

**STANZA**

A group of lines which form a division of a poem.

Stanzas are usually set off from one another by a space.

The distinguishing characteristics of stanzas are the number of lines, the number of feet in each line and the rhyme scheme.

However, some unrhymed poems are divided into stanzas.

**RHYME**

Refers to the repetition of similar sounds occurring at determined, or regular, intervals .

**END RHYME**

The near duplication of sounds that takes place at the ends of lines.

End rhyme is the most common type of rhyme.

Example:

The music in my heart I bore,  
Long after it was heard no more. --Wordsworth "The Solitary  
Reaper," Lines 7-8.

**INTERNAL RHYME**

Involves rhyming sounds within the same line.

Example: Sister, my sister, O fleet sweet swallow. -Swinburn

**RHYTHM**

A variable pattern in the beat of stresses in the stream of sound.

Rhythm can also be defined as the sense of movement attributable to the pattern of stressed and unstressed syllables.

Although rhythm is sometimes used to signify meter, it includes temp and the natural fluctuations of movement.

**METER**

The pattern of stressed and unstressed syllables or the units of stress pattern.

**IAMBIC FOOT** (noun form: IAMB)

Consists of an unstressed syllable followed by a stressed syllable.  
Iambic foot is usually depicted with these symbols:



Example:

u /

*When I consider how my light is spent*

-Milton

## MOOD

Refers to the emotional tone pervading a section or the whole literary work, which fosters in the reader expectations as to the course of events, whether happy or disastrous.

## tone

Refers to the expression of a literary speaker's "attitude to his listener."

The tone of a work can be happy, sad, reflective, etc.

## IRONY

### Irony:

*n., pl.* -nies.

1.

- a. The use of words to express something different from and often opposite to their literal meaning.
- b. An expression or utterance marked by a deliberate contrast between apparent and intended meaning.
- c. A literary style employing such contrasts for humorous or rhetorical effect.

2. **Verbal irony**, spoken or written:

- a. Incongruity between what might be expected and what actually occurs.
- b. An occurrence, result, or circumstance notable for such incongruity.
- c. For example: "When I was a boy of 13, my father was so ignorant I could hardly stand to have the old man around. But when I got to be 21, I was astonished at how much the old man had learned in seven years." (Mark Twain).

3. **Dramatic irony**: an incongruity in a theatrical work between what is expected and what occurs, depends on the structure of a play rather than its use of words, and it is often created by the audience's awareness of a fate in store for the characters that they themselves do not suspect -- think Charlie Chaplin.

4. **Socratic irony**: takes place when someone pretends to be foolish or ignorant, but is not. Pointing out someone's ignorance through questions.

5. **Rhetorical irony**: when, for effect, a speaker says the direct opposite of what she means. Thus, in Shakespeare's *Julius Caesar*, when Mark Antony refers in his funeral oration to Brutus and his fellow assassins as "honorable men" he is really saying that they are totally dishonorable and not to be trusted.

[French *ironie*, from Old French, from Latin *īrōnīa*, from Greek *eirōneia*,

feigned ignorance, from eirōn, dissembler, probably from eirein, to say.]

Pasted from <<http://www.answers.com/topic/irony>>

## **SATIRE:**

## **ALLUSION:**

## **DENOTATION**

The agreed upon meaning of a word; the definition. For example:  
Fish: any of various cold-blooded, aquatic vertebrates, having gills, commonly fins, and typically an elongated body covered with scales.

## **CONNOTATION**

The feeling or emotion surrounding a word. For example:

Neutral

Positive

Fish

Denizen of the deep

Slippery slimeball

## **IMAGERY**

Refers to the use of language to represent things, actions or abstract ideas descriptively.

In its most common use, imagery suggests visual pictures, but it can also denote other sensory experiences (i.e. auditory).

## **ONOMATOPOEIA** (Sometimes called ECHOISM)

Refers to the use of words whose sounds seem to express or reinforce their meanings: "hiss," "buzz," "bang," etc.

Onomatopoeia is also applied to words or passages which seem to correspond to, or to strongly suggest, what they denote in any way whatever - size, movement, or force.

## **ALLITERATION**

The repetition of a consonant sound in the first letter of a sequence of words.

The term is usually applied only to consonants and when the recurrent sound occurs in a conspicuous position at the beginning either of a word or of a stressed syllable within a word.

## **ASSONANCE**

Refers to the repetition of identical or similar vowel sounds, especially in stressed syllables – in a sequence of nearby words.

Example: Notice the recurrent long "I" in the following lines:

Thou still unravished brīde of quiētness,

Thou foster chīld of sīlence and slow tīme

-- Keats, "Ode on a Grecian Urn"

-- Keats, "Ode on a Grecian Urn"

**CONSONANCE**

The repetition of a sequence of two or more consonants but with a change in the intervening vowel.

Example: Live-love

Lean-alone

Pitter-patter

## **SIMILE**

A comparison between two distinctly different thing using the word "like" or "as."

Example: Robert Burns' "O my love's like a red, red rose."

## **PERSONIFICATION**

Personification means giving human traits to nonhuman or abstract things.

## **METAPHOR**

A figure of speech in which two unlike objects are compared by identification or by the substitution of one for the other; without asserting a comparison.

The TENOR is the subject that the metaphor is applied to while the VEHICLE is the metaphorical term itself.



Here are a two types of metaphors:

1.

### **DEAD METAPHOR**

A metaphor that has been used so long and has become so common that we have ceased to be aware of the discrepancy between the vehicle and tenor.

2.

### **MIXED METAPHOR**

A metaphor that combines two or more diverse metaphoric vehicles.