any kind of reference to another text in a text, such as a quotation, paradox, or allusion. It can also be described as the way in which texts shape one another. For example, Skaespeare's *The Merchant of Venice* is a direct response to *The Jew of Malta* by Christopher Marlowe.

Inversion: Also known as anastrophe; the reversal of the usual sentence structure.

Invocation: A form of apostrophe; a prayer or address by the poet requesting inspiration from one of the nine muses of Greco-Roman mythology.

Irony: A humorous perception of inconsistency, in which as apparently straightforward statement or event is undermined by its context, giving it a different, or opposite, significance. There are three main types: situational (when there is a gap between the

expected and the actual outcome in a given situation), verbal (when there is a gap between what is said and what is meant, such as sarcasm or understatement), and dramatic (whenever the audience or reader knows something that a character or speaker does not).when bitter or mocking, irony is known as sarcasm.

Isocolon: A figure of speech and type of parallelism in which a sentence has multiple clauses that are similar in length and structure. It is often a convenient way of organising ideas, but when it involves short clauses, it can lead to sharp quotes such as "I came, I saw, I conquered" from Julius Caesar. It can also be called bicolon, tricolon, or tetracolon, depending on whether there are two, three, or four parallel clauses.

Isometric: A prosodic term referring to the length of the lines in a poem's stanzas, whereby each of the lines are the same length and the same metre.

J:

Jeu d'esprit: A light-hearted display of wit and cleverness.

Juxtaposition: Things placed next to each other that are seemingly opposite and contrast each other in some unusual or interesting way.

K:

Kafkaesque: Relating or suggestive of the works of Franz Kafka, especially having a nightmarishly complex, bizarre, or illogical quality.

Kenning: A type of circumlocution, in the form of a compound that employs figurative language in place of a more concrete single-word noun. In other words, it is talking around the subject, which can be a form of verbal painting, using visual or sensory images that otherwise would describe a dull subject. It comes from the tradition of old Norse and Icelandic mythology. The old Norse word 'kenna' means to know, perceive, feel, or recognise. It is the metaphorical or metonymic yoking of words, such as 'whale road' for sea.

Kigo: The 'season word' placed in a haiku to tell the reader in which time of the year the verse is set.

Kireji: The caesura that occurs in the first or second line of a haiku.

Kyrielle: A refrain verse form descended from an element of Catholic mass.

L:

Laconism: A well-timed, concise, pithy statement. The term is names after Laconia, the part of Greece that was home to the Spartans, who were famous for their terse wit.

Lay: A narrative poem or short song.

Leonine rhyme: Internal rhyming in verse of long measure where the word preceding the caesura rhymes with the end-word.

Lexical Field: A topic or subject that a set of vocabulary applies to.

Limerick: A short, humorous verse that is often nonsensical and ribald. It is five lines long with a rhyme scheme of AABBA.

Lineation: The arrangement of lines in a poem, how they break, and how their length is ordered.

Line Break: Where the line breaks onto the next.

Lipograms: Verse or writing where the poet has decided to omit one letter throughout.

Literal: The opposite of figurative; taking the meaning of words in their usual or most basic sense without metaphor or allegory.

Litotes: Ironical understatement in which an affirmative is expressed by the negative of its contrary. Its typical formation is to begin with "not un-" – a form of antithesis. It was especially popular among aristocrats and fancy folk, who were afraid of sounding overly assertive. This technique was heavy criticised by George Orwell, in *Politics and the English Language*, an essay dedicated to explain (and perchance cure) the linguistic decadence of his day.

Luc bat: A Vietnamese form.

Lyric: A poem that describes emotions and feelings in an imaginative and beautiful way, often being gentle and song-like.

Lyric Ode: An open form of rhymes, stanzaic verse usually in iambic pentameter, descended from the sonnet, from the Horatian Ode. It is used to describe the odes of Keats and other romantic poets.

M:

Majuscuke: Capital, large letters, in which all the letters are the same height.

Malaphor: Two or more common idioms or phrases blended together to metaphorically mean something new.

Malapropism: The use of an incorrect word that it similar in sound to the intended word, often with humorous effect.

Masculine ending: A stressed word end.

Masculine rhyme: Rhyming stressed words.

Meiosis: A form of euphemism which intentionally understates something or implies that it is lesser in significance or size than it really is – used in a similar way to litotes.

Melopoeia: Coined by Ezra Pound to describe the overall soundscape of a poem.

Memoir: A literary record of an individual's thoughts and experiences.

Merism: Referencing something by listing its constituent parts or multiple descriptors, giving a brief yet creative description. They are distinct features of Biblical poetry such as in Genesis 1:1 when God creates "the heavens and the earth" to describe the universe.

Mesodiplosis: The mid-sentence equivalent of anaphora or epistrophe; the repetition of the same word or phrase in the middle of successive lines.

Mesarchia: The repetition of the same word or words at the beginning and middle of successive sentences.

Mesostich: The halfway point of a line – used to apply to acrostics that descend therefrom.

Metalepsis: The description of something through the use of a weakly-related item. A word is replaced metonymically for a word in a previous trope and so it can also be known as a metonymy.

Metanoia: Meaning "to change one's mind or purpose;" a self-correction for rhetorical effect. It is formed via an assertion of a point in one way and then the rejection of that expression, and finally the re-assertion of the initial idea in a stronger or more elegant fashion.

Metaphor: Derivative of an analogy, a figure of speech in which one things is said to be another thing in order to suggest a common quality between them, without using the comparative words 'like' or 'as'.

Metapoetry: A poem or a line within a poem which is self-reflective, self-consciously describing the creation of the poem while writing it.

Metatextuality: A text showing awareness of itself as a text, and of other texts around it; a form of intertextuality.

Metonymy: Where one thing stands for another with which it is associated. For example, "Juliet is the sun".

Minuscule: Lower case, small letters.

Molossus: A metrical foot comprising three long syllables. For example Tennyson's poem *Break, Break, Break*.

Monody: Ode or dirge sung or declaimed by a single individual.

Monometer: A metric line of one foot.

Monosyllabic String: A line of poetry composed entirely of single syllable words. A line of emphatic monosyllables can have great impact when used by a skilled poet, in contrast to a standard metrical pattern like iambic pentameter. It allows for greater ambiguity and flexibility as the reader can interpret a line in different ways.

Mora: Latin for 'delay;' in syllable-timed languages, the duration of one short syllable. Two morae make a long syllable much like the crotchet and minim in music.

Motif: A distinct idea, pattern, or element that is repeated throughout a piece of literature. It often presents itself through literature in a particular recurring sequence that makes it easily distinguishable from other moments. They can be people, colours, places, or emotions, and in most cases will have some sort of symbolic significance. For example, in Shakespeare's *King Lear,* characters often refer to each other as beasts or animals, invoke beats or animals, or use the idea in conversation. A motif is a patter, not a message – as a theme is.

Muses: Nine multi-domiciled girls – the daughter of Mnemosyne or Memory)

- Erato: love poetry
- Calliope: epics
- Melpomene: tragedies
- Polyhymnia: sacred verse
- Thalia: comedy
- Clio: history
- Renault: motor cars
- Euterpe: music
- Terpsichore: dance
- Urania: astronomy

N:

Narrator: The literal entity that presents the narrative. There are two narrative modes: first and third person narration. Third person narration can be categorised further into: the objective narrator (describes the observable events without going into metaphysical terrain like emotions), the subjective narrator (conveys the emotions and thoughts of one or more characters, but is usually restricted to the perspective of one character), and the omniscient narrator (aware of every detail in the universe that the narrative takes place).

Near rhyme: Echoic devices such as consonance, assonance, and homeoteleuton.

Negative capability: Coined by Keats – 'when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason.' It now refers to the poetic ability to efface self and take on the qualities being described.

Neologism: A newly coined word or phrase.

Nonet: A nine-one poem whereby each line contains specific, descending syllable counts. The first line contains nine syllables, the second, eight, the third seven, and so on, until the last line contains just one syllable.

Nonsense Verse: A verse that is usually humorous and consisting of made-up words that rarely take any meaning. For example, Lewis Carrol's *Jabberwocky.*

Non-sequitur: Something said that, due to its apparent lack of meaning relative to what preceded it, seems absurd to the point of being humorous or confusing. A good example is much of the conversation in Samuel Beckett's *Waiting for Godot*.

Nosism: The practice of using the pronoun "we" to refer to oneself.

Nouning: A type of word formation in which a verb or an adjective (or another part of speech) is used as a noun. It is also known as nominalisation.

Novella: A work of prose fiction. It is a term usually applied to shorter texts of 20,000-40,000 words. It is also characterised by its subject matter: it is not as formally experimental as the long story and novel can be, and usually lacks the subplots, multiple points of view, and generic adaptability. It is also often concerned with personal and emotional development rather than with the larger social sphere. It generally retains something of the unity of impression that is a hallmark of the short story, but it also contains more highly developed characterisation and more luxuriant description.

Numbers: A now archaic word for lines of verse.

O:

Objective correlation: A set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked. This is needed to evoke emotion in the form of art. Coined by T.S. Eliot in a 1919 essay on Hamlet to refer to the context of an emotion, the pattern of events, and diction which leads to an emotional response.

Octameter: A metric line of eight feet.

Octave: A group of eight lines in a poem, usually making up a stanza, which form a complete idea or argument. In Petrarchan sonnets, the eight lines of the octave preceded the Volta or "turn," after which a new idea or mood is introduced in the next six lines, forming the complete poem.

Ode: A tribute, traditionally written in poetic verse, addressed to a person, place or thing. For example, John Keats *Ode on a Grecian Urn*.

Old English: Anglo-Saxon; applies to four-stress hemistichal alliterative accentual verse, such as Beowulf.

Onomatopoeia: Using words to mimic sounds; a form of sonic imagery. Such words include: “bang,” “crash”.

Open form: Metrical rhymed verse where issues like the number of stanzas are not fixed, but up to the poet.

Oronym: Also known as a continunym or slice-o-nym; in recreational linguistics, is a pair of phrases which are homophonic. When pronounced without a pause between words, phrases which differ in meaning and spelling share similar pronunciation. They share a cain of consonant and vowel sounds; however, they are composed of words that are cut at different points in the phonetic strings.

Ottava rima: Eight lines, usually in iambic pentameter, rhyming abababcc. The form originated in Italy and was first used in English for mock-heroic works. For example, Lord Byron’s *Don Juan*.

Oxymoron: A figure of speech that juxtaposes elements that appear to be contradictory, often in a two-word formation. They appear in a variety of of contexts, including inadvertent errors and literary oxymorons crafted to reveal a paradox.

P:

Paean: A song of praise, encomium.

Palilogia: repetition of the same word, with none between, for vehemence; synonym for epizeuxis.

Palindrome: A set of characters – usually a word or phrase – that reads the same both forwards and backwards.

Palinode: A poem in which the poet retracts a view or sentiment expressed in a former poem. For example, W.B. Yeats’ *Easter 1916* is a parallel to his earlier poem *September 1913*.

Panegyric: A more stylised form of a eulogy, praising its subject heavily and in great detail.

Pantoum: A close relative of the villanelle; an adaptation of a Malay form called the pantun. It is composed of quatrains; the second and forth lines of the first stanza are the first and third lines of the second, and so on. In the final stanza, the last line is the same as the first line of the poem, and the third line is the same as the third line of the first stanza.

Parable: A short, fictional narrative populated by human characters (contrasting to a fable which uses animals for example) designed to illustrate a particular lesson or principle that is often moral in nature.

Paradox: A statement where a seemingly impossible contradiction is presented, making you pause and try to work out what it means, thus it uses the principle of confusion to distract you and so gives opportunity for persuasion. For example, the opening line of Charles Dickens' *A Tale of Two Cities*.

Paragram: To hide a name or word inside text.

Paralipsis/ Paralepsis: When a speaker or writer brings up a subject by either denying it, or denying that is should be brought up. As such it can be seen as a rhetorical relative of irony. When we say little about something that obviously deserves more, we eave the unsaid things hanging in the air for all to know. It is usually employed to make a subversive ad hominem attack, which makes it a frequently used tactic in political speeches to make an attack on one's opponent.

Parallel syntax/ Parallelism: Also known as syntactic parallelism; a poetic device where adjacent sentence or clauses are syntactically identical or similar. This gives emphasis to the meaning, but most importantly in poetry it achieves a rhythmic pull that holds the attention of the reader or listener. It is sometimes associated with a similar device – anaphora – where phrases are repeated at the beginning of a line of poetry, as so are often used interchangeably.

Paraprosdokian: A figure of speech in which the latter part of a sentence is surprising in a way that causes you to reinterpret the first part. It is frequently used for humorous or dramatic effect, sometimes producing an anticlimax. Some not only change the meaning of an early phrase, but they also play on the double meaning of a certain word.

Pararhyme: A half-rhyme in which there is vowel variation within the same consonant pattern.

Parataxis: The juxtaposition of phrases without using subordinating conjunctions to make cause/effect and hierarchy explicit. It often creates a kind of collage effect in which disparate elements (such as sentences or lines of a poem) are given equal weight, and the reader must infer the relationship between them.

Paregmenon: A general term for the repetition of a word or its cognates in a short sentence. Often, but not always, polyptoton.

Parody: The imitation of the style of another work, writer, or genre, which relies on deliberate exaggeration to achieve comic or satirical effect.

Paroemion: Alliteration taken to the extreme where nearly every word in a sentence begins with the same consonant. Sometimes, simly a synonym for alliteration or for homoeoprophoron.

Paromoiosis: parallelism of sound between the words of adjacent clauses whose lengths are equal or approximate to one another. The combination of isocolon and assonance.

Paronomasia: Wordplay, punning

Particle: A small word like a conjunction or pronoun.

Pathetic fallacy: The ascription of human traits or feelings to inanimate nature, whereby the elements and the natural world reflect human events. It tends to be used when the elements reflect or pre it roubles in man's affairs.

Pathos: A rhetorical device in which the speaker appeals to the audience's emotions in an attempt to convince them of something.

Pattern poem: A poem whose physical shape on the page represents an object of some kind. It is also called shape poetry.

Pentameter: Verse consisting of five metrical feet per line.

Peripeteia: Stemming from a Greek verb meaning "to fall around", "to change suddenly"; it marks the moment in which a major turn of fortune manifests irreversibly. It can refer to both internal changes (the evolution of a character), and external ones, brought about by a shift in environment or intrusive events.

Periphrasis: A roundabout way of speaking, circumlocution.

Petrarchan sonnet: A sonnet form adapted from Petrarch's original cycle of poems: the octave rhymes abba abba, and the sestet in English can be anything from the original cdecde to cdcdcd, cdcdee, and other variations.

Personification: A type of metaphor in which human characteristics are figuratively applied to animals or inanimate objects (not to be confused with anthropomorphism, in which the object or animal itself is literally doing human things).

Phaleucian: A Greek metre consisting of a spondee, dactyl, and three trochees.

Phanopoeia: A casting of images upon the visual imagination, coined by Ezra Pound. Describes Imagism in action.

Phoneme: Base unit of sound.

Pindaric Ode: From the Greek poet Pindar; celebratory to praise songs that developed into formal triadic odes in English.

Pleonasmus: Use of more words than is necessary semantically. Rhetorical repetition that is grammatically superfluous.

Ploce: The repetition of a single word for rhetorical emphasis. It is a general term and has sometimes been used in place of more specific terms such as polyptoton (where the repetition involves a change in the form of the word) or antanaclasis (when the repetition involves a change in meaning).

Plosive: A poetic device that utilises short, sharp syllables to create an energetic bouncing phonetic effect; symbolism for power and anger. They are also known as stop consonants: p, t, k, b, d, g, or a form of oral occlusives.

Point of view: Refers to the perspective through which a given narrative is told. Sometimes, the point of view can remain static across an entire work, whilst in other cases, authors will shift the narrative perspective between several different narrators.

Polyptoton: A stylistic technique in which words derived from the same root are repeated. It adds interest and perhaps some concealment by repeating something in different forms.

Polysemic: The capacity for a word or phrase to have multiple meanings. This often forms a semantic field, where meanings are related. This is distinct from homonymy – or homophony – which is an accidental similarity between two words. Polysemes have related meanings, whereas homonyms are usually unrelated. For example, Wilfred Owen's poem *Exposure,* where the title refers to the soldiers' exposure to the terrible weather; their exposure to enemy bullets; exposure of the incompetence of the Generals; exposure of the British public to the conditions in which the young men were fighting.

Polysyndeton: The use of multiple conjunctions between clauses or single words, where these conjunctions could otherwise be omitted. It is a rhetorical scheme used to overwhelm the reader and/or slow it down. This has the opposite effect of asyndeton. It stretches out a sentence to give emphasis to each thing mentioned, piling on item after item, creating a sense of excitement and drama.

Portmanteau: A combination of two (or more) words into one new word.

Prolepsis: A technique of anticipating what will be written, before introducing the subject to which it refers.

Prosody: It refers to the study of verse, which mainly involves looking at the meter, rhymes, and stanzas. It also refers to the way these elements work together in a piece of poetry to create emotion, either to underscore the semantic meaning of the words, or to subvert it.

Prosopopeia: A figure of speech in which an absent or imaginary person in represented as speaking.

Protagonist: The main character – hero or anti-hero – of a narrative, whose enemy is the antagonist.

Prothalamium: An epithalamium, specifically one Toby recited before entry into the bridal chamber (Spenser).

Pun: A foregrounded lexical ambiguity, which, generally speaking, has its origin in homonymy.

Pyrrhic: A metrical foot consisting of two unstressed syllables. They are commonly found next to a spondee – a practice poets use to create a metrically balanced line.

Q:

Quantitative: Of quantity – a word's quantity is the sum of its vowel lengths. In quantitive verse, feet are not elements of stress, but of sound duration. For example, Longfellow's *Evangeline* and Southey's dactylic hexameters.

Quaternary: Divided into four – in prosody this refers to metrical feet that have four units, such a the antispast and choriamb.

Quatorzain: The name given to a fourteen-line poem that is not considered by the prosodies or critic using the term to be a 'true' sonnet; subjective.

Quatrain: A stanza comprising four lines and is also know as a 'perfect quatrain' if the four lines feature alternate rhymes exactly.

Quintain: A stanza of five lines. For example, Carol Ann Duffy's *Small Female Skull*.

Quod vide: Latin for 'which see' or 'take a look at that one'; used to follow a word in the body of a definition which has its own entry.

R:

Rann: A quatrain in Irish verse.

Redondilla: Spanish verse cast in octosyllables.

Refrain: A part of a poem which is repeated – it can be a whole line or just a few words, or even an entire stanza. Many poetic forms, including the villanelle, for example, demand one or more fixed refrains as part of their structure.

Reify: To concretise the abstract; to embody an idea.

Rentrement: Refrain, burden, or single-lined chorus.

Repetend: Any word or phrase that is (to be) repeated.

Repotia: The repetition of a phrase with slight differences in style, diction, tine, etc.

Rhadif: The refrain line of a ghazal.

Rhapsody: The sung part of a saga or epic. It is applied to moments of lyricism in otherwise non-lyric verse.

Rhetorical question: An inquiry intended to make a point to or have an effect on the listener or reader; it does not require an answer. It can be called an eritema (Greek), or an interrogatio (Latin).

Rhopalic: Progression of words whereby each word is longer by one syllable that its predecessor.

Rhyme: The pattern of rhyming in a stanza or passage of verse

- Eye: also known as visual or sight rhyme; a rhyme which two words are spelled similarly but pronounced differently, such as 'move' and 'love'. Many older English poems, particularly those written in Middle English, contain rhymes that were originally true or full rhymes, but are now eye rhymes because of shifts in pronunciation. These are known as historic rhymes.
- Feminine: A rhyme that matched two or more syllables, usually at the end of respective lines, in which the final syllable or syllables are unstressed; commonly known as double rhyme.
- General: The rhyme scheme denotes the pattern of rhymes at the end of each line of poetry, usually denoted by assigning a letter to each set of rhyming words.
- Consonant: Where the rhyme is irregular, but a range of words end in 'er'.
- Assonant: Where the vowels are the same but consonants vary.
- Sonnets: Have their own distinctive rhyming pattern.
- Imperfect/half-rhyme
- Interlocking: follows an ABAB pattern
- Slant/half-rhyme: A variation of consonant rhyme (characteristic of Wilfred Owen). Rhyme that is close but not perfect; a subtle, nuanced effect is often achieved, where the poet may be posing questions or expressing doubt.
- Cross-rhyme: where a sound at the end of a line matches the sound or sounds in the middle of the following line.
- Internal: Occurs within lines.
- End: rhyme at the ends of lines.
- Masculine: Joins words whose final syllables are stressed.
- Multisyllabic: Rhymes are made with two or more syllables of each line.

Rhyme royal/ rime royal: An open stanza form following the scheme ababbcc.

Rhythm: The repetition of elements having to do with syntax, sound, and stress, among other things, close enough together that one notices the effect.

Rich rhyme: The rhyming of words the either look and sound the same but have a different meaning (homonyms), or words that sound the same but look different, or words that look the same but sound different.

Rictameter: A scheme similar to Cinquain; the first line begins with two syllables, incrementing upward by two to ten in the fifth line.

Rime en kyrielle: Used to describe any rentrement or poetic refrain.

Rime retournée: Backwards rhyme, but of sound not spelling.

Rime riche: The rhyming elements of which include matching consonants before the stressed vowel sounds which contain the rhyme.

Rising rhythm: Metre whose primary movement is from unstressed to stressed syllables.

Roman à clef: French for "novel with a key", referring to novels that are about real life but for some reason or another are overload with fiction. This may be to allow the novelist to have a character who represents a real-life figure do something that did not actually occur, or to satirise someone without getting into legal trouble. It could also be because the author wants to write a 'problem novel' but needs the freedom of fiction to create a good story that addresses a real-life issue that would not be possible if the writer was using pure non-fiction.

Rondeau: A closed French form with various English guises. R-aabba aabR aabbaR is the most common form, where R is the first half of the opening line. For example, John McCrea's *In Flanders Fields*.

Rondeau redoublé: A variation of rondeau where the last lines of each stanza become refrain lines for the following stanzas.

Rondel: A French rentrement form, along with rondel prime, and rondelet.

Roundel: A short poem comprising three stanzas of of three lines, rhyming alternately. A refrain in the first stanza, at the beginning or end, will be repeated in the third stanza. The form is a variant of the rondeau, developed by poet and artist Algernon Charles Swinburne.

Roundelay: Refrained verse.

Rubai: Quatrain verse of Persian origin, rhyming aaba ccdc etc.

S:

Sapphic metre: A hendecasyllabic line composed of a trochee, an anceps, a dactly, a trochee, and a spondee.

Sapphic Ode: A stanza of three lines in Sapphic metre as above, followed by an Adonic line. The English stress-based adaptation as seen in Pope and others is usually an iambic pentameter or tetrameter with an iambic diameter instead of a true Adonic.

Scansion: The metrical analysis of verse. Scanning a line of verse involves determining which syllables are stressed compared to unstressed and where the pauses (if any) fall, as well as dividing the line into metrical feet (if any).

Scazon: Substitution of a ternary foot for a binary.

Scesis onomaton: A sentence constructed only of nouns and adjective (typically in a regular pattern); a series of successive, synonymous expressions.

Scop: Old English or Nordic storyteller, bard, or poet.

Scriblerus, Martin: A group pseudonym under which satirical verses were published in the 18th century. Its members included Pope and Swift. It was also known as the Scriblerus Club.

Scud: To skip lightly over a syllable imparting no stress.

Sdrucciolo: Triple-rhyme

Semantic field: A group of related words to describe aspects of the same or similar object or idea. The term is often used synonymously with a lexical field, but there is a subtle difference; a semantic field implies different values ascribed to the words used, whereas a lexical field is neutral.

Semantics: The study of linguistic meaning.

Semeion: A basic metrical unit, either stressed or unstressed.

Semiotics: The study of linguistic signs. The base study in structuralism, formalism, Saussurian linguistics, Lévi-Strauss-style social anthropology.

Sententia: A kind of rhetorical proof. Through the invocation of a proverb, one may be able to gain the assent of the listener, who will hear a kind of non-logical but agreed-upon 'truth'. Wisdoms are often short sayings that are not intended to be challenged, even though they may be serious fallacies. This can make them particularly useful in persuasion where you want to make a point without question.

Senryu: A haiku that is more about people than nature.

Septain: A stanza of seven lines.

Sestet: A six-line stanza or poem, popularise by the Italian poet Petrarch, in what is referred to today as a Petrarchan sonnet. These short pieces consist of eight lines followed by a six-line outro, for a total of 14 lines – sometimes broken up into four and three line sections.

Sestina: A fixed verse form consisting of six stanzas of six lines each, normally followed by a three-line envoi. The words that end each line of the first stanza are used as line endings in each of the following stanzas, rotated in a set pattern.

Setting: Refers to the time period, geographic location, and other factors that form the environment in which a narrative takes place. It can also refer to an integral part of a given narrative that it becomes almost like a character, like hell in Dante's *Inferno*.

Shakespearean sonnet: The native English form adapted by Drayton, Sidney and others which found its apotheosis at the hands of Will. It's rhyme scheme is abab cdcd efef gg.

Shape poem: A poem written in the shape of its subject. These are popular with children, but can also be found in serious subjects like Walt Whitman's *O Captain! My Captain!* where the poem's stanzas are shaped like a boat, signifying the poet's vision of Lincoln as a naval captain.

Shasei: The 'sketch of nature' that a haiku is supposed to render.

Sibilance: The frequent use of sounds with a hissing effect, used mainly in poetic works. Often used to associate the topic with the Devil, in further reference to the story of "Eve and the Serpent" from Genesis 3, 1-5. Given the hissing sound of a snake, this relationship between method and fiction has formed. It is often classified as consonance of the letter 's'.

Simile: A figure of speech involving the comparison of two different things, using *as, like,* or, *than*.

Skeltonics: Merry, rather clumsy, subversive, and scurrilous irregular verses, named after John S. It is sometimes called tumbling verse.

Slam: Originally Chicagoan poetry contests or public recitals of verse held as entertainment events.

Slant-rhyme: Assonance or consonance rhyming.

Soliloquy: A dramatic or literary form of discourse in which a character talks to themselves, revealing their thoughts without addressing a listener.

Song that luc bat: A version of luc bat.

Sonnet: A poem which expressed a thought or idea and develops it, often cleverly and wittily. It is often, although not always, about ideals or hypothetical situations. It reaches back to the Medieval Romances, where a woman is loved and idealised by a worshipping admirer. For example, Sir Philip Sidney in the *Astrophil and Stella* sonnet sequence wrote in this mode. Poems were circulated within groups of educated intellectuals and they did not necessarily reflect the poet's true emotions, but were a form of intellectual showing-off. It is generally believed, however, that Shakespeare's

sonnets were autobiographical though this is academically challenged by some. Traditional sonnets are made up of 14 lines, each 10 syllables long, with its rhymes arranged according to the type of sonnet it is:

- Italian: where 8 lines consisting of 2 quatrains make up the first section of the sonnet, called an octave. This section will explore a problem or an idea. It is followed by the next section of 6 lines called a sestet, that forms the 'answer' or counter-view. This style of sonnet is also sometimes known as a Petrarchan sonnet.
- English: comprises of 3 quatrains, making 12 lines in total, followed by a rhyming couplet. They too explore an idea. The 'answer' or resolution comes in the final couplet. Shakespeare's sonnets follow this pattern, whilst Edmund Spencer' sonnets are a variant. The typical metre used is iambic pentameter, creating an elegant and rhythmic effect, conveying an impression of dignity and seriousness. The typical rhyme scheme is ABAB, CDCD, EFEF, GG, forming quatrains and then a final rhyming couplet. However, not all the rhymes will be perfect due to pronunciation changing, but in Shakespearea's time they would have rhymed perfectly.
- At the break in the sonnet – in Italian, after the first 8 lines; in English after 12 lines- there is a 'turn', or volta, after which there will be a change or new perspective on the preceding idea.
- Sonnets, historically, have been adapted and varied. Meredithian sonnets contain 16 lines; Gerald Manley Hopkins invented 11 line curtail sonnets. There may o also be a turn or volta, and rhyme scheme do vary, or do not exist at all, such as the sonnets by contemporary poets Carol Ann Duffy, Simon Armitage, and Toni Harrison.

Sonnet of sonnets: A sequence of fourteen sonnets.

Sonnet redoublé: A fifteen-poem corona sequence in which the fifteenth is made of the last lines of the previous fourteen.

Speaker: Not always the writer: authors often choose to wear a façade while writing. Although this façade may coincide with the identity of the writer, if often does not. The identity of the speaker is often convoluted and so it is not as clear-cut a question as one may think. Sometimes, the speaker may even change throughout the text.

Spenserian sonnet: Close to a Shakespearean sonnet but with vestigial Petrarchan internal couplets – abab bcbc cdcd ee.

Spenserian stanza: A stanza form invented by Edmund Spenser for *The Faerie Queene*. It is notoriously difficult to pull of, and being able to use it for extended poetry is a mark of a very talented poet, which is probably why, since the death of Spenser, so few poems have used this form. The stanza is nine lines long – eight lines in iambic

pentameter, closed by an iambic alexandrine – and they should rhyme ABABBCBCC. This requires four B rhymes, so almost every poet has to 'cheat' when writing in this form for an extended period of time, done by suing an archaic word for the end-rhyme on line seven, the fourth B rhyme. Other examples of this form include Percy Bysshe Shelley's elegy to Keat, *Adonais,* written in 1821, and John Keats' *The Eve of St. Agnes,* written in 1819/20.

Spondee: A metrical foot consisting of two syllables of approximately equal stress. Metricists doubt whether a true spondee can exist, proving them to be controversial. One of the most entertaining debates of English letters erupted over whether 'twilight' functioned as an iamb or spondee in a particular Geoffrey Hill poem.

Spoonerism: A switching of letter or morphemes between two words. Though often seen as a mistake in speech, it is often used as a play on words.

Sprung rhyme: A metrical system devised by the 19th century poet Gerard Manley Hopkins where traditional metrical patters are replaced by a mix of strong, stressed syllables, and a varied number of unstressed syllables. Punctuation is another important aspect of the technique, adding to the variation in pace. Hopkins' invention was to reflect the ebb and flow and variations of speech, in contrast to the steady tread and elegance of the commonly-used iambic pentameter. He used the technique in all his poetry. Few poets have imitated the style, although it can be regarded as a forerunner of free verse, which emerged early in the 20th century. For example, Hopkins' poem *Pied Beauty.*

Stand: Ben Jonson's term for epode.

Stanza: A group of lines forming a section of a poem.

Static character: A character who stays the same throughout the text, often providing a counterpoint to more active characters.

Stave: Sometimes used to refer to a stanza.

Stichic: Of or in lines – how a poem is presented as distinct to prose. Christopher Ricks once said the real defining difference between prose and poetry was that whereas prose has to go to the end of a line, with poetry this is an option.

Stichomythia: A technique used in verse drama, whereby there is a rapid-fire exchange of dialog between two characters. The exchange of single, whole lines is stichomythia, while the exchange of half-lines is hemistichomythia, and of two-line blocks is demistichomythia. It is used usually to heighten tension, as characters demand things of each other, or seek to gain the upper hand. Often, they will repeat each other's lines in questioning ways.

Strophe: The first past of a Pindaric Ode's triad. Jonson called this the turn.

Sublime: An immeasurable experience, unable to be rationalised. The idea of the sublime was taken up by the Romantic poets in the 18th century.

Substitutions: The use of an alien metric foot in a line of otherwise regular metrical pattern. Trochaic and pyrrhic substitutions are common in iambic verse.

Suspension of disbelief: Coined by Coleridge to describe a reader's willingness to accept as true what clearly is not.

Syllabic verse: A form of poetry where the metre is determined by the number of syllables per line, unlike the traditional template of the number of stresses per line.

Syllepsis: A kind of zeugma, where a verb governs to unlikely nouns or phrases. For example, Pope's "Or stain her Honour, or her new Brocade."

Symbolism: A symbol is something that represent or stands for something else beyond it, by virtue of some sort of resemblance, suggestion, to association.

Symploce: Combines anaphora and epistrophe; the effect is a powerful repetition that hammers come an important point.

Synaeresis: A gliding of two syllables into one. It is also called synaloepha.

Syncope: The omission of one or more syllables from a word in order to compress it. It is used in poetry to fit words into a specific rhythm and metre.

Synecdoche: A rule which applies the term for the part to the whole, often found in proverbs. For example, "many *hands* make light work".

Synesthesia: the presentation of ideas implicitly illustrated through one or more sense.

Synonymia: The use of several synonym together to amplify a given subject, often occurring in parallel fashion, it is a kind of repetition that adds emotional force or intellectual clarity.

Syntax: The arrangement of words in a sentence. Theses may be grammatically correct or deliberately incorrect or fractured if a poet feels it is appropriate.

T:

Tanaga: A syllabic Filipino verse.

Tanka: A syllabic Japanese Cinquain form of verse wherevy the count is 5-7-5-7-7.

Tautologia: The repetition of the same idea in different words, but (often) in a way that is wearisome or unnecessary.

Telestich: An acrostic where it is the last letters that spell out the word.

Teleuton: The terminating element of a line.

Tense: Refers to the time of the action being described relative to when the description itself occurs, if a narrator us describing action that happened before the telling of the story, they are using the past tense. If the action is occurring at the same as it is being described, it is in the present tense. When telling about events that have not yet happened, the future tense is being used.

Tercet: A three-lined stanza. Much of Sylvia Plath's poetry is made up of tercets. The effect is concise and often memorable.

Ternary: A foot composed of three metrical elements such as a dactyl or anapaest.

Terzina: The name for a special kind of tercet; a tercet that form part of the interlocking rhyme scheme called terza rima – terzinas willrhyme ABA, BCB, CDC, and so on. The most famous use of this form, and probable invention of it, comes in the *Commedia* of Dante Alighieri.

Terza rima: An open stanzaic form with interlocking cross-rhyming. Used by Dante for his *Inferno*.

Tetractyls: A form of syllabic verse developed by Mr Stebbing.

Tetrameter: Verse consisting of four metrical feet per line.

Theme: An abstract idea, such as Gender, Love, Truth, Peace, Meaning and so on. The theme is the overall message or point that the author is trying to convey.

Tmesis: A linguistic phenomenon in which a word or phrase is separated into two parts, with other words interrupting between them. The breaking up of the word draws attention to it by adding emphasis. It makes the reader slow down and piece together the divided word. It is often found in classical Latin poetry, such as Ovid's *Metamorphoses*.

Tone: the mood or atmosphere of a work, although in some more restricted uses this refer to the author's attitude toward the reader. It is usually described with an adjective, such as playful, serious, tranquil, and so on. The tone may shift within a text, but it should not waver.

Traductio: Repeating the same word variously throughout a sentence or thought.

Transferred epithet: Illogical, often comic, use of an image, transferring meaning from mood of person to object.

Triad: The three-part structure of Pindaric odes. Each triad consists of strophe, antistrophe, and epode or turn, counter-turn and stand as ben Jonson called them. This originated as actually physical movements in Greek choric dances.

Tribrach: A ternary unit of three unstressed syllables.

Tricolon: A rhetorical device that consists of three parallel clauses, phrases, or words which come in quick succession without any interruption. These three parallel words, phrases, or clauses often but do not always have the same length. It's purpose is to give a greater sense of roundness and completeness.

Trimeter: verse consisting of three metrical feet per line.

Triolet: A closed French form rhyming ABaAbbAB where A and B are rentrements.

Triple entendre: a figure of speech in which a phrase is devised to be understood in three way. Typically one of the interpretations is obvious, whereas the others are more subtle, which may have a humorous, ironic, tragic, or risqué purpose. This is also a polyseme.

Triple-rhyme: Tri-syllabic (usually dactylic) rhyme.

Triplet: Any three lines working as a unit, whether they compose a single stanza or are part of a larger stanza. Most of them rhyme, but that do not have to.

Trochee: A foot having one stressed syllable followed by one unstressed syllable. Trochaic verse tends to have a march-like quality.

Trope: Any rhetorical or poetic trick, device or figure of speech that changes the literal meaning of words, such as a metaphor.

Tumbling verse: Irregular verses.

Turn: Ben Jonson's word for a strophe.

Twiner: The term used by Walter de la Mare to describe a kind of double limerick form.

U:

Ubi sunt: Refers to any poetry that poses questions about the transitory nature of life and the inevitability of death. A number of medieval European poems begin with this phrase meaning "Where are they?". For example John Keats' *To Autumn,* and J.R.R. Tolkien's *Lament for the Rohirrim*.

Understatement: A remark that says less about a subject that it deserved or would be expected. It creates the effect of drawing deliberate attention to the extreme or superlative facets of the subject. When employed as a figure of speech, it is called litotes or meiosis, and is the opposite of hyperbole.

Unreliable narrator: a narrator whose representation of a story is compromised by circumstances that make them a subjective observer, and so they are not truth-tellers in an objective sense. For example, Humbert Humbert in Nabokov's *Lolita,* or Holden Caulfield in J.D. Salinger's *The Catcher in the Rye*.

V:

Variorum: A work that collates all know variation of a text. It can also be a collection of notes from many different editors.

Vatic: A poetic prophecy.

Venus and Adonis Stanza: A six-line stanzaic form of iambic pentameter that takes its name from Shakespeare's *Venus and Adonis*. It rhymes ababcc.

Verbosity: Speech or writing which uses more words than needed.

Vers libre: French for free verse.

Vignette: A delicate but precise scene or description in poetry.

Villanelle: An imported French form with a tightly interlocking rhyme scheme. It is a nineteen-line poem with two repeating rhymes and two refrains. The form is made up of five tercets followed by a quatrain. The first and third lines of the opening tercet are repeated alternately in the last lines of the succeeding stanzas; then in the final stanza, the refrain serves as the poem's two concluding lines. Using capitals for the refrains and lowercase for the rhymes, the form could be expressed as: A1 b A2 / a b A1 / a b A2 / a b A1 / a b A2 / a b A1 A2. Dylan Thomas' *Do Not Go Gentle Into That Good Night* is a famous example, that is unusually precise (most English-language villanelles 'cheat' to some extent, to make it easier).

Virgule: In metrics, the mark used for foot division.

Volta: Italian for 'turn', used to indicate the turn in a lyric poem. There is ally a 'turn in thought' as the speaker changes the subject, or more usually, offers a different perspective in their subject matter. A clear use of the volta is in John Donne's *Holy Sonnet VII*.

Vorticism: Coined by Pound for British phalanx of the modernist movement, often syed to refer to the work of Wyndham Lewis. The reflection of sentimentality and verbal profusion.

W:

Waka: Original Japanese verse form which haikai and haiku descended.

Weak ending: Also known as a feminine ending; an unstressed ending added to a rising foot.

Wit: Both used as a verb and a noun, refers to intellectual language that amuses and delights the listener. Etymologically, is is metal capacity and consciousness.

Wrenched accent: Sound and sense of words vitiated by the need for them to fit the metre.

Wrenched rhyme: A word forced out of its natural pronunciations by its needs to rhyme.

Y:

Yarn: Yarn writers often tell outrageous lies, or use characters to tell the narrator some outrageous lie, and he simultaneously emphasis both the brilliance and the falsehood of the lie; that is, he tells the lie as convincingly as he can but also raises objections to the lie, either those objections the reader might raise, for comic effect, literal-minded objections that call attention to the yarn's improbabilities.

Z:

Zeugma: The joining of two or more parts of a sentence with a common verb, usually a verb. This device is often used with one literal meaning and one figurative. A single word is used with two other parts of a sentence but must be understood differently in relation to each other.

Zoomorphism: Applying animal characterises to humans or gods. It can also be applied to idea, as in the phrase *the roar of the ocean*.

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