

Important Terms for Papers I and II

SECTION ONE: IMAGERY

- **IMAGE:** An image in poetry or literature is a picture in words. Images are conveyed through words by using **FIGURES OF SPEECH**.
- **FIGURES OF SPEECH:** The following definitions are examples of figures of speech. Figures of speech help a poet or writer to create images or pictures for the reader:



1. **METAPHOR:** This is a direct link between two things **WITHOUT** using ‘like’ or ‘as’. Metaphors are generally regarded as more powerful than similes.

Examples:

1. “You are a pig!”
2. “You are an angel!”



2. **SIMILE:** A simile is when one thing is compared to another **using the words ‘LIKE’ or ‘AS’**. (‘Simile’ is the Latin word for ‘like’).

Examples :

1. “his brown skin hung in strips like ancient wallpaper, and its pattern of darker brown was like wallpaper: shapes like full-blown roses...”
2. “where the ocean like a mighty animal”
3. as good as gold
4. as quiet as mice



3. **PERSONIFICATION:** This is when a poet or writer gives human qualities to something which **IS NOT HUMAN**. It is a figure of speech in which inanimate objects or abstractions are endowed with human qualities or are represented as possessing human form or human qualities.

Examples:

1. The trees whispered.
2. The daffodils danced.

4. **SYMBOLISM** : A symbol is a word, phrase or image which represents something else.

Examples:

1. A dove as a symbol of peace.
2. A heart as a symbol of love.
3. A shamrock as a symbol of Ireland.

5. **PATHETIC FALLACY**: This is when a poet gives human qualities (emotions or characteristics) to nature and/or the weather, for example, *angry clouds*, *a cruel wind*. Pathetic fallacy helps to create atmosphere and can tell us indirectly what the poet is feeling.

Example:

Traffic holding its breath,

Sky a tense diaphragm:

Dusk hung like a backcloth

That shook where a swan swam.

Tremulous as a hawk
Hanging deadly, calm.

Here Seamus Heaney tells us how nervous he is himself on this first date by drawing attention to the weather.

Therefore, to recap...



N.B.

**THEREFORE, IMAGERY
(ALSO KNOWN AS FIGURES
OF SPEECH) CONSISTS OF
THE FOLLOWING:**

1. **Metaphors**
2. **Similes**
3. **Personification**
4. **Symbolism**
5. **Pathetic Fallacy**

SECTION TWO: SOUND EFFECTS

- **SOUND EFFECTS:** These are found particularly in poetry but they can be found in prose. Poets use them to create different effects with words in the same way as a director would use different special effects to create the overall effect which s/he is looking for in a film.

You should learn some of the most important types of sound effects. You should note that when looking at sound effects it is very important to discuss **WHY** a poet is using a particular sound effect.

1. **ASSONANCE :** To understand assonance, it is important to look at the alphabet for a moment. The alphabet is made up of two types of letters: **VOWELS** and **CONSONANTS**. The **VOWELS** are: **A, O, U, I, E**. The **CONSONANTS** are all the remaining letters.

Assonance is when **vowels sounds** are repeated in a sequence of words close to each other.

Now you must be aware that there are **TWO** types of assonance, depending on the type of vowels that a poet decides to use.

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- **VOWELS:** There are two types of vowels: **broad** and **slender**.



A, O, U,

I, E

**BROAD
VOWELS**

**SLENDER
VOWELS**

The effect created by a poet depends on whether s/he wishes to use **broad or slender vowels**.

- **BROAD VOWELS:** The **BROAD VOWELS** are also known as the **LONG VOWELS** or the **FAT VOWELS**. If a poet uses these types of vowels it **slows down** the poem and it has a **calming effect**.

Example :

“Her scarf **a la** Bardot,

In **suede** flats for the walk...”

“Now she **dusts** the **board**

with **a goose’s** wing”

In both of the examples above, the poet Seamus Heaney calms the poems down and creates a tranquil scene by using these broad vowels.

To recap...

BROAD VOWELS – A, O, U, CALMS AND SLOWS DOWN A POEM

- **SLENDER VOWELS** : These vowels are often called the **short vowels** or the **thin vowels**. The **slender vowels** are **I, E**. They have the opposite effect to the **broad vowels**. **Slender vowels** speed up a poem and make it quicker. Use of slender vowels conveys one of two things, either : **1. stress/tension** or **2. excitement**.

Examples:

“the bicycle ticked, ticked, ticked”

SLENDER VOWELS, I, E


SPEEDS UP THE POEM

CONVEY 1.STRESS OR 2.EXCITEMENT

So remember,

- **ASSONANCE:** This is when **vowels sounds** are repeated in a sequence of words close to each other. The effect created depends on whether a poet wishes to use **broad or slender vowels**. You must be able to point out the **TYPE** of assonance being used and **WHY** the poet is using this type of assonance. Sometimes it will be obvious why a poet is using it, other times you will have to interpret the poem and try to figure it out for yourself.

2. **ALLITERATION:** This type of sound effect is concerned with **CONSONANTS**. This occurs when **TWO or MORE words in close connection (BUT NOT NECESSARILY BESIDE EACH OTHER) BEGIN** with the same letter.



Example: The **big blue bus** chugged down the road, polluting unsuspecting passers-by with its **blasts of black** smoke.

We can take alliteration a step further. Just as above with assonance, there are two types of alliteration, depending upon what type of consonants that s/he chooses to use.

A poet can choose to use either **ROUGH** or **SMOOTH** alliteration. The following consonant letters are **rough: b, c, d, f, g, h, j, k, m, n, p, q, r, t, th, v, x, y, z**. The following letters are **smooth: l, w, s, sh** (although the alliteration of the letter s has a special name. See next definition.) It is generally easier to learn off the smooth letters. The remainder are then rough. Knowing the **TYPE** of alliteration used allows us to decide **WHY** a poet chose to use a particular type of sound effect.

For example:

The **big, blue, bus** (**Rough alliteration** captures the size and power of the bus)

The grass is lovely and long and lush (**Smooth alliteration** captures the easy movement of the grass)

“To the ticking of two clocks” (**Rough alliteration** captures the harsh passage of time)



3. SIBILANCE: This is a type of alliteration. It is the repetition of the **letter s**. When the letter s is repeated **it has a calming, soothing effect**. It is often found in lullabies.

Example :

She shells sea-shells by the seashore (captures the soothing noise of the sea)



4.RHYTHM : This is how words move or flow. A poem has a ‘beat’, in the same way as a song has a beat. Whether the poem is fast or slow depends on whether the poet wants a happy or sad poem. Generally, a fast poem is a happy poem; a slow poem is generally a sad poem, though this is not always the case.



5.RHYME : This is when sounds echo and are repeated throughout the poem. There are various types of rhyme:

- **END RHYME** – this is when words at the end of lines rhyme.

Example :

Her scarf a la Bardot,
In suede flats for the **walk**,
She came with me one evening
For air and friendly **talk**
We crossed the quiet river,
Took the embankment **walk**.

- **INTERNAL RHYME** – this is when words **WITHIN** lines rhyme.

Example :

Some comic books provide
the only note of **color**-
of certain **color**. They lie
upon a big dim doily
draping a **taboret**
(part of a **set**), beside
a big hirsute begonia.

- **FULL RHYME** - also known as **PERFECT RHYME** OR **TRUE RHYME** – this is when sounds in words are perfectly matched.

Examples :

Soon/moon,

Thing/spring,

Mad/bad,

- **HALF-RHYME** – also known as **OFF-RHYME** – this is when two words have certain sound similarities but do not rhyme perfectly. Half-rhymes depend upon words having similar **consonant** sounds.

Examples :

Blood/good

Poem/rum

- **ENJAMBMENT** : Another name for this is a **run-on line**. Enjambment occurs when a line ending is NOT STOPPED WITH ANY PUNCTUATION SUCH AS A FULL STOP OR A COMMA BUT IT FLOWS ONTO THE NEXT LINE. It is used to speed up a poem. It is used to convey one of two things: 1. stress/tension or 2. excitement.

Example No. 1:

Here it is used to convey **stress and anxiety**. Heaney's wife has left him:



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Since you have left the house

Its emptiness has hurt

All thought.

Example No. 2:

Here Heaney uses enjambment to convey the **excitement** he feels as he thinks back to his country childhood:

water honeyed

in the slung bucket

and the sun stood

like a griddle cooling

against the wall

of each long afternoon.

- **ONOMATOPOEIA** : Onomatopoeic words are words whose sounds imitates what is being described.

Examples : Buzz, slap, hiss, boom, splash, tick,

To recap...

N.B.

**THEREFORE, SOUND EFFECTS
CONSISTS OF THE FOLLOWING:**





1. Assonance
2. Alliteration
3. Sibilance
4. Rhythm
5. Rhyme
6. Enjambment
7. Onomatopoeia

SECTION THREE: FORMS OF POETRY

• **SONNET** : All sonnets have **fourteen lines**. There are two different types of sonnet, named after the poets who invented and used them :

- **The Petrarchan Sonnet** – Used by the poet Petrarch, this sonnet consists of an **OCTET/OCTAVE** – an eight line stanza and a **SESTET/SEXTET** – a six line stanza. The octet deals with an issue; the sestet deals with a different but related issue. Sometimes the octet poses a question and the sestet answers it.

The rhyming scheme is usually **abba abba cd cd cd**, though there can be variations in the rhyming scheme of the sestet to include **cdecde**. Each last word of every line is given a letter depending on the sound that it makes (see below).

Example : ‘God’s Grandeur’ by Gerard Manley Hopkins

The world is charged with the grandeur of God.	(a)		The octet (lines 1-8), discusses how mankind has abused the world.
It will flame out, like shining from shook foil;	(b)		
It gathers to a greatness, like the ooze of oil	(b)		
Criushed. Why do men then now not reckon his rod?	(a)	4	
Generations have trod, have trod, have trod;	(a)		
And all is seared with trade; bleared, smeared with toil;	(b)		
And wears man’s smudge and shares man’s smell: the soil	(b)		
Is bare now, nor can foot feel, being shod.	(a)	8	
And for all this, nature is never spent:	(c)		The sestet (lines 9-14) tells us that nature is not destroyed. It is a related theme, but with a different slant.
There lives the dearest freshness deep down things;	(d)		
And through the last lights off the black West went	(c)		
Oh, morning, at the brown brink eastward, springs –	(d)		
Because the Holy Ghost over the bent	(c)		
World broods with warm breast and with ah! Bright wings.	(d)		



- **The Shakespearean Sonnet** – Used by the poet Shakespeare, this sonnet consists of three sets of four lines, called **quatrains** and a **rhyming couplet** (two lines) at the end. Usually the couplet is indented. The rhyming scheme is usually **abab, cdcd, efef, gg**, where the sonnet ends with a rhyming couplet which is often indented.

Example : ‘Sonnet 116’ by Shakespeare

Let me not to the marriage of true minds (a)
Admit impediments: love is not love (b)
Which alters when it alteration finds, (a)
Or bends with the remover to remove. (b)
O no! it is an ever-fixed mark, (c)
That looks on tempests and is never shaken; (d)
It is the star to every wandering bark’ (c)
Whose worth’s unknown, although his height be taken. (d)
Love’s not Time’s fool, though rosy lips and cheeks (e)
Within his bending sickle’s compass come; (f)
Love alters not with his brief hours and weeks, (e)
But bears it out even to the edge of doom. (f)
If this be error and upon me proved, (g)
I never writ, nor no man ever loved. (g)

Note the use of three sets of four lines- quatrains

Note the rhyming couplet – two indented lines.



- **AUBADE** : This is a poem written to celebrate the dawn. It can also be a sad poem written when two lovers are parting.



- **BALLAD** : Ballads were originally songs. They usually tell of love and bravery and they have a very clear narrative (plot). Usually ballads have four-line stanzas and often have a refrain i.e. a stanza which is repeated often. They tend to be quite long in comparison to the lyric (see definition).

Example : 'La Belle Dame Sans Merci' by John Keats

O what can ail thee knight at arms

Alone and palely loitering?
The sedge has withered from the Lake
And no birds sing!

O what can ail thee knight at arms
So haggard and so woe begone?

The squirrel's granary is full
And the harvest's done.

I see a lily on thy brow
With anguish moist and fever dew,
And on thy cheeks a fading rose
Fast witherth too-

I met a Lady in the Meads
Full beautiful, a faery's child

Her hair was long, her foot was light
And her eyes were wild-

I made a Garland for her head,
And bracelets too, and a fragrant Zone:

She look'd at me as she did love
And made sweet moan-

I set her on my pacing steed
And nothing else saw all day long
For sidelong would she bend and sing
A faery's song-

She found me roots of relish sweet
And honey wild and manna dew
And sure in language strange she said
'I love thee true' -

She took me to her elfin grot
And there she wept and sigh'd full sore
And there I shut her wild wild eyes
With kisses four.

Note :

- **There is a very clear narrative (plot/storyline) to the poem.**
- **Also notice the use of a refrain (segments of the poem which are repeated – see lines in bold print)**
- **Stanza are composed of four lines each**

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And there she lulled me asleep

And there I dream'd-Ah Woe betide!

The latest dream I ever dreamt

On the cold hill side.

I saw pale kings and Princes too

Pale warriors, death pale were they all;

They cried 'La belle dame sans merci

Trhee hath in thrall.'

I saw their starv'd lips in the gloam

With horrid warning gaped wide

And I awoke and found me here

On the cold hill's side

And this is why I sojourn here

Alone and palely loitering;

Though the sedge is wither'd from the Lake

And no birds sing-

- **LYRIC** : This is a poem which like the ballad, was originally sung. Lyrics are generally personal, short, musical poems. They are generally much shorter than a ballad.



Example : ‘Amish Rug’ by Michael Longley

As if a one-room schoolhouse were all we knew
And our clothes were black, our underclothes black,
Marriage a horse and buggy going to church
And the children silhouettes in a snowy field,

Note :

- The use of a clear narrative (plot/storyline)
- Stanzas of four lines
- Shorter than the ballad
- A very personal poem

I bring you this patchwork like a smallholding
Where I served as the hired boy behind the harrow,
Its threads the colour of cantaloupe and cherry
Securing hay bales, corn cobs, tobacco leaves.

You may hang it on the wall, a cathedral window,
Or lay it out on the floor beside our bed
So that whenever we undress for sleep or love
We shall step over it as over a flowerbed.

SECTION FOUR: MISCELLANEOUS WORDS

- **ARCHAIC** : Archaic words could be considered ‘old-fashioned’ words i.e. words we do not use very often nowadays. They were commonly used in an earlier time but rare in present-day usage except to suggest an older time.



Examples :

‘oft’ = often

‘thou’ / ‘thee’ = you

‘valediction’ = farewell

‘decorum’ = the proper way to behave



- **CONCEIT** : This is a connection between two things. It is quite like a metaphor. The Metaphysical poets of the seventeenth century enjoyed using particularly metaphors and similes to compare very unlike things, and drawing attention to how skillfully they could sustain this comparison. This became known as the conceit. The classic example is probably Donne's 'The Flea', in which a flea-bite is compared to a marriage, and like most conceits, the extended comparison is more notable for its invention than its believability. Conceits can be very old. For example, when Heaney uses the idea of being like a ship lost at sea without his wife, his is a conceit because Shakespeare used this idea hundreds of years before. Again, when he uses the falconry conceit in 'Twice Shy', this is a conceit because Wyatt used it hundreds of years before Heaney.



- **HYPERBOLE**: This is the deliberate use of over-exaggeration by a poet or writer for dramatic or comic effect. For example, Wordsworth describes looking at some daffodils in a field with hyperbole: "Ten thousand saw I at a glance." It is clear that he did not really see ten thousand flowers. We can then say that a poet is being **hyperbolic**.



- **MOOD** : This is the feeling contained in a poem.
- **TONE** : This is the attitude contained in a poem.
- **PARADOX** : A paradox is when language expresses a truth which at first does appear to be a contradiction.

Example :



“there was a sunlit absence” – here Heaney talks about something being there and not being there at the same time. It makes sense when we realise that he is talking about his aunt who is dead but whose presence is still felt in his life.

- **COINED WORDS :** Words made up by a poet or writer.

Examples : see the poetry of Gerard Manley Hopkins especially.



- **PORTMANTEAU WORDS :** This is a word which really comes into existence when other words are blended together . Example: Hopkins uses the verb “twindles” in his poem ‘Inversnaid’. This word captures three different words: to twist, to dwindle and to twitch.



- **COMPOUND WORDS :** A compound word is formed when two words are placed together. Again, Hopkins makes great use of such words. Examples: “rollrock”; “fathers-forth”; “darksome”; “horseback”; “beadbonny”.

