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| **TERM** | **DEFINITION** | **EXAMPLE** | **ANALYSIS** |
| **Alliteration** | The first letter of a word is repeated in words that follow; the cold, crisp, clear ice. The alliteration of a hissing ‘s’ or ‘sh’ sound is called sibilance | ‘And wrinkled lip and sneer of cold command’ Shelley -Ozymandias | The alliteration of the consonance in ‘cold command’ highlights Ozymandias’s attitude to those he governs, the harsh sound replicating his administration. |
| **Anaphora** | The repetition of the same words or phrases at the beginning of lines of poetry. | ‘In every cry of every manIn every infant’s cry of fear,In every voice, in every ban’ Blake’s London | Anaphora is used by Blake in London to accentuate the sorrow which he witnesses all around him, the repetition of ‘in every’ suggesting the distress and suffering impacting on many inhabitants. |
| **Assonance** | The same vowel sound is repeated but the consonants are different; eg he passed her a sharp, dark glance, shot a cool, foolish look across the room. | ‘Merc**i**less **i**ced **ea**st winds that kn**i**ve us…’ | Owen not only creates the sound of the wind in his auditory poem through assonance, but also slows the line down, echoing the monotony the speaker also has to endure. |
| **Caesura(e)** | A pause in a line of poetry; maps too. The sun shines through. | ‘There once was a country…I left it as a child’ Rumen- The Emigree | Immediately, Rumens centres on her theme of displacement and belonging. The caesura in the opening line separates the country and the speaker, notably creating a tone of regret. The child-like simplicity of the line and reference to the child foreshadows the idealistic view the speaker has of the country she still feels is home. |
| **Colloquial** | Sounding like spoken speech, usually words with an informal meaning. | ‘One of my mates goes byand tosses his guts back into his body.Then he’s carted off in the back of a lorry’ Armitage- Remains | Armitage deliberately creates a conversational tone throughout his poem by using colloquial language. The verb ‘tosses’ portrays the seeming irrelevance of this incident at the time, illustrated further by the euphemistic ‘carted off’ which confirms that this was nothing out of the ordinary for Guardsman Tromans. This is continued throughout the poem, however the impact of this incident becomes apparent in the closing stanzas. |
| **Consonance** | The repetition of consonant sounds in nearby words | ‘Belfast. Beirut. Phnom Penh.’ Duffy’s War Photographer | Duffy combines consonance and caesura as her speaker lists the places the images of war have come from emphasising the world-wide impact confrontation has. Significantly, the use of plosives becomes onomatopoeic, sounding like an explosion. |
| **Dramatic monologue** | A form of poetry that uses the assumed voice of a single speaker who is not the poet to address an implied audience. | ‘I have no passport, there’s no way back at allbut my city comes to me in its own white plane.’ Rumens- The Emigree | Rumens travelled through Eastern Europe and Russia as a translator and was influenced by those she met. She uses the form of a dramatic monologue to create the narrative voice of a speaker forced out of their country. The use of first person throughout the poem ‘I have no passport’ compounds the reader’s sympathies. The personal pronoun in ‘my city’ illustrating the sense of ownership the speaker feels.  |
| **Emotive** | Something that makes you feel a particular emotion | ‘A hundred agonies in black-and-white’ Duffy- War Photographer | Duffy uses emotive language as she propounds the concept of pain caused by confrontation by referencing ‘agonies’. She highlights the paradox as ‘black and white’ is figurative language for when something is clear-cut, which war obviously is not, as projected through these images of suffering. |
| **Enjambment** | When a sentence or phrase runs over from one line to the next. | ‘a one-way journey into historybut half way there, she thought’ Garland- Kamikaze | Enjambment predominates most of Kamikaze symbolising the literal journey the pilot is on as he heads off to his death, his ‘one-way journey into history’. The continuation onto the nest stanza represents the change of mind he had as he remembers his childhood and engages with the environment around him. |
| **Form** | The type of poem, such as a sonnet, and its features, like number of lines, rhyme scheme etc. | ‘Cannon to the right of them,Cannon to the left of them’‘Honour the Light Brigade’ | The poem takes the form of an elegy as it celebrates the death of those who died at the Battle of Balaclava. As Poet Laureate, Tennyson was responsible for commemorating national events; here, he unites the elegy with the narrative form to tell the story of the battle which took place in the Crimean War and reveal his sense of loss for those who sacrificed themselves despite the questionable order to charge.  |
| **Free verse** | Poetry that doesn’t rhyme and has no regular rhythm or line length | ‘ I wanted to graze my nose/Across the tip of your nose, play at/ being Eskimos like we did when/you were little.’ | Weir maximises the free verse form in her poem Poppies to confirm the conversational tone. The mother’s thoughts run free, illustrating her state of mind as she combines images of war with those of everyday domesticity. Significantly, this poem could be written as prose representing the out-pouring of confusion the mother feels for the absence and loss of her son. |
| **Half-rhymes** | Words that have a similar , but not identical, end sound; crisp and grasp | ‘The reader’s eyeballs prickwith **tears** between the bath and the pre-lunch **beers**.’ Duffy’s War Photographer | Duffy’s half-rhyme in War Photographer undeniably draws the reader’s attention to the dichotomy which runs throughout the poem: the reality of war and the cosy lives of those in distant countries. The ‘tears’ cried by those reading the newspapers are juxtaposed with ‘beers’ highlighting the superficiality of their concern. |
| **Imagery** | Similes, metaphors and personification; they all compare something 'real' with something 'imagined'. | ‘numb as a smashed arm’ Hughes’s Bayonet Charge | The simile heightens the effort required for the soldier to run carrying his gun, the adjective ‘smashed’ suggesting pain and suffering. |
| **In media res** | When a narrative starts in the middle of the action | ‘Suddenly he awoke and was running – ‘Hughes’s Bayonet Charge | The adverb ‘suddenly’ starts the narrative in medias res allowing no time for the reader to adjust. Arguably, this places the reader in a similar position to that of the character; we are thrown amidst the action. |
| **Irony** | The humorous or sarcastic use of words or ideas, implying the opposite of what they normally mean. It can also be used when there is a difference between what people expect and what actually happens. | ‘King, honour, human dignity, etceteraDrop like luxuries’ Hughes’s Bayonet Charge | Hughes employs irony to assert the characters disdain for the typical themes of patriotic war poetry ’King, honour, human dignity;’ the etcetera undermines these ideas creating the impression of conflict in the soldier. |
| **Juxtaposition** | When two ideas/events/characters/descriptions are placed close to each other to invite the reader to contrast them. | ‘The reader’s eyeballs prickwith tears between the bath and the pre-lunch beers.’ Duffy’s War Photographer | Juxtaposing ‘tears’ and ‘beers’ confirms the disparity between the misery of those pictured in the photographs and the frivolous nature of a society which has no real understanding of conflict. |
| **Metaphor** | A word or phrase used to imply figurative, not literal or 'actual', resemblance; *he flew into the room*. | ‘released a song bird’ Weir- Poppies | This metaphor is polysemous, but undeniably portrays how the mother is forced to let go of her son, whether to war or death. Alternatively this could be metaphorical for the sense of bereavement which all mother’s feel as their child grows and becomes independent.  |
| **Metre** | The arrangement of stressed and unstressed syllables to create a particular rhythm | ‘Cannon to the right of themCannon to the left of them’ Tennyson’s Charge of the Light Brigade | The stress on the open syllables creates the sound of the charge through Tennyson’s use of dactylic dimeter. |
| **Mood** | The feel or atmosphere of a poem | ‘Chimney-sweeper’s cry’ ‘black’ning church appalls’ ‘hapless soldier’s sigh/ Runs in blood down palace walls.’ | A hopeless and despairing mood permeates Blake’s language. The combination of verbs and adjectives are clearly contrasted with Blake’s Romantic ideology. In ‘London’ there is no place for individuality and nature as he witnesses unhappiness and state control.  |
| **Monologue** | A character speaking for a long period of time. | ‘End of story, except not really’ Armitage- Remains | The form of a monologue has an undeniable impact in Armitage’s Remains as the speaker (Tromans) highlights the effect that PTSD has had on his life. Armitage’s ‘The Not Dead Collection’ was a result of a Channel 4 documentary in which he interviewed various soldiers affected by PTSD. |
| **Narrative** | Writing that tells a story | ‘Theirs not to make reply,Theirs not to reason why,Theirs but to do and die:’ | The narrative ‘Charge of the Light Brigade’ celebrates the Battle of Balaclava whilst also questioning its morality. Tennyson’s insistence that the soldiers were just following orders and were obliged ‘to do or die’ meant that initially he published the poem under a pseudonym as he felt the message of the poem was contradictory with his position as Poet Laureate. |
| **Onomatopoeia** | A word that sounds like the noise it is describing; 'splash', 'bang', 'pop', 'hiss'. | ‘Volley’d and thunder’d’ Tennyson’s Charge of the Light Brigade Tennyson –Charge of the Light Brigade | Tennyson creates the noise of the Battle of Balaclava through the onomatopoeia of ‘volley’d and thunder’d’. As Poet Laureate it was his duty to record national events which he does by combining the rhythm and word choice to replicate the Charge of the Light Brigade. |
| **Oxymoron** | Where two words normally not associated are brought together: 'cold heat'. | ‘blackn’ing church’ Blake’s London | The adjective ‘black’ning’ connotes evil and sets a sinister tone whilst juxtaposed with ‘Church’, traditionally associated with purity and morality. The oxymoron embodies Blake’s attitude as he witnessed hypocrisy and felt the Church had excessive influence on the working class. |
| **Personification** | Attributing a human quality to a thing or idea: the moon calls me to her darkened world. | ‘Our brains ache, in the merciless iced east winds that knive us…’ Owen’s Exposure | The winds are personified as ‘merciless’ inferring the battle between the soldier and the elements is as life threatening as he conflict with the enemy. |
| **Plosive** | A short burst of sound created by the letters b, d, g, k, p or t | ‘**p**uckering foreheads cris**p**.The **b**urying-**p**arty, **p**icks and shovels in shaking gras**p**’ | Plosives draw attention to the death resulting from the freezing conditions and the predominance of the ‘burying-party’ whose job is endless. |
| **Polyphonic** | Incorporating many voices within a poem. | ‘I met a traveller from an antique land/ Who said:…’; ‘My name is Ozymandias, king of kings’ | Shelley’s Ozymandias is polyphonic as many speakers appear in the poem. The narrator reports his meeting with the traveller, who then takes on the narrative. In line 10 Ozymandias himself enforces his dominance ‘My name is Ozymandias, king of kings:’ placing the pronoun in the primary position highlighting his egotistical opinion of himself. |
| **Polysemous** | When a poem or word has many meanings | ‘but near to the knuckle, here and now,his bloody life in my bloody hands.’ | The last lines of Remains are polysemous. Armitage’s use of colloquial language with the expletive ‘bloody’ capitalises on the duplicity of the word as it also refers to the blood which Tromans feels he has on his hands due to his role in the death of the looter. This intensifies the message of the poem, notably Tromans lasting sense of responsibility. |
| **Repetition** | The repetition of a word or phrase to achieve a particular effect. | ‘sunlight’ | Despite the theme of displacement the tone of The Emigree’ remains positive through the repetition of ‘sunlight’ at the end of each stanza and the constant reference to light. |
| **Rhyme scheme** | A pattern of rhyming words in a poem | ‘I wander through each chartered street,Near where the chartered Thames does flow,And mark in every face I meetMarks of weakness, marks of woe’ Blake’s London | An alternate rhyme scheme is used throughout ‘London’ to create a nursery-rhyme feel to the poem which is in stark contrast to the melancholy content. Blake’s poem first appeared in his collection ‘Song of Innocence and Experience’ this could be said to mirror the contrast depicted between the rhyme and the concepts in the poem: innocence representing the simplistic rhyme, while experience indicating the reality of the society Blake observed. |
| **Rhythm** | A repetitive beat or metre within a poem | Half a league, half a league,Half a league onward,’ Tennysons’s The Charge of the Light Brigade | The stress on the open syllables creates the sound of the charge through Tennyson’s use of dactylic dimeter. The choice of rhyme scheme portrays the irrepressible movement of the brigade. |
| **Sibilance** | Repetition of the s in consecutive words to achieve a particular effect | ‘Sudden successive flights of bullets streak the silence.’ Owen- Exposure | Sibilance enhances the auditory environment creating a cutting edge to the sound of gunfire. The reader is submerged in the battlefield. |
| **Simile** | A phrase which establishes similarity between two things to emphasise the point being made (usually involving 'like' or 'as'); 'as white as snow' | ‘Sweating like molten iron from the centre of his chest,-‘‘Threw up a yellow hare that rolled like a flame’ Hughes’s Bayonet Charge | Hughes indicates the conflict within the soldier juxtaposing his ‘patriotic tear’ with the simile ‘like molten iron from his chest’. Molten iron would burn and injure, suggesting that the soldier is in turmoil over the actions he needs to take to survive. Alternatively, this could indicate how fervently he believes about his country as the pain is positioned deep within him, next to his heart. |
| **Stanza** | A group of lines in a poem (not a paragraph!) | ‘But nothing happens’‘What are we doing here?’‘-Is it that we are dying?’‘We turn back to our dying’‘For love of God seems dying.’ Owen’s Exposure | At the end of each stanza Owen leaves the reader with a question or a statement relating to the predicament of the soldier, these not only relate to the monotony of war, but also the psychological impact which trench warfare would have had. Conceivably, in stanza 7 Owen has lost faith in God ‘For love of God seems dying’, becoming a mouthpiece for many WW1 soldiers. |
| **Symbolism** | When an object stands for something else; a dove symbolises peace | ‘For hours the innocent mice rejoice: the house is theirs;Shutters are doors, all closed: on us the doors are closed,-‘ Owen- Exposure | The ‘innocent mice’ symbolise the families in Britain, unaware of the extent of depravation experienced by the soldiers. The ‘shutters’ and ‘doors’ are all ‘closed’ confirming that the speaker feels forgotten by the country he is fighting for. |
| **Syntax** | The arrangement of words in a sentence/the particular order of words | ‘I see every round as it rips through his life – I see broad daylight on the other side.’ Armitage- Remains | The placement of ‘I’ in the primary position in the syntax of the line suggests Tromans acceptance of responsibility for the death of the looter, despite previously stating that he and his colleagues are ‘all of the same mind.’ |
| **Tone** | The mood or feelings suggested by the way the narrator writes; angry, pensive etc. | ‘In his darkroom he is finally alonewith spools of suffering set out in ordered rows.’ | The juxtaposition of order and chaos in the opening lines of War Photographer set the tone of the poem. Sinister and cynical unite in this poem as the ‘spools of suffering’, the undeveloped pictures, are ‘set out in ordered rows’ conceivably connoting the graves of those destroyed through conflict. The room is a ‘darkroom’ alluding to malevolence and yet the photographer is compared to a priest which suggests Duffy is sceptical of the necessity for conflict. |
| **Voice** | The characteristics of the person narrating the poem | And the drink and the drugs won’t flush him out –he’s here in my head when I close my eyes,’ Armitage- Remains | Guardsman Tromans is the voice throughout Remains. His first person account utilises the dramatic monologue to deliver Armitage’s message on the lasting impact of PTSD. |
| **Volta** | The turning point in a poem | ‘Nothing beside remains’ Shelley- Ozymandias | Indubitably, the volta in Ozymandias is when Shelley reveals the destruction of the once proud Ozymandius. |