

might call to mind a horse fitted with battle gear, to be ridden by a warrior, but its denotation is simply "horse."

Lexical set: Words that habitually recur together (e.g., January, February, March, etc.; or red, white, and blue) form a lexical set.

Register: The register of a word is its stylistic level, which can be distinguished by degree of technicality but also by degree of formality. We choose our words from different registers according to context, that is, audience and/or environment. Thus a chemist in a laboratory will say "sodium chloride," a cook in a kitchen "salt." A formal register designates the kind of language used in polite society (e.g., "Mr. President"), while an informal or colloquial register is used in less formal or more relaxed social situations (e.g., "the boss"). In classical and medieval rhetoric, these registers of formality were called *high style* and *low style*. A *middle style* was defined as the style fit for narrative, not drawing attention to itself.



(ii) *Rhetorical Figures: Figures of Speech*

Literary language often employs patterns perceptible to the eye and/or to the ear. Such patterns are called "figures of speech"; in classical rhetoric they were called "schemes" (from Greek "schema," meaning "form, figure").

Alliteration (from Latin "litera," alphabetic letter): the repetition of an initial consonant sound or consonant cluster in consecutive or closely positioned words. This pattern is often an inseparable part of the meter in Germanic languages, where the tonic, or accented syllable, is usually the first syllable. Thus all Old English poetry and some varieties of Middle English poetry use alliteration as part of their basic metrical practice. Sir *Gawain and the Green Knight*, line 1: "Sithen the sege and the assault was seged at Troye," (see vol. 1, p. 161). Otherwise used for local effects; Stevie Smith, "Pretty," lines 4-5: "And in the pretty pool the pike stalks / He stalks his prey . . ." (see vol. 2, p. 2377).

Anaphora (Greek "carrying back"): the repetition of words or groups of words at the beginning of consecutive sentences, clauses, or phrases. Blake, "London," lines 5-8: "In every cry of every Man, / In every Infants cry of fear, / In every voice, in every ban . . ." (see vol. 2, p. 94); Louise Bennett, "Jamaica Oman," lines 17-20: "Some backa man a push, some side-a / Man a hole him han, / Some a lick sense eena him head, / Some a guide him pon him plan!" (see vol. 2, p. 2473).

Assonance (Latin "sounding to"): the repetition of identical or near identical stressed vowel sounds in words whose final consonants differ, producing half-rhyme. Tennyson, "The Lady of Shalott," line 100: "His broad clear brow in sunlight glowed" (see vol. 2, p. 1116).

Chiasmus (Greek "crosswise"): the inversion of an already established sequence. This can involve verbal echoes: Pope, "Eloisa to Abelard," line 104, "The crime was common, common be the pain" (see vol. 1, p. 2535); or it can be purely a matter of syntactic inversion: Pope, *Epistle to Dr. Arbuthnot*, line 8: "They pierce my thickets, through my grot they glide" (see vol. 1, p. 2549).

Consonance (Latin "sounding with"): the repetition of final consonants in words or stressed syllables whose vowel sounds are different. Herbert, "Easter," line 13: "Consort, both heart and lute . . ." (see vol. 1, p. 1608).

Literary Terminology*

Using simple technical terms can sharpen our understanding and streamline our discussion of literary works. Some terms, such as the ones in Sections A, B, and C of this appendix, help us address the internal style, form, and structure of works. Other terms, such as those in Section D, provide insight into the material forms in which literary works have been produced.

In analyzing what they called "rhetoric," ancient Greek and Roman writers determined the elements of what we call "style" and "structure." Our literary terms are derived, via medieval and Renaissance intermediaries, from the Greek and Latin sources. In the definitions that follow, the etymology, or root, of the word is given when it helps illuminate the word's current usage.

Most of the examples are drawn from texts in this anthology. Words **boldfaced** within definitions are themselves defined in this appendix. Some terms are defined within definitions; such words are *italicized*.

A. Style

In literary works the manner in which something is expressed contributes substantially to its meaning. The manner of a literary work is its "style," the effect of which is its "tone." We often can intuit the tone of a text; the following terms offer a set of concepts by which we can analyze the stylistic features that produce the tone. The groups within this section move from the micro to the macro level internal to works.

(i) Diction

"Diction," or "lexis" (from, respectively, Latin "dictio" and Greek "lexis," each meaning "word"), designates the actual words used in any utterance—speech, writing, and, for our purposes here, literary works. The choice of words contributes significantly to the style of a given work.

Connotation: To understand connotation, we need to understand denotation. While many words can denote the same concept—that is, have the same basic meaning—those words can evoke different associations, or connotations. Contrast, for example, the clinical-sounding term "depression" and the more colorful, musical, even poetic phrase "the blues."

Denotation: A word has a basic, "prosaic" (factual) meaning prior to the associations it connotes (see connotation). The word "steed," for example,

* This appendix was devised and compiled by James Simpson with the collaboration of all the editors.

Homophone (Greek "same sound"): a word that sounds identical to another word but has a different meaning ("bear" / "bare").

Onomatopoeia (Greek "name making"): verbal sounds that imitate and evoke the sounds they denote. Hopkins, "Binsey Poplars," lines 10-12 (about some felled trees): "O if we but knew what we do / When we delve [dig] or hew— / Hack and rack the growing green!" (see vol. 2, p. 1519).

Rhyme: the repetition of identical vowel sounds in stressed syllables whose initial consonants differ ("dead" / "head"). In poetry, rhyme often links the end of one line with another. *Masculine rhyme*: full rhyme on the final syllable of the line ("decays" / "days"). *Feminine rhyme*: full rhyme on syllables that are followed by unaccented syllables ("fountains" / "mountains"). *Internal rhyme*: full rhyme within a single line; Coleridge, *The Rime of the Ancient Mariner*, line 7: "The guests are met, the feast is set" (see vol. 2, p. 430). *Rhyme riche*: rhyming on homophones; Chaucer, *General Prologue*, lines 17/18: "seke" / "seke." *Off rhyme* (also known as *half rhyme*, *near rhyme*, or *slant rhyme*): differs from perfect rhyme in changing the vowel sound and/or the concluding consonants expected of perfect rhyme; Byron, "They say that Hope is Happiness," lines 5-7: "most" / "lost" (see vol. 2, p. 613). *Pararhyme*: stressed vowel sounds differ but are flanked by identical or similar consonants; Owen, "Miners," lines 9-11: "simmer" / "summer" (see vol. 2, p. 1973).



(iii) *Rhetorical Figures: Figures of Thought*

Language can also be patterned conceptually, even outside the rules that normally govern it. Literary language in particular exploits this licensed linguistic irregularity. Synonyms for figures of thought are "trope" (Greek "twisting," referring to the irregularity of use) and "conceit" (Latin "concept," referring to the fact that these figures are perceptible only to the mind). Be careful not to confuse "trope" with "topos" (a common error).

Allegory (Greek "saying otherwise"): saying one thing (the "vehicle" of the allegory) and meaning another (the allegory's "tenor"). Allegories may be momentary aspects of a work, as in **metaphor** ("John is a lion"), or, through extended metaphor, may constitute the basis of narrative, as in Bunyan's *Pilgrim's Progress*; this second meaning is the dominant one. See also **symbol** and **type**.

Antithesis (Greek "placing against"): juxtaposition of opposed terms in clauses or sentences that are next to or near each other; Milton, *Paradise Lost* 1.777-80: "They but now who seemed / In bigness to surpass Earth's giant sons / Now less than smallest dwarfs, in narrow room / Throng numberless" (see vol. 1, p. 1849).

Bathos (Greek "depth"): a sudden and sometimes ridiculous descent of tone; Pope, *The Rape of the Lock* 3.157-58: "Not louder shrieks to pitying heaven are cast, / When husbands, or when lapdogs breathe their last" (see vol. 1, p. 2524).

Emblem (Greek "an insertion"): a picture allegorically expressing a moral, or a verbal picture open to such interpretation. Donne, "A Hymn to Christ," lines 1-2: "In what torn ship soever I embark, / That ship shall be my emblem of thy ark" (see vol. 1, p. 1300).

Euphemism (Greek "sweet saying"): the figure by which something distasteful

is described in alternative, less repugnant terms (e.g., "he passed away").

Hyperbole (Greek "throwing over"): overstatement, exaggeration; Marvell, "To His Coy Mistress," lines 11-12: "My vegetable love would grow / Vaster than empires, and more slow" (see vol. 1, p. 1703); Auden, "As I Walked Out One Evening," lines 9-12: "I'll love you, dear, I'll love you / Till China and Africa meet / And the river jumps over the mountain / And the salmon sing in the street" (see vol. 2, p. 2427).

Irony (Greek "dissimulation"): strictly, a subset of allegory: whereas allegory says one thing and means another, irony says one thing and means its opposite; Byron, *Don Juan* 1.1-2: "I want a hero: an uncommon want, / When every year and month sends forth a new one" (see vol. 2, p. 670). For an extended example of irony, see Swift's "Modest Proposal."

Litotes (from Greek "smooth"): strictly, understatement by denying the contrary; More, *Utopia*: "differences of no slight import" (see vol. 1, p. 524). More loosely, understatement; Swift, "A Tale of a Tub": "Last week I saw a woman flayed, and you will hardly believe how much it altered her person for the worse" (see vol. 1, p. 2320). Stevie Smith, "Sunt Leonas," lines 11-12: "And if the Christians felt a little blue— / Well people being eaten often do" (see vol. 2, p. 2373).

Metaphor (Greek "carrying across," etymologically parallel to Latin "translation"): the identification or implicit identification of one thing with another with which it is not literally identifiable. Blake, "London," lines 11-12: "And the hapless Soldier's sigh / Runs in blood down Palace walls" (see vol. 2, p. 94).

Metonymy (Greek "change of name"): using a word to denote another concept or other concepts, by virtue of habitual association. Thus "The Press," designating printed news media. Fictional names often work by associations of this kind. A figure closely related to **synecdoche**.

Occupatio (Latin "taking possession"): denying that one will discuss a subject while actually discussing it; also known as "praeteritio" (Latin "passing by"). See Chaucer, *Nun's Priest's Tale*, lines 414-32 (see vol. 1, p. 308).

Oxymoron (Greek "sharp blunt"): conjunction of normally incompatible terms; Milton, *Paradise Lost* 1.63: "darkness visible" (see vol. 1, p. 1833). Ramanujan, "Foundlings in the Yukon," line 41: "these infants compact with age" (see vol. 2, p. 2582).

Paradox (Greek "contrary to received opinion"): an apparent contradiction that requires thought to reveal an inner consistency. Chaucer, "Troilus's Song," line 12: "O sweete harm so quaint" (see vol. 1, p. 316).

Periphrasis (Greek "declaring around"): circumlocution; the use of many words to express what could be expressed in few or one; Sidney, *Astrophil and Stella* 39.1-4 (vol. 1, p. 982).

Personification, or **prosopopoeia** (Greek "person making"): the attribution of human qualities to nonhuman forces or objects; Shakespeare, *King Lear* 3.2.1: "Blow winds and crack your cheeks, rage! Blow!" (see vol. 1, p. 1182).

Pun: a sometimes irresolvable doubleness of meaning in a single word or expression; Shakespeare, Sonnet 135, line 1: "Whoever hath her wish, thou hast thy Will" (see vol. 1, p. 1075).

Sarcasm (Greek "flesh tearing"): a wounding remark, often expressed ironically; Boswell, *Life of Johnson*: Johnson [asked if any man of the modern age could have written the epic poem *Fingal*] replied, "Yes, Sir, many men, many women, and many children" (see vol. 1, p. 2792).

Simile (Latin "like"): comparison, usually using the word "like" or "as," of one thing with another so as to produce sometimes surprising analogies. Donne, "The Storm," lines 29–30: "Sooner than you read this line did the gale, / Like shot, not feared till felt, our sails assail." Frequently used, in extended form, in epic poetry; Milton, *Paradise Lost* 1.338–46 (see vol. 1, p. 1839). **Symbol** (Greek "token"): something that stands for something else, and yet seems necessarily to evoke that other thing. Blake, "The Sick Rose," lines 1–8: "O Rose, thou art sick. / The invisible worm / That flies in the night / In the howling storm / Has found out thy bed / Of crimson joy. And his dark secret love / Does thy life destroy" (see vol. 2, p. 91). In Neoplatonic, and therefore Romantic, theory, to be distinguished from allegory thus: whereas allegory involves connections between vehicle and tenor agreed by convention or made explicit, the meanings of a symbol are supposedly inherent to it. For discussion, see Coleridge, "On Symbol and Allegory" (vol. 2, p. 488).

Synecdoche (Greek "to take with something else"): using a part to express the whole, or vice versa; "Donne, 'A Hymn to Christ,' lines 1–2: 'In what torn ship soever I embark / That ship shall be my emblem of thy ark'" (see vol. 1, p. 1300).

Type (Greek "impression, figure"): In Christian allegorical interpretation of the Old Testament, pre-Christian figures were regarded as "types," or foreshadowings, of Christ or the Christian dispensation. *Typology* has been the source of much visual and literary art in which the parallelisms between old and new are extended to nonbiblical figures; thus the virtuous plowman in *Piers Plowman* becomes a type of Christ.

Zeugma (Greek "a yoking"): a syntactic pun whereby the one word is revealed to have more than one sense in the sentence as a whole; Pope, *Rape of the Lock* 3.7–8, in which the word "take" is used in two senses: "Here thou, great Anna! whom three realms obey, / Dost sometimes counsel take—and sometimes tea" (see vol. 1, p. 2521).

⊗ (iv) Meter, Rhythm

Verse (from Latin "versus," turned) is distinguished from prose (from Latin "pro-rus," straightforward) as a more compressed form of expression, shaped by metrical norms. *Meter* (Greek "measure") refers to the regularly recurring sound pattern of verse lines. The means of producing sound patterns across lines differ in different poetic traditions. Verse may be quantitative, or determined by the quantities of syllables (set patterns of long and short syllables), as in Latin and Greek poetry. It may be syllabic, determined by fixed numbers of syllables in the line, as in the verse of Romance languages (e.g., French and Italian). It may be accentual, determined by the number of accents, or stresses in the line, with variable numbers of syllables, as in Old English and some varieties of Middle English alliterative verse. Or it may be accentual-syllabic, determined by the numbers of accents, but possessing a regular pattern of stressed and unstressed syllables, so as to produce regular numbers of syllables per line. Since Chaucer, English verse has worked primarily within the many possibilities of accentual-syllabic meter. The unit of meter is the foot. In English verse the number of feet per line corresponds to the number of accents in a line. For the types and examples of different meters, see *monometer*, *dimeter*, *trimeter*, *tetrameter*, *pentameter*, and *hexameter*. In the definitions below, "u" designates one unstressed syllable, and "l" one stressed syllable.

Rhythm is not absolutely distinguishable from meter. One way of making a clear distinction between these terms is to say that rhythm (from the Greek "to flow") denotes the patterns of sound within the feet of verse lines and the combination of those feet. Very often a particular meter will raise expectations that a given rhythm will be used regularly through a whole line or a whole poem. Thus in English verse the pentameter regularly uses an iambic rhythm. Rhythm, however, is much more fluid than meter, and many lines within the same poem using a single meter will frequently exploit different rhythmic possibilities. For examples of different rhythms, see *iamb*, *trochee*, *anapest*, *spondee*, and *dactyl*.

Accent (synonym "stress"): the special force devoted to the voicing of one syllable in a word over others. In the noun "accent," for example, the stress is on the first syllable.

Alexandrine: in French verse a line of twelve syllables, and, by analogy, in English verse a line of six stresses. See *hexameter*.

Anapest: a three-syllable foot following the rhythmic pattern, in English verse, of two unstressed (uu) syllables followed by one stressed (l). Thus, for example, "Illinois."

Caesura (Latin "cut"): a pause or breathing space within a line of verse, generally occurring between syntactic units; Louise Bennett, "Colonization in Reverse," lines 5–8: "By de hundred, by de tousan, / From country an from town, / By de ship-load, by de plane-load, / Jamaica is Englan boun" (see vol. 2, p. 2472).

Dactyl (Greek "finger," because of the finger's three joints): a three-syllable foot following the rhythmic pattern, in English verse, of one stressed (l) followed by two unstressed (uu) syllables. Thus, for example, "Oregon."

Dimeter (Greek "two measure"): a two-stress line, rarely used as the meter of whole poems, though used with great frequency in single poems by Skelton, e.g., "The Tunning of Elinour Rummung" (see vol. 1, p. 516). Otherwise used for single lines, as in Herbert, "Discipline," line 3: "O my God" (see vol. 1, p. 1623).

End-stopping: the placement of a complete syntactic unit within a complete metrical pattern; Auden, "In Memory of W. B. Yeats," line 42: "Earth, receive an honoured guest" (see vol. 2, p. 2430). Compare *enjambment*.

Enjambment (French "striding," encroaching): The opposite of end-stopping, enjambment occurs when the syntactic unit does not end with the metrical pattern, i.e., when the sense of the line overflows its meter and, therefore, the line break; Auden, "In Memory of W. B. Yeats," lines 44–45: "Let the Irish vessel lie / Emptied of its poetry" (see vol. 2, p. 2430).

Hexameter (Greek "six measure"): The hexameter line (a six-stress line) is the meter of classical Latin epic; while not imitated in that form for epic verse in English, some instances of the hexameter exist. See, for example, the last line of a Spenserian stanza, *Faerie Queene* 1.1.2: "O help thou my weake wit, and sharpen my dull tong" (vol. 1, p. 720), or Yeats, "The Lake Isle of Innisfree," line 1: "I will arise and go now, and go to Innisfree" (vol. 2, p. 2025).

Hypermetrical (adj.; Greek "over measured"): describes a breaking of the expected metrical pattern by at least one extra syllable.

Iamb: the basic foot of English verse; two syllables following the rhythmic pattern of unstressed (u) followed by stressed (l) and producing a rising effect. Thus, for example, "Vermont."

Monometer (Greek "one measure"): an entire line with just one stress. See

Gawain and the Green Knight, line 15, "wyth (u) wyne (/)" (see vol. 1, p. 162).

Pentameter (Greek "five measure"): in English verse, a five-stress line. Between the late fourteenth and the nineteenth centuries, this meter, frequently employing an iambic rhythm, was the basic line of English verse. Chaucer, Shakespeare, Milton, and Wordsworth each, for example, deployed this very flexible line as their primary resource; Milton, *Paradise Lost* 1.128: "O Prince, O Chief of many thronèd Powers" (see vol. 1, p. 1835).

Spondee: a two-syllable foot following the rhythmic pattern, in English verse, of two stressed (/) syllables. Thus, for example, "Utah."

Syllable: the smallest unit of sound in a pronounced word. The syllable that receives the greatest stress is called the *tonic* syllable.

Tetrameter (Greek "four measure"): a line with four stresses. Coleridge, *Christabel*, line 31: "She stole along, she nothing spoke" (see vol. 2, p. 450).

Trimeter (Greek "three measure"): a line with three stresses. Herbert, "Discipline," line 1: "Throw away thy rod" (see vol. 1, p. 1623).

Trochee: a two-syllable foot following the pattern, in English verse, of stressed (/) followed by unstressed (u) syllable, producing a falling effect. Thus, for example, "Texas."

(vi) Verse Forms

The terms related to meter and rhythm describe the shape of individual lines. Lines of verse are combined to produce larger groupings, called verse forms. These larger groupings are in the first instance stanzas (Italian "rooms"); groupings of two or more lines, though "stanza" is usually reserved for groupings of at least four lines. Stanzas are often joined by rhyme, often in sequence, where each group shares the same metrical pattern and, when rhymed, rhyme scheme. Stanzas can themselves be arranged into larger groupings. Poets often invent new verse forms, or they may work within established forms, a list of which follows.

Ballad stanza: usually a quatrain in alternating iambic tetrameter and iambic trimeter lines, rhyming abcb. See "Sir Patrick Spens" (vol. 1, p. 2902); Louise Bennett's poems (vol. 2, pp. 2469–74); Eliot, "Sweeney among the Nightingales" (vol. 2, p. 2293); Larkin, "This Be The Verse" (vol. 2, p. 2572).

Ballade: a form consisting usually of three stanzas followed by a four-line envoi (French, "send off"). The last line of the first stanza establishes a refrain, which is repeated, or subtly varied, as the last line of each stanza. The form was derived from French medieval poetry; English poets, from the fourteenth to the sixteenth centuries especially, used it with varying stanza forms. Chaucer, "Complaint to His Purse" (see vol. 1, p. 318).

Blank verse: unrhymed iambic pentameter lines. Blank verse has no stanzas, but is broken up into uneven units (verse paragraphs) determined by sense rather than form. First devised in English by Henry Howard, Earl of Surrey, in his translation of two books of Virgil's *Aeneid* (see vol. 1, p. 614), this very flexible verse type became the standard form for dramatic poetry in the seventeenth century, as in most of Shakespeare's plays. Milton and Wordsworth, among many others, also used it to create an English equivalent to classical epic.

Couplet: in English verse two consecutive, rhyming lines usually containing the same number of stresses. Chaucer first introduced the iambic pentameter couplet into English (*Canterbury Tales*); the form was later used in many types of writing, including drama; imitations and translations of classical epic (thus *heroic couplet*); essays; and satire (see Dryden and Pope). The *distich* (Greek "two lines") is a couplet usually making complete sense; Aemilia Lanier, *Salve Deus Rex Judaeorum*, lines 5–6: "Read it fair queen, though it defective be, / Your excellence can grace both it and me" (see vol. 1, p. 1315).

Ottava rima: an eight-line stanza form, rhyming abababcc, using iambic pentameter; Yeats, "Sailing to Byzantium" (see vol. 2, p. 2040). Derived from the Italian poet Boccaccio, an eight-line stanza was used by fifteenth-century English poets for inset passages (e.g., Christ's speech for the Cross in Lydgate's *Testament*, lines 754–897). The form in this rhyme scheme was used in English poetry for long narrative by, for example, Byron (*Don Juan*; see vol. 2, p. 669).

Quatrain: a stanza of four lines, usually rhyming abcb, abab, or abba. Of many possible examples, see Crashaw, "On the Wounds of Our Crucified Lord" (see vol. 1, p. 1644).

Refrain: usually a single line repeated as the last line of consecutive stanzas, sometimes with subtly different wording and ideally with subtly different meaning as the poem progresses. See, for example, Wyatt, "Blame not my lute" (vol. 1, p. 602).

Rhyme royal: a stanza form of seven iambic pentameter lines, rhyming ababbc; first introduced by Chaucer and called "royal" because the form was used by James I of Scotland for his *Kings Quair* in the early fifteenth century. Chaucer, "Troilus's Song" (see vol. 1, p. 316).

Sonnet: a form combining a variable number of units of rhymed lines to produce a fourteen-line poem, usually in rhyming iambic pentameter lines. In English there are two principal varieties: the Petrarchan sonnet, formed by an octave (an eight-line stanza, often broken into two quatrains having the same rhyme scheme, typically abba abba) and a sestet (a six-line stanza, typically cdecde or cdcdcd); and the Shakespearean sonnet, formed by three quatrains (abab cdcd efef) and a couplet (gg). The declaration of a sonnet can take a sharp turn, or "volta," often at the decisive formal shift from octave to sestet in the Petrarchan sonnet, or in the final couplet of a Shakespearean sonnet, introducing a trenchant counterstatement. Derived from Italian poetry, and especially from the poetry of Petrarch, the sonnet was first introduced to English poetry by Wyatt, and initially used principally for the expression of unrequited erotic love, though later poets used the form for many other purposes. See Wyatt, "Whoso list to hunt" (vol. 1, p. 595); Sidney, *Astrophil and Stella* (vol. 1, p. 975); Shakespeare, *Sonnets* (vol. 1, p. 1060); Wordsworth, "London, 1802" (vol. 2, p. 319); McKay, "If We Must Die" (vol. 2, p. 2464); Heaney, "Clearances" (vol. 2, p. 2833).

Spenserian stanza: the stanza developed by Spenser for *The Faerie Queene*; nine iambic lines, the first eight of which are pentameters, followed by one hexameter, rhyming ababbcbcc. See also, for example, Shelley, *Adonais* (vol. 2, p. 822), and Keats, *The Eve of St. Agnes* (vol. 2, p. 888).

Tercet: a stanza or group of three lines, used in larger forms such as *terza rima*, the Petrarchan sonnet, and the villanelle.

Terza rima: a sequence of rhymed tercets linked by rhyme thus: aba bcb cdc,