

## PETIT GLOSSAIRE DE VOCABULAIRE LITTÉRAIRE

Les définitions peuvent être en anglais, en français ou les deux.

Les caractères phonétiques correspondent à la police Times IPA new.

Ponctuation de ce glossaire : il a été difficile de respecter une parfaite cohérence en ce qui concerne les « signes doubles » (à savoir ; : ! ?) car en français ces signes sont précédés et suivis d'espaces typographiques, alors qu'en anglais ils sont collés au mot qu'ils suivent (mais bien sûr espacés du mot qu'ils précèdent) et que cette page Internet est rédigée dans les deux langues.

### ABBREVIATION (/əˌbriːvi'eɪʃən/) fr. : sigle, abréviation

A word made up of the initials of a group of words, but in which you pronounce each letter separately : e. g. : IRA (Irish Republican Army)

Or : shortened form of a spoken word or written symbol ; a part of a whole or symbol standing for the whole.

Cf. Acronym

### ABECEDARIUS (/ˌeɪbiːsiː'deəriəs/) fr. : abécédaire

Sort of ACROSTIC in which the initial letters form the alphabet (also called ALPHABET POEM).

### ABSTRACT POETRY fr. : poésie abstraite

A term used by Dame Edith Sitwell to describe poetry in which the sound of words, rather than their meaning, is what matters, just as in abstract painting, shapes and colours are more significant than what is represented. Such poetry is best illustrated by her collection of poems *Façades* (1923).

e.g. : in “ Sir Beelzebub ”: “ Beelzebub called for his syllabub in the hotel in Hell / Where Proserpine first sell, / Blue as the gendarmerie were the waves of the sea ”...

### ABSTRACT SET (on a stage) fr. : décor abstrait

The director chooses a scene suggested by drapes instead of a real set.

### ABSURD (theatre of the) (/əb'sɜːd/) fr. : absurde

A type of theatre that reflects the existential view according to which life is senseless and people are rootless, perplexed and isolated in an alien world with which they cannot cope rationally. This is often conveyed through absurd situations, characters and dialogues.

e. g. : the plays of Samuel Beckett (for instance *Waiting for Godot*, 1953) or Harold Pinter.

### ACCELERATION (/əkˌselə'reɪʃən/) fr. : accélération

Few words devoted to a long period of time.

(opposed to DECELERATION : dwelling on a short period of time (e.g. a descriptive pause).

ACCENT (æk'sent) & accentuation : la poésie anglaise est basée à la fois sur le rythme et sur le nombre de syllabes par vers (= accentual-syllabic), contrairement à la poésie française

ACCISMUS (/ək'sɪzməs/) fr. : accisme

A hypocritical denial or refusal, rhetorical device of pretending to refuse.

ACEPHALOUS LINE (/eɪ'sefələs/) fr. : vers acéphale

Vers tronqué à son commencement (une syllabe ou partie d'une structure grammaticale manquante).

ACHRONISM (also 'achronicity', 'achrony') (/ə'krɒnɪzm/) fr. : achronisme

The state of timelessness, deficiency of time.

ACKNOWLEDGEMENTS (/ə'knɒlɪdʒmənts/) fr. : remerciements

In the acknowledgements, the writer expresses gratitude for the help given him or her by a number of people.

ACRONYM (/ə'krəʊnɪm/) fr. : acronyme

A type of abbreviation in which the initial letters of several words are used to form a name.  
e.g. WASP (White Anglo Saxon Protestant)

ACROSTIC (/ə'krɒstɪk/) fr. : acrostiche

A poem in which certain letters, usually at the beginning or end of the lines, spell a name or a phrase. When the initial letters of the acrostic form the alphabet, the poem is called abecedarius.

ACT (/ækt/) fr. : acte

Most plays are divided into acts. The Greek and Latin tragedies usually had five parts, and the five-act structure (often corresponding to the progression of dramatic action: exposition, complication, climax, falling action, catastrophe) remained popular in Elizabethan drama. At the end of the 19th century, many plays remained divided into four acts, and in the 20<sup>th</sup> century, a number of variations appeared including short ONE-ACT PLAYS.

ACTANT fr. : actant

French word, used by A. J. Greimas to emphasize the subordination of character to action. An actant can be a person, an object, an animal or even a concept (e.g. fate) and is the initiator of the action, the grammatical subject of the sentence.

ACTION (unity of -) (/ˈækʃn/) fr. : action (unité d'-)

One main action only. Unity of action was the only unity Aristotle considered as essential, which explains why the use of subplots or the mixture of tragic and comic elements was often criticized.

ACYROLOGIA (/ˌækɪrəʊˈlɒdʒɪə/) fr. : impropriété, faute de langage

The misuse of a word, usually because it is confused with another one (also called MALAPROPISM). The term comes from Mrs Malaprop, a character in Sheridan's *The Rivals* : she's a headstrong as an allegory on the banks of the Nile.

ADAGE (/ˈædɪdʒ/) fr. : adage

A proverb or traditional saying.

e.g. 'Red sky at night, shepherd's delight.'

ADJUNCT (/ˈædʒʌŋkt/) fr. : adjuvant

An element in the sentence which refers to a circumstance (manner, place, time...). It is sometimes synonymous with adverbial.

e.g. She's been miserable ever since.

AESTHETIC DISTANCE fr. : distance esthétique

The consideration of the work of art independent from any personal interest. It can refer to the effect produced when the work has been objectified enough to be independent of the personal experience of the writer. It can also refer to the detachment of the reader who remains aware that art and reality are two different things; it is then also called PSYCHIC DISTANCE.

AFFECTIVE FALLACY (/əˈfektɪv fəˈlæsi/)

A term used by Wimsatt and Beardsley to refer to the error which consists in judging a work by its emotional effect upon the reader. Such a fallacy, they feel, leads to the confusion between the work and its result, so that criticism becomes subjective and impressionistic.

ALAZON fr. : alazon

Fanfaron, du grec 'alazon', charlatan, hypocrite

A deceiving or self-deceived character in fiction, normally an object of ridicule in comedy or satire, but often the hero of a tragedy. In comedy he most frequently takes the form of a miles gloriosus or a pedant.

ALBA (/ˈælbə/) fr. : aubade (sachant que l'alba s'apparente à une lamentation, l'aubade n'a pas le même ton plaintif)

A lyrical song in which lovers regret the coming of dawn which will separate them. Each stanza

ends with the word "alba" which means dawn in Provençal.

ALEXANDRINE (/ˌælɪgˈzændraɪn/) fr. : alexandrin

Six feet line in a poem (or a play...). Also hexameter.

ALLEGORY (/əˈlɪɡəri/) fr. : allégorie

In an allegory, the characters and actions of a text have further meanings outside the text. The story can therefore be read on two levels: that of the text, of the surface story, and that of the further significance which may be political, religious, social, etc. The principal technique of allegory is personification, whereby abstract qualities are given human shape - as in public statues of Liberty or Justice.

ALLITERATION (/əˈlɪtəˈreɪʃn/) fr. : allitération

1) The commencing of two or more words in close connection with the same letter or sound.

'Landscape-lover, lord of language' (Tennyson)

2) The commencement of certain accented syllables in a verse with the same consonant or consonantal group, or with different vowel voices.

Allitération : Répétition des mêmes sonorités à l'initiale de plusieurs syllabes ou mots:

Ex: "Pour qui sont ces serpents qui sifflent sur vos têtes...?"

Le terme français, défini comme "retours multipliés d'un son identique" peut désigner la répétition de voyelles: "similitudes amies".

ALLOESTROPHA (/əˈlɪəˈstrɒfə/)

A term used by Milton to describe verse containing stanzas of variable lengths.

ALLONYM (/ˈælənɪm/) fr. : allonyme (nègre)

The name of a real person, though not that of the author, under which a book is published (close to pseudonym).

ALLUSION

It is a brief reference to someone or something supposed to be known by the reader.

ALTAR POEM (/ˈɔːltər ˈpəʊɪm/) (kind of VISUAL POEM)

A poem arranged in such way that the lines form a design in the shape of an altar.

AMBAGE (or periphrasis) (/ˈæmbɪdʒ/) fr. : ambage

A type of circumlocution, an indirect, roundabout way of saying something. It can be used to avoid getting offence (e. g. "to sleep one's last sleep" for "to die"), to avoid flat expressions (as

it is often the case in an ornate poetry), but the use of ambage or periphrasis is also common in inflated and empty speech.

### AMBIGUITY

It signifies that two or more meanings of a word or phrase are relevant.

### AMPHIBOLOGY (/əmfɪˈbɒləʒi/) fr. : amphibologie

A form of ambiguity, consisting in statements which can be understood in two different ways, e. g. the witches's prophecies in *Macbeth*.

### AMPHIBRACH (voir " prosody ") fr. : amphibraque

### AMPHIGOURI or AMPHIGORY fr.: Amphigouri

Ecrit burlesque, le plus souvent satirique de l'excès de recherche des formes poétiques. On parle de propos amphigouriques : propos sans ordre ni sens.

### AMPLIFICATION (/əmplɪfiˈkeɪʃn/) fr. : amplification

Restating a former statement and adding to it.

### ANACHRONISM (/əˈnækrənɪzəm/) fr. : anachronisme

An error in computing time, or fixing dates; the erroneous reference to an event, circumstance or custom to a wrong date.

### ANACOLUTHON (/ˌænəkəˈluːθɒn/) fr. : anacoluthie

A want of grammatical sequence; the passing to a new construction before the original is completed. For example: 'You know what I - but let's forget it !'

Anacoluthie : changement brusque de construction grammaticale.

Ex. : Vous voulez que ce Dieu vous comble de bienfaits

Et ne l'aimer jamais. (Racine)

### ANACREONTIC fr. : Anacréontique

Poésie épicurienne (grands thèmes : amour, vin, chansons...), dans le style d'Anacréon, poète grec, VI e siècle avant J.C.

### ANACRUSIS (/ˌænəˈkrʊːsɪs/) fr. : anacrouse (ou, plus rarement, *anacruse*)

The use of one or two unstressed syllables at the beginning of a line before the start of the regular rhythm.

### ANADIPLISIS (/ˌænədiˈplʊsɪs/) fr. : anadiplose

The repetition of the last word of a line or clause to begin the next one.

ANAGNORISIS (relief scene, recognition scene) (/æˈnæːɡnɔːrɪsɪs/) fr.: anagnorisis (reconnaissance)

A scene in which a character discovers some important information which changes the course of events for him or her; for instance, the discovery of his/her origins.

ANAGOGE (/əˈnəːɡəʊdʒɪ/) fr. : anagogie

The spiritual or mystical meaning of a work. It is the highest of the four senses of interpretation (coming after the literal, the allegorical and the moral sense).

ANAGOGICAL VISION is the quality of vision which allows the writer to deepen the meaning of an image or event by giving it several meanings of reality.

Se dit d'un sens spirituel de l'Écriture fondé sur un type ou un objet figuratif du ciel et de la vie éternelle. (*Robert*)

ANAGRAM (/ˈæːnəɡræm/) fr. : anagramme

The word is created by rearranging the letters of another word. Anagrams are often used in order to hide meanings or proper names (e. g. The title of Samuel Butler's novel *Erewhon* is an anagram of "nowhere").

ANALECTA (analects) (/ˈæːnələktə/) fr. : analecta (n. m. pl.)

A collection of sayings and fragments from the writing of an author.  
Recueil érudit, nom de certaines anthologies savantes.

ANALEPSIS (/əˈnəːləpsɪs/) fr. : analepse

A flashback or retrospective narration within a story, an incursion into the past.

ANALOGY (/əˈnələdʒɪ/) fr. : analogie

Another word for a literary parallel.

For ex, Gloucester's relationship with his two sons in *King Lear* is analogous to Lear's relationship with his daughters (Gray)

ANAMORPHOSIS [ˌæːnəˈmɔːfəsɪs] fr. : anamorphose

Technique utilisée dans les arts graphiques: grâce à cette technique, l'œuvre ne prend son sens qu'en fonction de l'angle de vue de celui qui l'observe.

Exemple : Holbein, *Les Ambassadeurs*, 1533.

ANAPÆST, ANAPEST (also 'anapæstic', 'anapestic') (/ˈæːnəpiːst/ or /ˈæːnəpest/) fr. : anapeste

A metrical form in which each foot consists of two unstressed syllables followed by a stressed one.

ANAPHORA (/ə'nəfərə/) fr. : anaphore

The repetition of the same word or phrase in several successive clauses or sentences :

I announce natural persons to arise ,

I announce justice triumphant ,

I announce uncompromising liberty and equality

I announce the justification of candor and the justification of pride. ( Walt Whitman )

ANASTROPHE (/ə'nəstrɒfɪ/) fr. : anastrophe

A change in the usual word-order ( usually inversion ) for rhetorical, metrical or sound effect.

.....for never read

Strangers like you that pictured countenance...

( Robert Browning )

ANATOMY (/ə'nətəmɪ/) fr. : anatomie (dans le sens 'dissection littéraire ou philosophique')

A form of prose fiction, traditionally known as the Menippean or Varronian satire and represented by Burton's *Anatomy of Melancholy*, characterized by a great variety of subject-matter and a strong interest in ideas. In shorter forms it often has a cena or symposium setting and verse interludes.

ANECDOTE (/ˈæniːkdəʊt/) fr. : anecdote

The simple and short narration of a single incident.

ANGLE OF VIEW (cinematic term) (/ˈæŋɡl/) fr. : angle de vue

Depends on the elevation and horizontality of the camera.

ANNAL

Summary notices of the events taking place in a single locale or nation, recorded year by year. Cf. "Chronicle"

ANTAGONIST (/ˌæn'təɡənɪst/) fr. : antagoniste

The character the hero or heroine is in conflict with.

ANTANACLASIS (/ˌæntənə'kleɪsɪs/) fr. : antanaclase

Répétition d' un même mot avec des sens différents:

"Procleius reprochait à son fils qu'il attendait sa mort et celui-ci ayant répliqué qu'il ne l'attendait

pas, eh bien ! reprit-il, je te prie de l'attendre."

First one meaning, then another.

"To England will I steal and there I'll steal " (Shakespeare )

ANTANAGOGUE (/ˌæntənəˈɡɒzɪ/) fr. : antanagoge

Stating something unfavourable but always balancing it with something favourable (e. g. He may be grumpy, but he certainly does good work.).

ANTHROPOMORPHISM (/ˌænθrəpəʊˈmɔːfɪzɪz/) fr. : antropomorphisme

The description of animals or objects as if they were human beings, with emotions and human forms. Most gods are described in an anthropomorphic way.

ANTI-NOVEL (/ˌæntɪˈnɒvəl/) fr. : nouveau roman

A modern form of novel (also called NEW NOVEL) developed by such French writers as Alain Robbe-Grillet, Michel Butor, Nathalie Sarraute. They describe the world in a chaotic and fragmented way and in flat, neutral style. There is no attempt to recognize reality or to impose moral or social judgments or interpretations.

ANTICLIMAX (/ˌæntɪˈklaɪmæks/) fr. : chute, gradation descendante, relâchement de l'intérêt, contraste inattendu

A sudden effect of banality either intentional, in prose or verse. By extension, anticlimax refers to a similar effect in the action of a play or plot of a novel, when some high point of excitement is not achieved, or the seriousness of a literary work is dissipated by a comical, digressive, meaningless or boring development. (Gray)

A writer may manipulate this kind of apparent anticlimax to add rather than to destroy suspense (cf: the porter scene in *Macbeth*).

ANTIHERO (/ˌæntɪˈhɪərəʊ/) fr. : antihéros

Protagonist who lacks the heroic and noble qualities usually associated with a hero.

ANTIMASQUE (/ˌæntɪˈmæsk/) fr. : antimasque

Developed by Ben Jonson, the antimasque had ludicrous and rowdy characters and absurd action. It was often performed as a prelude to the elegant masque, which is set off.

ANTIMERIA (/ˌæntɪˈmerɪə/) or ENALLAGE (/ɪˈnələdʒɪ/) fr. : énallage

The use of one part of speech (or tense, gender, number...) for another.

e. g. " The thunder would not peace at my bidding. " (Shakespeare). " Peace ", here, is used as a verb instead of a noun.

ANTIMETABOLE (or antimetathesis) (/ˌæntɪmeˈtæbəlɪ/) fr. : antimétabole



A form of chiasmus in which forms are repeated in reverse grammatical order.  
e. g. Down dropped the breeze, the sails dropped down. (Coleridge)

ANTIPHONIC (adj) (/ˌæntɪˈfɒnɪk/) fr. : antiphonique

Characterises a kind of music in which different groups of performers respond to each other, therefore creating effects of echo and contrast.

ANTIPHRAISIS (/ˌænˈtɪfrəˌsɪs/) fr. : antiphrase

Synonym for irony.

ANTITHESIS (/ænˈtɪθəˌsɪs/) fr. : antithèse

A general word referring to contrasting words, clauses or ideas which are balanced against each other in parallel structures.

"I give him curses; yet he gives me love." (Shakespeare)

Rapprochement de deux mots antonymes (c'est-à-dire, comportant un sème opposé).

"Quand je suis tout feu, d'où me vient cette glace ?"

ANTONOMASIA (/ˌæntənəmˈeɪzɪə/) fr. : antonomase

The substitution of an epithet or appellative for a person's proper name as "the Iron Duke" for Wellington or "the Bard" for Shakespeare. Also, conversely, the use of a proper name to express a general idea, as in calling a wise judge "a Daniel" or calling someone a "Don Juan".

ANTONYM (/ˈæntənɪm/) fr. : antonyme

A word of opposite meaning.

ANTYPOPHORA (/æntɪˈpɒfərə/) fr. : antiphrase

Arguing with oneself, asking questions and answering them immediately.

e. g. Hamlet's soliloquy "To be or not to be..."

APHAERESIS (/əˈfɪkrəˌsɪs/) fr. : aphérèse

The suppression of an initial, unstressed syllable, usually a vowel: 'mongst' for *amongst*.

APHESIS (/ˈəfəˌsɪs/) fr. : aphèse

Shortened form.

e. g. "twixt" for "betwixt".

APHORISM (/əˈfɒrɪzəm/) fr. : aphorisme

A terse statement of a truth or a dogma; a pithy generalization, which may or may not be witty. The proverb is often aphoristic; so is the maxim. For instance, the anonymous 'Conscience is a cur that will let you get past it, but that you cannot keep from barking.'

APOCALYPTIC (/əˌpɒkəlɪptɪk/) fr. : apocalyptique

The thematic term corresponding to "myth" in fictional literature: metaphor as pure and potentially total identification, without regard to plausibility or ordinary experience. Style littéraire riche en visions symboliques, eschatologiques, prophétiques.

APOCOPE (/əˈpɒkəpi/) fr. : apocope, troncation

Shortened form. e.g. "broke" for "broken".

APOLOGUE (/ˈəpələʒ/) fr. : apologue

A narrative in which the actors are objects or animals, whose behaviours reflects on the follies of human beings. A synonym of a fable.

APOLOGY (or apologia) (/əˈpɒlədʒi/) fr. : apologie

A work written in defense of something or someone.

APOPHASIS (/əˈpɒfəsis/) fr. : apophasie

Affirming by apparent denial, a stressing through negation. For example: Not this, by no means, that I bid you do: Let the bloat King tempt you again to bed. Hamlet to Gertrude. (Act3, scene 4)

APORIA / Aporie

Texte contenant une contradiction inhérente ou difficulté d'ordre rationnel paraissant sans issue. (proche du paradoxe)

APOSIOPESIS (/ˌəpəʊsaɪəˈpiːsɪs/) fr. : aposiopèse

A figure in which the speaker suddenly halts, as if unable or unwilling to proceed, it is often used to express strong emotions. For example : 'Thus I... but lo, me !'

APOSTROPHE (/əˈpɒstrəfi/) fr. : apostrophe

A figure of speech, by which a speaker or writer addresses pointedly some person or thing either present or absent. An exclamatory address. Figure de rhétorique par laquelle un orateur interpelle tout à coup une personne ou même une chose qu'il personnifie.

APOTHEGM (/ˈəpəθɛm/) fr. : apophtegme

A form of aphorism, but the saying is even more compact and pithy. It is usually attributed.  
e.g. : “ Hope is a good breakfast, but it’s a bad supper. ” (Elizabeth I)

ARCHAISM (/ˈɑːkeɪzəm/) fr. : archaïsme

Old form of a word.

e.g. : “ billows ” for “ sea ”, “ clime ” for “ climate ”, “ quoth ” for “ said ”, “ yonder ” for “ over there ”, “ mead ” for “ meadow ”, “ wight ” for “ person ”, etc.

ARCHETYPE (/ˈɑːkɪtaɪp/) fr. : archétype

A symbol, usually an image, which recurs often enough in literature to be recognizable as an element of one's literary experience as a whole. For example, the snake is an archetypal image (or figure); so is the tricker.

ARTICLE (/ˈɑːtɪkl/) fr. : article

A short non-fiction prose composition about a single topic.

ASIANISM (/ˈeɪʒənɪzəm/) fr. : style asian

A highly ornamentated style.

Here is an example from Alexander Pope’s *Peri Bathous*:

“ Plain style: ‘Snuff the Candle’. Sententious Asianism: ‘Yon Luminary amputation needs, Thus shall you save its half extinguished life.’ ”

ASIDE (/əˈsaɪd/) fr. : aparté

Something spoken by an actor, intended to be heard by the audience, but not by the others on the stage.

ASSOCIATION (in characterization) (/əˌsəʊsiˈeɪʃn/) fr. : association

The name of the character, his/her external appearance, his/her direct environment may reflect upon his/her character and can serve the telling of a narration.

ASSONANCE (/ˈəsənənts/) fr. : assonance

- 1) Correspondence of sounds between words or syllables
- 2) The correspondence of rime of one word with another in the accented vowel and those which follow, but not in the consonants
- 3) A word or syllable answering to another sound – for example, "The death of the poet was from

his poems”, from W.H Auden's "In Memory of W.B. Yeats."

En français : marque du vers : répétition de la dernière voyelle accentuée.

exemple: " Ils dormiront sous la pluie ou les étoiles. Ils galoperont avec moi en croupe des victoires."

### ASYNDETON [æ'sɪndɪtən] / Asyndète

Absence de mot de liaison ("et"... ) entre différents éléments en rapport étroit, laissant souvent la place à une virgule. Exemple : Je suis venu, j'ai vu, j'ai vaincu.

### ATMOSPHERE

Term for the mood which dominates a play, a poem, a novel or even a film.

### AUBADE (/əʊ`bɑ:d/)

A morning song in which the coming of dawn is either celebrated or denounced as a nuisance.

### AUGUSTAN AGE

Ce terme a désigné, dans un premier temps, les écrivains romains qui se sont illustrés pendant le règne de l'empereur Auguste (Ovide, Horace, Virgile...). Puis, sous le règne de la reine Anne, au 18<sup>ème</sup> siècle en Angleterre, il a désigné les écrivains qui s'inspiraient du style et des sujets des œuvres romaines pour écrire leur poésie (Pope, Steele, Swift, etc.).

### AUTO (/ɔ:təʊ/)

A form of drama in which the main subject is sacred or sacrosanct legend, such as miracle plays, solemn and processional in form but not strictly tragic. Name taken from Calderon's Autos sacramentales.

### AUTOBIOGRAPHY

It is a biography written in first person narrative. The events are not consigned day by day as in a diary, the narrator chooses them and relates them in the way he wants. Cf. Memoirs, Diary, Journals, Biography...

### AVANT-GARDE

Écrivains, peintres, musiciens, dont les oeuvres sont basées sur ce qu'il y a de plus original et nouveau en matière d'idées et de méthodes.

### BALLAD (/fɒləd/) fr. : ballade

A song transmitted orally, which tells a story. Typically, the popular ballad is dramatic and

impersonal: the narrator (who is unknown) begins with the climactic episode, tells the story tersely by means of action and dialogue (sometimes, by means of dialogue alone), and tells it without expressing his personal attitudes or feelings.

A literary ballad is a narrative poem written by a learned poet in deliberate imitation of the form and spirit of the popular ballad. For example: Coleridge's *Rime of the Ancient Mariner*.

### BALLAD METRE

Four line stanzas consisting of alternate iambic tetrametres and trimetres and riming ABCB.

### BARCAROLE (/bɑ:kə`rɔl/)

A poem or song whose subject matter is in some way connected with boats or water; also one whose aural effects can suggest the movement of water. Dates from the Middle Ages.

### BATHOS (/beɪθɒs/)

Ludicrous descent from the elevated to the commonplace; anti-climax. Writing is bathetic when it strives to be serious (impassioned or elevated) but achieves only a comic effect because it is anti-climactic. "Anticlimax" is synonymous with bombast but can also refer to a bathetic effect which is intentional. In *Tom Thumb the Great* (1731), Fielding uses anticlimax for the purposes of satire, as when King Arthur observes the signs of love in his daughter: "Your eyes spit fire, your cheeks grow red as beef." Here figurative language that begins with an ennobling (though bombastic) fire metaphor then descends to the mean level of raw steak.

L'effet est ironique ou parfois simplement cocasse.

### BATTOLOGY (/ˌbɑːtɒlədʒi/) fr. : battologie

Redondance excessive, injustifiée. Seuls le pléonasmе et la redondance sont considérés comme des procédés de style; la périssologie et la battologie sont des défauts et ne peuvent avoir d'emploi que comme tels (dans les textes ironiques ou comiques)

### BILDUNGSROMAN

Genre du roman d'apprentissage (date de la fin du 18<sup>e</sup> siècle. Ex. : *David Copperfield*, de Dickens)

### BIOGRAPHY

Literature which consists of the histories of individuals. It is an account of a person's life.

### BLANK VERSE (/ˌblæŋk `veɪs/) fr. : vers blancs ou non rimés)

Unrimed iambic pentameter.

### BOMBAST

Designs pretentious diction, inflated out of proportion to the meaning and situation.

### BOURGEOIS TRAGEDY OR DOMESTIC TRAGEDY

Written in prose it deals with lower-class characters.

### BOWDLERIZE

This verb means to remove what can be considered indecent or indelicate. Synonym of to expurgate.

BUCOLIC POETRY : Rustic verse. Cf. Pastoral.

BURLESQUE (/bɜːˈlesk/) fr. : burlesque

A work designed to ridicule a style, literary form, or subject matter either by treating the exalted in a trivial way or by discussing the trivial in exalted terms (that is, with mock dignity). Burlesque concentrates on derisive imitation, usually in exaggerated terms. Cf. Parody.

CAESURA (/siːzə/) fr. : césure

A pause, metrical or rhetorical, occurring somewhere in a line of poetry. The pause may or may not be typographically indicated.

CALLIGRAMME / Calligramme

Poème dont les vers sont disposés de façon à former un dessin symbolisant le sujet abordé. Matérialisation du lien entre sens et forme.

CANON (/kənən/) fr. : canon

A body of writings established as authentic. The term usually refers to biblical writings accepted as authorized – as opposed to the *Apocrypha*. The term can also apply to an author's works which are accepted as genuine. For example: the Shakespeare Canon.

CARICATURE

It is a type of portrait which exaggerates or distorts prominent features of a person .

CACOPHONY

CARNAVALISATION / Carnavalisation

Renversement total des situations conventionnelles. Forme construite sur le principe de l'inversion : perturbation de l'ordre établi et inversion de toute hiérarchie.

CAROLINE PERIOD 1625-1649. Cf. Cavalier Poets.

CARPE DIEM

A Latin phrase which means “ Seize the day ”, meaning “ make the most of today ”. The phrase originated as the title of a poem by the Roman Horace and caught on as a theme with such English poets as Robert Herrick and Andrew Marvell.

CATACHRESIS (/kətə'kri:sɪs/) fr. : catachresis

Improper use of words; application of a term to a thing which it does not properly denote; abuse of a trope or a metaphor.

ex: Lake called seas. "faire un créneau", "salade de fruits", " à cheval sur un âne", sont des catachrèses comportant l'emploi d' un mot détourné de son sens propre mais accepté dans la langue courante, la catachrèse est parfois condamnable ou peut prendre une valeur poétique: “ la mer immense où picoraient des focs ” (Valéry)

CATALECTIC or CATALEXIS / Catalectique

Vers dépourvu de sa dernière syllabe (ou des deux dernières). Si le vers est complet on dit qu'il est acatalectique.

CATALOGUE VERSE / Catalogue

Genre de poésie, généralement à but didactique, dans lequel sont énumérés des noms de personnes, personnages ou de lieux pour faire ressortir ce qu'ils ont en commun.

CATHARSIS / Catharsis

Selon Aristote, effet de “ purgation ” des passions. Réfère à l'état psychologique du spectateur face à une tragédie. La catharsis est à la fois collective et individuelle, elle libère le spectateur de la terreur des dieux et de la pitié envers le héros sacrifié.

CAVALIER POETS :

English lyric poets of the reign of Charles I (1625-49)

CENTO [ 'sentəu] / Centon

Collage d'extraits empruntés à des auteurs célèbres afin de former un poème. Ce “ patchwork ” modifie le sens, ou, change le contexte des morceaux empruntés créant ainsi un effet humoristique.

CHARACTER (/ˈkærəktə/) fr. : personnage

- (1) Any of the persons involved in the story.
- (2) The distinguished moral qualities and personal traits of a character. They may perform

actions, speak to other characters, be described by the narrator, or be remembered (or even imagined) by other characters.

**Developing** (or dynamic) character : a character who during the course of a story undergoes a permanent change in some aspect of his/her personality or outlook.

**Flat** character : a character who has only one outstanding trait or feature, or at the most a few distinguishing marks.

**Round** character : a character who is complex, multi-dimensional and convincing.

**Stock** character : a stereotyped character ; whose nature is familiar from prototypes in previous fictions.

**Static** character : a character who is the same sort of person at the end of a story as he/she was at the beginning.

### CHARACTERIZATION fr. : caractérisation

The method a writer uses to reveal the personality of a character in a literary work. Personality may be revealed by what the character says about himself or herself ; by what the others reveal about the character ; and by the character's own actions.

### CHIASMUS (/kai'ɛzməs/) fr. : chiasme

Figure by which the order of words in one clause is inverted in a second clause. Placer en ordre inverse les segments de deux groupes de mots syntaxiquement identiques : "Je jouais avec Juliette et avec lui, je causais".

cf aussi: manger pour vivre / vivre pour manger.

### CHOREIA / fr.: Choreia

Intervention chantée ou dansée du chœur dans le théâtre grec.

### CHRONICLE :

= extended accounts (verse or prose) of national or world-wide events over a considerable period of time. Chronicles are the predecessors of modern "histories".

### CLIMAX (/ˈklaɪmæks/) fr.: point culminant

See "Crisis"

COMEDY : a light form of drama which intends to amuse and entertain and which has a happy ending (the comedy with a serious purpose attempts to teach and reform through wit and humour).

COMEDY OF ERRORS: comic effects derived from mistaken identities, misunderstandings and imbroglios.



COMEDY OF HUMOURS: popular at the end of the 16<sup>th</sup> century , satiric and realistic in manner.

COMEDY OF MANNERS: satirical comedy dealing with the manners or fashions of a social class.

COMEDY OF MORALS: satire and ridicule are used in order to expose and reforms the morals of the time.

COMEDY OF SITUATION = comedy of errors = intrigue comedy.

COMPARISON or SIMILE [sɪ'mɪlɪ]/ Comparaison

Mise en rapport de deux termes ou de deux notions à l'aide d'opérateurs (as ou like).

CONCATENATION / Concaténation

Suite d'anadiploses.

CONCEIT (/kən`sit/) fr. : trait d'esprit, vanité, suffisance

An elaborate, usually intellectually ingenious poetic comparison or image, such as an analogy or metaphor in which, say a beloved is compared to a ship, planet, etc. The comparison may be brief or extended.

CONFESSION (/kən`feʃən/) fr. : confession

Autobiography regarded as a form of prose fiction, or prose fiction cast in the form of autobiography.

CONNOTATION (/kɒnəu`teɪʃn/) fr. : connotation

The connotation of a word is its emotional content. Connotation is the personal, emotional, contextual coloration or implications a word may have in a given context. It carries associative meaning.

CONSONANCE

The repetition of consonant sounds with differing vowel sounds in words near other in a line or lines of poetry.

COUPLET (/ˈkʌplɪt/) fr. : distique

A stanza of two lines, usually rhyming.

### CRISIS (/ˈkraɪsɪs/) fr. : crise

The moment or event in the Plot in which the conflict is more directly addressed : the main character “ wins ” or “ loses ”; the secret is revealed ; the ending of the story becomes inevitable, etc. For example, in *Cinderella*, the climactic moment of the plot occurs when Cinderella fits her foot into the glass slipper, thereby “ winning ” the marriage with the Prince. In many stories, there are several points in the plot which are plausible crises. This is especially true when there are several almost-equal major characters.

### DACTYL (/ˈdɒktɪl/) fr. : dactyle

(voir “ Prosody ”)

### DAINA

A type of folk poetry to be found among Lithuanians and Latvians. It is usually a four-line poem, though sometimes several are joined up to make a longer one. The verses are sung to the accompaniment of the *kanklys*, a harp.

### DENOTATION (/ˌdiːnəʊˈteɪʃn/) fr. : dénotation

The denotation of a word is its basic, dictionary definition.

### DEUS EX MACHINA / Deus ex machina

Dieu que l'on faisait descendre sur scène dans le théâtre antique à l'aide d'un appareillage mécanique. Cette expression est de nos jours appliquée afin de désigner une intervention imprévue (surnaturelle ou non) qui permet la résolution d'une situation.

### DIACOPE / Diacope

Division d'un mot composé afin de faire ressortir le sens individuel de chaque partie du mot.  
Ex: Never the less ou c'est extra-ordinaire.

### DIAMB or DIIAMB / Diambe

Pied composé de quatre syllabes considéré comme une seule unité. L'accent tombe sur la seconde et la quatrième syllabe.

### DIANOIA

The meaning of a work of literature, which may be the total pattern of its symbols (literal meaning), its correlation with an external body of propositions or facts (descriptive meaning), its theme, or relation as a form of imagery to a potential commentary (formal meaning), its significance as a literary convention or genre (archetypal meaning), or its relation to total literary experience (anagogic meaning).

## DICTION

An author's choice of words. Diction denotes the vocabulary used by the writer. In the eighteenth century, the idea of 'poetic diction' emerged : poets like Thomas Gray asserted that the language of poetry was necessarily specialized and remote from ordinary language. Consequently, poetic diction usually refers to that rather particular kind of language and particular arrangement employed by many poets in the 18th century who were guided by the theory and practice of Neoclassicism.

## DIEGESIS (/ˌdaɪˈdʒiːsɪs/) fr. : diégèse

Greek for 'narrative'.

Diégétique : (diegetic) qui se rapporte ou appartient à l'histoire ; dans un sens plus spécifique, diégétique = intradiégétique.

Cf. Genette, *Figures III*, Seuil, 1972, p. 238. « Tout événement raconté par un récit est à un niveau diégétique immédiatement supérieur à celui où se situe l'acte narratif producteur de ce récit. La rédaction de ses Mémoires fictifs par Monsieur de Renoncourt est un acte littéraire accompli à un premier niveau que l'on dira extradiégétique. Les événements racontés dans ces Mémoires sont à un niveau diégétique ou intradiégétique. »

## DIPODY / dipodie

Ensemble de deux vers possédant le même rythme, considérés comme une seule unité ; forme fréquemment rencontrée dans les *nursery rhymes* (comptines).

## DISPLACEMENT / dɪˈsplɛɪs,mənt /

The adaptation of myth and metaphor to canons of morality or plausibility.

## DOCHMIAC / dochmius ou dochmياque

Pied composé de deux syllabes non accentuées et trois syllabes accentuées. ( ~ - - ~ - ) Souvent utilisé dans la tragédie, symbole de la terreur divine.

## DYSTOPIA [ˌdɪsˈtɒpiə] / dystopie

Construction imaginaire d'un monde dans lequel les idéaux meurent, le souvent dans des régimes totalitaires. Antonyme d'utopie.

Ex: *1984* de George Orwell

## EIRON

A self-deprecating or unobtrusively treated character in fiction, usually an agent of the happy ending in comedy and of the catastrophe in tragedy.

## ELEGY, ELEGIAC / élégie, élégiaque

Poème lyrique, d'origine grecque, composé de distiques (ou dipodies) exprimant une plainte douloureuse, des sentiments mélancoliques.

ELLIPSE ( / ɛ'lɪpsɪs / ) fr. : ellipsis

The omission of one or more words in a sentence which would be needed to express the sense completely " Je t'aimais inconstant, qu'aurais-je fait fidèle?"

ENCYCLOPAEDIC FORM

A genre presenting an anagogic form of symbolism, such as a sacred scripture, or its analogues in other modes. The term includes the Bible, Dante's Commedia, the great epics, and the works of Joyce and Proust.

ENJAMBE fr. enjambement

The running over of a sentence or thought into the next couplet or line without a pause at the end of the line; a run-on-line.

For example, the first two lines here are enjambed:

"Let me not to the marriage of true minds  
admit impediments. Love is not love  
which alters when it alteration finds  
Or bends with the remover to remove... ( Shakespeare)

EPANADIPLOSIS [ ,epænədɪ'pləʊsɪs ] / épanadiplose

Utilisation du même mot à la fin puis au début de deux propositions corrélées.

Ex: Tous pour un, un pour tous

EPANORTHOSIS ( / ,epənɔ:'θəʊsɪs / ) fr. : épanorthose

A figure in which a word is recalled, in order to substitute a more correct term

Revenir sur ce qu'on dit, ou pour le renforcer, ou pour l'adoucir, ou même pour le rétracter tout à fait.

EPIC

An extended narrative poem recounting actions, travels, adventures, and heroic episodes and written in a high style ( with ennobled diction, for example ) It may be written in hexameter verse, especially dactylichexmeter, and it may have twelve books or twenty four books.

EPOS

The literary genre in which the radical of presentation is the author or minstrel as oral reciter, with a listening audience in front of him.

## ETHOS

The internal social context of a work of literature, comprising the characterization and setting of fictional literature and the relation of the author to his reader or audience in thematic literature.

## EUPHEMISM (/ˈjuːfɪmɪzəm/) fr. : euphémisme

A figure by which a less distasteful word or expression is substituted for one more exactly descriptive of what is intended "eliminate" for kill.

## EXPOSITION

The first section of the typical plot, in which characters are introduced, the setting is described, and any necessary background information is given.

## FABLE :

A brief narrative, in either verse or prose, which illustrates some moral truth. A short tale conveying a clear moral lesson in which the characters are animals acting like human beings.

## FABLIAU :

A type of short verse tale popular in the Middle Ages. The *fabliaux* were comic, often ribald, accounts of ordinary life, satirizing such matters as the sanctity of the clergy and the chastity of women.

## FAIRY TALE:

A short narrative derived from the oral tradition of the folk tale, involving such figures as witches, giants, fairies, voracious wolves and clever foxes (who speak with marvellous tongues), princes (sometimes miraculously transformed from frogs.), princess (usually in distress) and stepmothers (regularly cruel).

## FALLING ACTION

That part of a plot that follows the dénouement or climax: it contains events caused by the climax and contributing to the resolution. For example, in most fairy tales, there is not much falling action: " So they were married and lived happily ever after " combines the falling action of the marriage and the resolution of everlasting happiness into one sentence.

## FALLING RHYTHM :

One in which the stress comes on the first syllable of the metrical foot.

## FANCY :

Originally synonymous with imagination and fantasy, referring to the faculty of forming in the

mind representations of things not actually present.

### FANTASTIC, the :

Writings that present unreal happenings that hover between supernatural and psychological explanation, thereby leaving the characters in the book and the reader in a particular state of the characters in the book and the reader in a particular state of suspended understanding.

### FANTASY :

In a literary work, a radical departure, sometimes bizarre or grotesque, from our sense of the real world or from the literary conventions of realism

FARCE : a form of low comedy in which the laughter arises from absurd or improbable situations and exaggerated character-types.

### FEMININE ENDING :

An extra unstressed syllable at the end of a verse.

### FEMININE RHYME :

Rhymed words of two or more syllables, when the last syllable is not stressed.

### FESTSCHRIFT / Melange : fr. Mélanges

A volume of essays written by colleagues and friends in celebration of such occasions as a noted scholar's retirement or a significant birthday.

### FICTION (/ˈfɪkʃn/) fr. : fiction

Literature in which the radical of presentation is the printed or written word, such as novels and essays.

Fictional

Relating to literature in which there are internal characters, apart from the author and his audience; opposed to thematic.

(N.B. The use of this term is regrettably inconsistent with the preceding one, as noted on p. 248.)

### FIGURATIVE LANGUAGE

Language which uses figures of speech.

### FIGURE OF SPEECH fr. : figure de rhétorique

An example of figurative language that states something that is not literally true in order to create an effect. Similes, metaphors, personification are figures of speech based on comparisons. Metonymy, synecdoche, synesthesia, apostrophe, oxymoron and hyperbole are other figures of

speech.

### FIN DE SIECLE :

The kind of decadence that occurs at the end of a historical era, in particular the literary atmosphere of the late nineteenth century in France.

### FLASHBACK fr. : retour en arrière

A device that allows the writer to present events that happened before the time of the current narration or the current events in fiction. Flashbacks techniques include memories, dreams, stories of the past told by characters, or even authorial sovereignty. ( That is to say, the author might simply say, "but back in Tom' s youth...") Flashback is useful for exposition, to fill in the reader about a character or place, or about the background to a conflict.

### FLAT CHARACTER :

A flat character is one embodying a “single idea or quality”. Lacking any complexity, it never surprises. He is sometimes called a “type” or “caricature”, for it “can be summed up in a sentence.” Opposite: round character. 'flat characters' (personnages plats) opposés à 'round characters' (personnages ayant de la profondeur, de l'épaisseur psychologique)

### FOIL fr. : faire-valoir

A character who sets off the main character or other characters by comparison.

### FOLIO :

A large page size, formed by a single fold in sheet of printer's paper, giving four pages (or sides). Shakespeare's plays were first collected by Heminges and Condell in the Volume called the First Folio (1623)

### FOLK TALE :

Folktales are short, pithy stories of unknown authorship, which have been transmitted orally.

### FOOT

The basic unit of meter consisting of a group of two or three syllables. Scanning or scansion is the process of determining the prevailing foot in a line of poetry, of determining the types and sequence of different feet.

Type of feet: U ( unstressed ) ; / ( stressed syllables )

Iamb: U /

Trochee: / U

Anapest: U U /

Dactyl: / U U

Spondee: //

Pyrrhic: U U

### FORESHADOWING

A method used to build suspense by providing hints of what is to come.

### FORMAT :

The size and design of a book: its physical appearance and features.

### FREE VERSE fr. : vers libre

Verse that has neither regular rhyme nor regular meter. Free verse often uses cadences rather than uniform metrical feet.

### GENRE

A literary type of form.

### GOTHIC NOVEL :

popular at the end of the 18<sup>th</sup> century. Tales, novels, of mystery with gloomy sinister backgrounds , now denoting psychological horror-tales.

### GRADATION (/grə'deiʃn/) fr. : gradation

Présenter une suite d'idées ou de sentiments dans un ordre tel que ce qui suit dise toujours un peu plus ou moins que ce qui précède, selon que la progression est ascendante ou descendante. Le terme anglais est CLIMAX qui, par suite d'un mauvais usage, désigne "the last term of a rhetorical climax". Si elle est descendante, il s'agit d'un ANTICLIMAX.

### GROTESQUE

- Par déformation et/ou exagération, un personnage ou une situation narrative devient risible, par exemple, en exploitant des similitudes entre un être humain et un animal ou un objet (déshumanisation) ou vice versa. L'amusement dû à cette distorsion est parfois considéré comme indissociable de la notion de grotesque.
- Personnages excentriques, se distinguant du commun des mortels physiquement et/ou émotionnellement. Selon la critique littéraire, un ouvrage comme *Winesburg Ohio* de Sherwood Anderson décrit l'aliénation des « grotesques » de la société américaine ; c'est *The Book of the Grotesque*. « Grotesque » derives from « grotto », because on the walls of grottos (or caves) ancient artists sometimes drew human figures that were distorted, exaggerated, or ugly, at least by later standards of beauty.

### HAIKU [ 'haɪku:] / Haïku

Forme poétique japonaise de nature contemplative, valorisant la nature ou les saisons, supposée emmener l'esprit vers la spiritualité.



Un haïku est composé de dix-sept syllabes réparties en trois vers : cinq, sept puis cinq syllabes (sans rimes).

### HAMARTIA [hə'mɑ:tɪə]\* / Hamartia

Faible tragique qui conduit le héros à sa chute ; point faible du personnage (passion, cupidité ou erreur de jugement) qui dans les circonstances imposées par le destin déclenche la catastrophe. Cf Hubris

*\* La transcription phonétique de ce terme est celle proposée par le dictionnaire Collins, cependant, chaque dictionnaire propose une transcription différente (!), par exemple, le Jones donne la suivante: [ˌhɑ:mɑ:tɪ:ə]. A vous, donc, de vous faire une idée!!? Ou peut-être peut-on espérer l'aide d'un (ou d'une) spécialiste pour éclairer notre lanterne?*

### HEMISTICH ['hemɪstɪk] / Hémistiche

Moitié d'un vers coupé en deux par une césure.

### HERMENEUTICS = Herméneutique

Processus d'interprétation des signes, des textes... élaboration du sens

### HEROIC COUPLET: Distique héroïque

Iambic pentameters riming AABB etc...

### HEROIC DRAMA

Popular heroic plays during the Restoration.

### HETEROTELY = Hétérotélie

Divergence of intentions and realisations. En narration : le récit se dénoue de façon différente de ce que laissait prévoir le début du récit. Opposé : homéotélie.

### HIGH MIMETIC

A mode of literature in which, as in most epics and tragedies, the central characters are above our own level of power and authority, though within the order of nature and subject to social criticism.

### HUBRIS / Hubris

arrogant pride (tragedy)

Orgueil excessif qui mène le personnage à sa perte.

Dans la tragédie grecque, ce terme renvoie à ce défaut (the shortcoming or defect of the hero, the tragic flaw) du héros qui l'a poussé à transgresser les codes moraux des Dieux ou à ignorer leurs avertissements.

### HUMOURS :

In ancient medical theory there were four principal 'humours' in the human body (phlegm, blood, cholera, and black bile). If any one of these predominates in an individual's constitution then that person's character would be phlegmatic, sanguine, choleric or melancholic. An exact balance made a compound called 'good humour'; predominance by any one humour caused 'ill' or 'evil' humour.

### HYPERBATON (/haɪ'pɜːbətɒn/) fr. : hypallage

A figure which the natural order of words or phrases is inverted, especially for the sake of emphasis

ex: "echoed the hills" pour "the hills echoed"

En français, le terme revêt un sens différent : "alors qu'une phrase paraît finie, on y ajoute un mot ou un syntagme qui se trouve ainsi fortement mis en évidence. Ex: La nuit m'habitera et ses pièges tragiques.

### HYPERBOLE (/haɪ'pɜːbəlɪ/) fr. : hyperbole

Exaggerated statement, used to express strong feeling, or to produce a strong impression, and not intended to be taken literally "un bruit à réveiller un mort".

### IAMBUS (iambe) (voir " Prosody ")

### IAMBIC PENTAMETER

A metrical pattern in poetry which consists of five iambic feet per line. An iamb, or iambic foot, consists of one unstressed syllable followed by a stressed syllable, i.e. " away ".

### IDYLL :

A short poem describing a picturesque rustic scene or incident. Hence 'idyll' comes to refer. To poems or parts of poems which deal with ideal states of calm, happiness or enlightenment.

### IMAGE :

A symbol in its aspect as a formal unit of art with a natural content.

### IMAGERY

A word or group of words in a literary work which appeals to one or more of the senses: sight, taste, touch, hearing and smell.

### IMAGISM :

A self-conscious movement in poetry in England and America initiated by Erza Pound and T.E Hulme in about 1912

### INITIATIVE

A primary consideration governing the process of composition, such as the metre selected for a poem; taken from Coleridge.

### INTENTIONAL FALLACY :

Many modern critics regard a literary work as a public document, complete in itself, and the writer's intention, if he had one other than the invariable intention of writing the work, an external irrelevance. The error of judging a work by the author's success or failure in achieving his intention these critics call the 'intentional' or 'genetic fallacy'

### INTERIOR MONOLOGUE :

An attempt to convey in words the process of consciousness or thought (as a means of narrating a story).

### INTERTEXTUALITÉ

Relation que tout texte entretien avec des textes ou genres littéraires qui l'ont précédé.

### INTRIGUE :

The incidents that make up the plot of a play. Although the word *intrigue* may properly be used to refer to any plot in the drama, it is most likely to be applied to one which is elaborate and especially to one in which the schemes of one or more of the characters provide the motivating force.

### INVERSION

Permutation des éléments d'une construction syntaxique.  
"Flottait un nocturne archipel/ Dans le jour ruisselant de ciel."

### INVOCATION :

A poet's address to a god or muse, to assist in composing a poem.

### IRONIC

A mode of literature in which the characters exhibit a power of action inferior to the one assumed to be normal in the reader or audience, or in which the poet's attitude is one of detached

objectivity.

### IRONY

The mythos (sense 2) of the literature concerned primarily with a "realistic" level of experience, usually taking the form of a parody or contrasting analogue to romance. Such irony may be tragic or comic in its main emphasis; when comic it is normally identical with the usual meaning of satire.

### JACOBEAN AGE :

It refers to the reign of James I, 1603-1625, which followed the Age of Elizabeth.

### KUNSTLERROMAN / Künstler roman

De l'allemand "künstler" = artiste et "roman" = roman. Roman dont le personnage principal est un artiste.

### LAMPOON :

A satirical attack on a person, usually a malicious character sketch. Lampoons, which can be either prose or verse, were widespread in seventeenth- and eighteenth-century England, but their flowering was cut-short by the development of libel laws.

### LEITMOTIV or LEITMOTIF or LEITMOTIVE [ˈlaɪt,məʊtɪv or ˈlaɪtməʊ,tɪ:f]/ Leitmotiv

Désigne un thème récurrent dans un texte ou dans différentes œuvres d'un même auteur.

### LEXIS

The verbal "texture" or rhetorical aspect of a work of literature, including the usual meanings of the terms "diction" and "imagery."

### LIGHT VERSE :

In verse, stress on a word not normally accented in speech.

### LIMERICK / Limerick

Petit poème, le plus souvent humoristique, composé de cinq vers dont les rimes suivent ce schéma: aabba

Ex: There was an old Man with a beard,  
Who said, 'It is just as I feared!  
Two owls and a hen,  
Four larks and a wren,  
Have all built their nests in my beard!'

### LITOTE ( litotes / 'laɪtəʊtiːz / )

A figure in which an affirmative is expressed by the negative of the contrary: " a citizen of no mean city", " Va, je ne te hais point!"

En français, selon Morier, le terme offre une deuxième définition : « synonyme de laconisme et de sobriété ». Dans cette acception, il équivaut à MIOSE (meiosis, cf Dupriez. Ex: pour "il est mort", dire " il a vécu" ou "nous le pleurons"; également: "le noble animal de la race félin attend son adversaire avec courage et dispute chèrement sa vie"). Cf dans la Bible, "Elkana connut Anne, sa femme".

### LOCAL COLOR :

The use of regional detail to add interest to a narrative. Local color, as the term implies, is generally not a crucial importance to the plot or for an understanding of motivation; it is, rather, in descriptions of locale, dress, and customs, concerned with the quaint and the picturesque. In this sense, local decoration is mere decoration.

### LOW MIMETIC

A mode of literature in which the characters exhibit a power of action which is roughly on our own level, as in most comedy and realistic fiction.

### LYRIC

A literary genre characterized by the assumed concealment of the audience from the poet and by the predominance of an associational rhythm distinguishable both from recurrent metre and from semantic or prose rhythm.

### MASCULINE ENDING :

Occurs when the final syllable in a line of verse is stressed.

### MASCULINE RHYME :

A monosyllabic rhyme on the final stressed syllables of two lines of verse.

### MASQUE

A species of drama in which music and spectacle play an important role and in which the characters tend to be or become aspects of human personality rather than independent characters.

### MELODRAMA :

A play which strongly appeals to the emotions and which is based on a romantic and thrilling plot.

## MELOS

The rhythm, movement, and sound of words; the aspect of literature which is analogous to music, and often shows some actual relation to it. From Aristotle's *melopoia*.

## METAFICTION fr. : métafiction

Oeuvre de fiction qui réfléchit sur la nature et les techniques de la fiction, sur son propre fonctionnement. Ex. : *Tristram Shandy* de Sterne ou *The French Lieutenant's Woman* de Fowles.

## METALEPSIS fr. : métalepse

A figure consisting in the metonymical substitution of one word for another which is itself figurative (SOED).

On fait comprendre une chose par une autre qui la précède, la suit ou l'accompagne... ou enfin s'y rapporte de manière à la rappeler aussitôt à l'esprit. Ex : pour "il est mort", dire "il a vécu" ou "nous le pleurons".

## METAPHOR fr. : métaphore

A relation between two symbols, which may be simple juxtaposition (literal metaphor), a rhetorical statement of likeness or similarity (descriptive metaphor), an analogy of proportion among four terms (formal metaphor), an identity of an individual with its class (concrete universal or archetypal metaphor), or statement of hypothetical identity (anagogic metaphor).

C'est le plus élaboré des tropes, car le passage d'un sens à l'autre a lieu par une opération personnelle fondée sur une impression ou une interprétation et celle-ci demande à être trouvée sinon revécue par le lecteur.

Bien qu'il s'emploie aussi dans un sens élargi, le mot métaphore n'est pas, au sens strict, synonyme d'image littéraire : il en est la forme la plus condensée, réduite à un terme seulement. En effet, à la différence de l'allégorie, il y a un phore unique (le PHORE désigne le comparant et le THEME le comparé) quoique celui-ci puisse être évoqué par plusieurs mots. A la différence de la comparaison (en anglais SIMILE) ce phore est mêlé syntaxiquement au reste de l'énoncé du thème.

Ex : « Je parle un langage de décombres où voisinent les soleils et les plâtras" (Aragon)

## METAPHYSICAL POETS :

Although the term metaphysical may be applied to any poetry dealing with the spiritual or philosophical matters, it is usually limited to the work of a group of seventeenth-century poets, of whom John Donne is the most notable. Other so-called metaphysical poets (in no sense a "school") were Marvell, Cleveland, Cowley, Crashaw, Herbert and Vaughan.

The work of these poets is characterized by the use of ordinary speech ("For God's sake hold you tongue and let me love"), combined with puns, paradoxes, elaborate and startling conceits, and abstruse terminology, often drawn from the science of the day.

## METER

The rhythmic pattern produced when words are arranged so that their stressed and unstressed syllables fall into a more or less regular sequence, resulting in repeated pattern of accent (called feet)

### METONYMY ( metonymy / mɪ'tɒnɪmɪ / )

A figure in which the name of an attribute or adjunct is substituted for that of the thing meant.

Ex: sceptre for authority

Autre exemple cité par Dupriez: "le phallus en ce siècle devient doctrinaire" pour "l'instinct sexuel sert aujourd'hui de principe moral"

Il existe une grande variété de métonymies, selon la nature de la substitution: du signe pour la chose (sceptre), de la cause pour l'effet ("sa plume éloquente") de l'instrument pour celui qui l'emploie ( le second violon), de l'effet pour la cause (boire la mort pour boire la cigüe), du contenant pour le contenu ( "boire un verre"), du lieu pour la chose ( "un bon bourgogne"), du physique pour le moral ( " Rodrigue, as-tu du cœur?").

MIMESIS. Cf. Platon. L'approche mimétique vise à donner l'illusion d'une représentation exacte de la réalité.

MIRACLE PLAY : a medieval form of drama based on the life of a saint or on a miracle that he performed.

### MOCK EPIC

Treating a frivolous or minor subject seriously, especially by using the machinery and devices of the epic (invocations, descriptions of armour, battles, extended similes, etc. ).

### MODE

A conventional power of action assumed about the chief characters in fictional literature, or the corresponding attitude assumed by the poet toward his audience in thematic literature. Such modes tend to succeed one another in a historical sequence.

### MONAD

A symbol in its aspect as a centre of one's total literary experience; related to Hopkins's term "inscape" and to Joyce's term "epiphany."

### MONOLOGUE INTERIEUR ( stream of consciousness / 'stri:m əf ' kɒŋʃənsɪs / )

A technique which seeks to record the random and apparently illogical flow of impressions passing through a character's mind. The best-known English exponents are Dorothy Richardson, Virginia Woolf, and James Joyce. For them it was a fresh weapon in the struggle against intrusive narration. By recording the actual flow of thought to avoid the over-insistent authorial rhetoric of Edwardian Novelists.

Some critics distinguish between "stream of consciousness" and "interior monologue", preferring

to use the latter to refer to the strict attempt to reproduce the flow of consciousness in a character's mind, without intervention by the author, and perhaps even without grammar or logical development. In practice, the terms are usually interchangeable.

MORALITY PLAYS : a form of poetic drama (late 14<sup>th</sup> century) which showed allegorical figures usually struggling for the soul of a human being who stood for humanity.

### MOTIF

A symbol in its aspect as a verbal unit in a work of literary art.

MYSTERY PLAYS : a medieval play based on the Bible.

### MYTH (/mɪθ/) fr. : mythe

A narrative in which some characters are superhuman beings who do things that "happen only in stories"; hence, a conventionalized or stylized narrative not fully adapted to plausibility or "realism."

An unverifiable story based on a religious belief. The characters of myths are gods and goddesses, or the offspring of the mating of gods or goddesses and humans. Some myths detail the creation of the earth, while others may be about love, adventure, trickery, or revenge. In all cases, it is the gods and goddesses who control events, while humans may be aided or victimized. It is said that the creation of myths was the method by which ancient, superstitious humans attempted to account for natural or historical phenomena.

### MYTHOS

1. The narrative of a work of literature, considered as the grammar or order of words (literal narrative), plot or "argument" (descriptive narrative), secondary imitation of action (formal narrative), imitation of generic and recurrent action or ritual (archetypal narrative), or imitation of the total conceivable action of an omnipotent god or human society (anagogic narrative).

### NAIVE (/naɪˈi:v/)

Primitive or popular, in the sense given those terms of an ability to communicate in time and space more readily than other types of literature.

### NARRATIVE (/ˈnærətɪv/) fr. : récit, narration

A narrative is a story or tale or recital of facts. It differs from the flux of raw experience in that a selection of incidents is made so as to suggest some relationship between events and how is the material being presented to an audience. The analysis and identification of POINT OF VIEW is the key to discussion of methods of narration. Cf. Point of view.

Four archetypal narratives, classified as comic, romantic, tragic, and ironic.

FIRST-PERSON NARRATIVE: the narrator speaks of himself as "I".

THIRD-PERSON NARRATIVE: the narrator describes the characters as "he", "she" or "they". In



this case it is necessary to discern the explicit or implicit nature of the narrator's approach to his audience and the events he describes (intrusive or impersonal)...

An OMNISCIENT NARRATOR describes his story with godlike ease as if capable of seeing every event which concerns his characters, even to the extent of knowing their innermost thoughts and motives.

On the other hand an author may choose a limited or restricted point of view.

Levels of narration : embedding (= nesting), mirroring effects (*mise en abyme*), extradiegetic, hypodiegetic (→ extradiegetic narrator, intradiegetic narrator, autodiegetic narrator, heterodiegetic narrator, homodiegetic narrator)

### NARRATOR (/nə'reɪtə/) fr. : narrateur

Voices in the narration:

besides the narrator: the real author, the implied author (auteur implicite), other characters in the story, the implied reader, the real reader, the narratee (he directly addresses someone as in epistolary novels).

(Vision = who sees / Discourse : who speaks)

= The voice telling the story. This voice might belong to a Character in the story whom other characters can see, hear, interact with, etc.; or the voice might appear to belong to the author. The narrator may fit into one or more of these categories: *First-person narrator*: stands out as a character and refers to himself or herself, using "I."

*Second-person narrator*: addresses the reader and/or the Main Character as "you" (and may also use first-person narration, but not necessarily).

*Third-person narrator*: not a character in the story; refers to the story's characters as "he" and "she." This is probably the most common form of narration.

*Limited Narrator*: can only tell what **one** person is thinking or feeling.

*Omniscient narrator*: not a character in the story; can tell what any or all characters are thinking and feeling. Example: In *Cinderella*, several important plot events, such as the finding of the glass slipper, take place when Cinderella herself is not present; in these scenes, the audience sometimes knows what other characters, like the Prince or the stepmother, are thinking.

*Reliable narrator*: everything this narrator says is true, and the narrator knows everything that is necessary to the story.

*Unreliable narrator*: may not know all the relevant information; may be intoxicated or mentally ill; may lie to the audience.

Example: Edgar Allan Poe's narrators are frequently unreliable. Think of the delusions that the narrator of *The Tell-Tale Heart* has about the old man, or consider the lying narrator in Poe's *Black Cat*.

### NATURALISM

a form of realism.

### NEGATIVE CAPABILITY :

It is the artist's sympathetic imagination, the capacity to forget his or her own personality and enter imaginatively into the existence of others and other kind of existence. = la capacité de

supporter l'incertitude, le mystère, le doute, sans recourir impatientement au discours rationnel – "when man is capable of being in uncertainties, Mysteries, doubts, without irritably reaching after fact and reason"

### NEOCLASSICISM :

It refers to the fact that some writers, particularly in the eighteenth century, modelled their own writing on classical, especially Roman, literature.

### NEW-CRITICISM :

A name still applied to a major critical movement of the 1930s and 1940s in America. Although this term is sometimes limited to the work of a dozen or so leading modern critics, it is often extended to describe the tendency in recent criticism to emphasize the close reading and the explication of a text rather than the biographical or historical study.

### NOVEL :

a long, fictitious prose narrative. Novels of action, of character, of manners, of sensibility, of the soil.

NOVELETTE : a fictional work between the short story and the novel in length.

NOVELLA : a short prose work popular in medieval times. → modern novella = short novel = novelette

### ODE :

The term "ode" is usually employed for a long lyric poem, serious in subject, elevated in style, and elaborate in its stanzaic structure.

### ONOMATOPOEIA (/ˌɒnəˈmɒtəˈpiːə/) fr. : onomatopée

A literary device wherein the sound of a word echoes the sound it represents. The words "splash," "knock," and "roar" are examples. The following lines end Dylan Thomas' *Fern Hill*:

Out of the whinnying green stable

On to the fields of praise.

The word "whinnying" is onomatopoeic. "Whinny" is the sound usually selected to represent that made by a horse.

### OPSIS

The spectacular or visible aspect of drama; the ideally visible or pictorial aspect of other literature.

### OXYMORON (/ˌɒksɪˈmɔːrɒn/) fr. : oxymore

A rhetorical figure by which contradictory terms are conjoined so as to give point to the statement; e. g. *darkness visible*.  
(Milton)

### PALINDROME ['pælɪndrəʊm]/ Palindrome

Mot (ou phrase) qui peut être lu dans les deux sens, de gauche à droite ou de droite à gauche.  
Ex: Esope reste ici et se repose ; Live not on evil

### PARABASIS (/pəˈræbəsɪs/) fr. : parabase

In ancient Greek comedy, a part sung by the chorus, addressed to the audience in the poet's name, and unconnected with the action of the drama.

Cf. Dupriez : "Partie d'une comédie grecque qui consistait essentiellement en un discours de choryphée, sorte de digression par laquelle l'auteur faisait connaître au spectateur ses intentions, ses opinions personnelles, etc. Le mot parabase conviendrait pour désigner un procédé assez courant : l'auteur, sortant de la fiction littéraire qu'il a choisie, s'adresse directement aux lecteurs (ou lectrices). Il y a intrusion de l'auteur. »

### PARADOX

A situation or statement that seems to contradict itself, but on closer inspection does not.

### PARALLEL CHARACTER

A person whose role in the story is mostly important because of his or her likeness to another character, especially the main character.

Parallel characters often have subplots on their own, which reflect the main plot and its themes.

### PARANOMASIA (/pəˈrænəmeɪzɪə/) fr. : paronomase

A playing on words which sound alike; a word play; a pun.

Rapprochement de mots dont le son est à peu près semblable, mais dont le sens est différent (Littré)

Ex: *Tu parles, Charles* ou *Lingères légères* ou *Qui vole un œuf vole un bœuf* ou *Cool Raoul* ou *Tranquille Emile* ou *Pervers pépère* ou *It's not what you think, Dick* ou *You bet my pet, etc.*

### PARODY

A satiric imitation of a work or of an author with the idea of ridiculing the author, his ideas, or work. The parodist exploits the peculiarities of an author's expression - his propensity to use too many parentheses, certain favorite words, or whatever.

The parody may also be focused on, say, an improbable plot with too many convenient events. Fielding's *Shamela* is, in large part, a parody of Richardson's *Pamela*.

### PASTORAL : fr. une pastorale

A pastoral poem was originally about “pastors”, that is shepherds, but the term has been extended to cover all works that deal with rural life.

### PATHETIC FALLACY :

Used to describe the habit, common among poets, of assuming an equation between their own mood and the world about them: they are sad, therefore the weather is gloomy. Many poets go further and describe nature in terms of their feelings: the sky weeps, the wind moans.

Orage extérieur, orage intérieur : au cinéma, l'orage qui reflète la situation dramatique.

Personnification, anthropomorphisme ; l'attribution des caractéristiques humaines à la nature, l'erreur dans l'appréhension d'une réalité donnée, sous le coup d'une forte émotion ou d'un état d'esprit imaginaire/contemplatif. Cf. Prosopopée.

### PATHOS

A Greek term for deep emotion, passion, or suffering. When applied to literature, its meaning is usually narrowed to refer to tragic emotions, describing the language and situations which deeply move the audience or reader by arousing sadness, sympathy, or pity.

### PERIPHRASE (periphrasis / pə'ri:fræsɪs / )

Consists in expressing the meaning of a word, phrase, etc., by many or several words instead of by a few or one; a wordy or roundabout way of speaking; circumlocution.

*"C'était l'heure tranquille où les lions vont boire" pour "le soir" (HUGO) (cit. Dupriez)*

### PERSONA

The persona was the mask worn by an actor in Greek drama.

In a literary context, the persona is the character of the first-person narrator in verse or prose narratives, and the speaker in lyric poetry.

### PERSONIFICATION

A figure of speech in which something nonhuman is given human characteristics.

### PHARMAKOS

The character in a fiction who has the role of a scapegoat or arbitrarily chosen victim. Bouc-émissaire, victime sacrificielle (Œdipe comme *pharmakos*).

1. One of the five contexts in which the narrative and meaning of a work of literature may be considered, classified as literal, descriptive, formal, archetypal, and anagogic.
2. One of six distinguishable stages of a mythos (sense 2).

### PICARESQUE STORY : fr. :récit picaresque

A kind of novel which recounts the adventures of a likeable rogue. It usually has a simple plot, episodic in structure, consisting of a series of adventures happening to the hero, whose character changes little: its tone is likely to be somewhat amoral and satiric.

PLEONASM (/ˈpliːənəzəm/) fr. : pléonasme

The use of more words in a sentence than are necessary to express the meaning; redundancy of expression.

Redoublement de l'idée dans deux mots du même membre de phrase ("son poids pesant")

PLOT : fr. : intrigue

The structure of a story or the sequence in which the author arranges events in a story.

The plot may have a protagonist who is opposed by antagonist, creating what is called conflict.

A plot may include flashback or it may include a subplot, which is a mirror of the main plot.

POETIC JUSTICE = Bien fait pour toi ! fr. justice poétique

An outcome where virtue is rewarded and evil is punished, often in a particularly apt or ironic manner.

POETIC LICENSE :

The liberty, usually limited to verse, taken by a poet in matters of word order, rhyme, use of archaic words, and figures of speech. Within the conventions of poetic form, license is granted so that the writer may be permitted to achieve certain effects.

POINT OF EPIPHANY

An archetype presenting simultaneously an apocalyptic world and a cyclical order of nature sometimes the latter alone. Its usual symbols are ladders, mountains, lighthouses, islands, and towers.

POINT OF VIEW

Point of view is the perspective from which a narrative is presented; it is analogous to the point from which the camera sees the action in cinema. Cf. "Narrator". The two main points of view : the third-person point of view (= omniscient) and the first-person point of view. = Focalization (Genette), internal focalization, external focalization (panoramic view), zero focalization... Cf. "Narration".

PORTMANTEAU WORD : fr. : mot portemanteau

A word formed by combining two or more words.

PRETERITION (/ˌpri:təˈrɪʃn/) fr. : prétériton

A figure by which summary mention is made of a thing, in professing to omit it.

Feindre de ne pas vouloir dire ce que néanmoins on dit très clairement, et souvent même avec force (Dupriez)

*"Je ne me défends pas, d'ailleurs. Mon œuvre me défendra. C'est une œuvre de vérité..."* (Zola)

PROBLEM PLAY (= thesis play) : pièce à thèse

one presenting or expounding a problem, social, moral, etc. (→ problem novel).

PROLEPSIS (/prəʊ'lepsɪs/also procatlepsis) fr. : prolepse

A figure by which an opponent's objections are anticipated and answered.

*"Vous me direz: à quoi sert cet appendice caudal ? Mais c'est purement décoratif !"* (C Claudel, cité par Dupriez)

PROSODIE: voir en fin de document

PROSOPOPOEIA / Prosopopée

Figure qui permet de donner la parole à tout être qui en est dépourvu (personnage mort ou absent...)

PROTAGONIST

The hero or central character of a literary work.

PUN

A play on words wherein a word is used to convey two meanings at the same time.

PYRRHIC (voir " Prosody ")

REALISM : the portrayal of accurate or realistic detail, e.g. in a painting, book, film, etc.

Realistic comedy ≠ romantic comedy

REDUNDANCE (/rɪ'dʌndəns/) fr. : redondance

Redoublement de l'idée dans deux phrases ou membres de phrase.

REFORMATION :

A historical term referring to the intellectual and political upheavals caused by the new protestant religion which originated in the early sixteenth century with Marin Luther's breakaway (1483-1546) from the Roman Catholic Church.

### RENAISSANCE :

The period following the Middle Ages in European History. A vital flowering of the arts and sciences, accompanied by thrilling changes in religious and philosophical thought, the Renaissance started in Italy in the late fourteenth century and spread throughout Europe, reaching England during the reigns of Elizabeth I (1558-1603) and James I (1603-25).

### REPETITION (/ˌrɛpɪˈtɪʃən/) fr. : répétition

Reprise du même mot ou du même groupe de mots  
"J'ai vu, j'ai vu couler des larmes véritables"

### RESOLUTION :

The part of a story or drama which occurs after the climax and which establishes a new norm, a new state of affairs – the way things are going to be from then on.

### RESTORATION PERIOD :

The period takes its name from the restoration of the Stuart Line (Charles II) to the English throne in 1660, at the end of the Commonwealth: it is usually regarded as lasting until the end of the seventeenth century.

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### RHETORICAL QUESTION :

A rhetorical question implies that the answer is obvious – the kind of question that does not need actually to be answered. It is used for rhetorically persuading someone of a truth without argument, or to give emphasis to a supposed truth by stating its opposite ironically.

### RHYME (/ˈraɪm/) fr. rime

The similarity between syllable sounds at the end of two or more lines. Some kinds of rhyme include:

- a couplet: a pair of lines rhyming consecutively.
- Eye rhyme: words whose spellings would lead one to think that they rhymes ( slough, tough, bough, though...)
- Feminine rhyme: two syllables rhyme consisting of stressed syllable followed by unstressed.

- Masculine rhyme: similarity between terminally stressed syllables.

### RISING ACTION

The second section of the typical Plot, in which the Main Character begins to grapple with the story's main conflict; the rising action contains several events which usually are arranged in an order of increasing importance.

### ROMANCE (/rəʊˈmɑːnts/) fr. : romance

1. The mythos of literature concerned primarily with an idealized world.
2. A form of prose fiction practised by Scott, Hawthorne, William Morris, etc., distinguishable from the novel.

### ROMANTIC (/rəʊˈmɑːntɪk/) fr. : romantique

1. A fictional mode in which the chief characters live in a world of marvels (naive romance), or in which the mood is elegiac or idyllic and hence less subject to social criticism than in the mimetic modes.
2. The general tendency to present myth and metaphor in an idealized human form, midway between undisplaced myth and "realism".

### ROMANTIC PERIOD :

The limits of the romantic period are usually set at 1798, the year of publication of Wordsworth's and Coleridge's *Lyrical Ballads*, and 1832, when Scott died and the passage of the Reform Bill signaled the political preoccupations of the Victorian era.

### SATIRE

A piece of literature designed to ridicule the subject of the work. While satire can be funny, its aim is not to amuse, but to arouse contempt.

### SCANSION : fr : scansion

The examination and analysis of the metre of a piece of verse. The practical aspect of prosody, including the ability to recognise and label both pattern of stress in a line, usually in terms of the classical metrical feet, and also the kind of stanza employed by the poet.

### SETTING (/ˈsetɪŋ/) fr. : cadre

The total environment for the action to a fictional work. Setting includes time period, the place, the historical milieu, as well as the social, political, and perhaps even spiritual realities. The setting is usually established primarily through description, though narration is used also.

### SHORT STORY



A short fictional narrative.

SIMILE (/ˈsɪmɪlɪ/) fr. : comparaison

Directly expressed comparison between two objects. Most similes are introduced by “as”, “than” or “like”.

Mise en parallèle de deux sens, par l'intermédiaire de "comme" ou de l'un de ses substituts."  
"Le bonheur des méchants, comme un torrent s'écoule."

SLAPSTICK:/ grosse farce :

Broad comedy with knock-about action, fighting, clowning, people falling over each other, and so on.

SOLILOQUY :

A curious but fascinating dramatic convention, which allows a character in a play to speak directly to the audience, as if thinking aloud motives, feelings and decisions.

SONNET (/ˈsɒnɪt/) fr. : sonnet

Technically the sonnet is easy to identify: fourteen lines divided (usually) by rhyme and argument into units of eight lines (octave) and six (sestet).

Cf. à la fin de ce document pour un complément d'informations sur le sonnet.

SPENSERIAN STANZA (spenˈsɪəriən) : fr : strophe spencérienne

A nine-line stanza, with the first eight lines in iambic pentameter and the last line in iambic hexameter ( calls an Alexandrine ) the rhyme scheme is *a b a b b c b c c*.

Edmund Spenser's *Faerie Queen* is written in Spenserian stanza.

SPEECH: DIRECT SPEECH / INDIRECT SPEECH (/dɪ'rekt/,ɪndɪ'rekt 'spi:tʃ/) fr. : discours direct / discours indirect

Direct speech: the character's words and thoughts are introduced by a clause (he said / answered / replied) and quotation marks: "*It is over !*" *she said*.

Free direct speech: the character's words and thoughts are given directly, without any introductory sentence. It is as if the narrator stood aside: "*It is over !*"

Indirect speech: the character's words are no longer quoted but reported. The words remain the same but some changes take place (pronouns, verb tense, place / time reference, etc): *She said it was over*.

Semi-indirect speech: similar to indirect speech, but the quotation marks are kept: *She said "it was over"*.

Free indirect speech: same form as indirect speech but the introductory clause is omitted: *It was over*.

Narrative: the words and thoughts are reported, but they are summed up or reworded by the

narrator: *She was relieved when she found herself alone again.*

SPONDEE (spondée) (voir “ PROSODY ”)

STREAM OF CONSCIOUSNESS : fr : monologue intérieur ( = procédé woolfien du flux psychologique, cf. *Mrs Dalloway* de Virginia Woolf), peut ne pas se traduire

The free association of ideas, impressions, sensations and memories that can inhabit someone's mind at any given time. (Methods to convey the stream of consciousness : direct – we overhear the character's thoughts, or indirect – we are conscious of a narrator selecting information and controlling the narrative).

SUBPLOT

A smaller story embedded in the main story you are reading.

SUBTEXT

A term denoting what a character means by what (s)he says when there is a disparity between diction and intended meaning. (cf. irony)

SUSPENSION OF DISBELIEF : fr : suspension d'incrédulité (peut ne pas se traduire)

A phrase used by Coleridge to describe the need for the reader to withhold any doubts or questions about the reality of what is portrayed in a work of art (imaginative world).

SYLLEPSIS (/ sɪ'lepsɪs / ) fr. syllepse

A figure by which a word or a particular form or inflection of the word, is made to refer to two or more other words, while properly applying to or agreeing with only one of them... Or applying to them in different senses (e.g. literal and metaphorical) cf. ZEUGMA

Figure par laquelle un mot est employé à la fois au propre et au figuré (Litttré). Ex. cité par Dupriez, qui remarque que la syllepse est une des formes du jeu de mots: (vu sur le menu d'un restaurant: *"Nos petites cuillères n'ayant rien à voir avec des médicaments, nous prions notre aimable clientèle de ne pas les prendre après les repas."* (Jean Charles, *Les perles du facteur*). Voir aussi: *He lost his hat and his temper.*

SYMBOL (/ ˈsɪmbəl / ) fr : symbole

Any unit of any work of literature which can be isolated for critical attention. In general usage restricted to the smaller units, such as words, phrases, images, etc.

SYMBOLISM

A device in literature where an object represents an idea.

SYNECDOQUE (/sɪ'nekdəki/) fr. : synecdoque

A figure by which a more comprehensive term is used for a less comprehensive, or vice versa, as whole for part, or part for whole. *Une voile pour un navire, l'airain pour les canons.*

La partie pour le tout (*des épis pour des blés*), la matière pour l'être ou l'objet (*être dans des fers pour en esclavage*), le singulier pour le pluriel ou l'inverse (*la grandeur des Colbert*), l'espèce pour le genre, l'abstrait pour le concret, etc.

### TAUTOLOGY (/tɔ:'tɒlədʒɪ/) fr. : tautologie

Needless repetition, often to be mellifluous or emphatic (e. g. I *walked* to the village on *foot*.)

Vice logique consistant à présenter comme ayant un sens une proposition dont le prédicat ne dit rien de plus que le thème (Littré)

Ex: "*Les choses étant ce qu'elles sont et le monde étant ce qu'il est*" (Ch. de Gaulle)

### THEMATIC

Relating to works of literature in which no characters are involved except the author and his audience, as in most lyrics and essays, or to works of literature in which internal characters are subordinated to an argument maintained by the author, as in allegories and parables; opposed to fictional.

### THEME

An ingredient of a literary work which gives the work unity. The theme provides an answer to the question, "What is the work about?" Each literary work carries its own theme(s).

### TONE

Tone expresses the author's attitude toward his or her subject. Since there are as many tones in literature as there are tones of voice in real relationships, the tone of a literary work may be one of anger or approval, pride or piety – the entire gamut of attitudes toward life's phenomena.

### TOPOS / Topique

Du grec topos = lieu. Façon habituelle/standard de décrire un sujet particulier.

### TRAGEDY :

A serious play relating the events in the life of a person and leading to a catastrophe. (Aristote théorisa la notion de tragédie).

- Oeuvre dramatique (en vers) présentant les tourments et le destin malheureux d'un ou de plusieurs « héros tragiques ». Notion liée à celles de *catharsis*, de *nemesis*, de responsabilité individuelle face pourtant à un destin forcément inexorable (cf. Œdipe), de bouc-émissaire, de perte, de revers de fortune, d'erreur commise par les protagonistes (*hamartia*), d'insolence des hommes envers les dieux et/ou d'orgueil démesuré qui mène à la perte (*hubris*), etc.
- Le genre auquel appartient ce type de pièces.

Théâtre dit « de l'absurde » chez Beckett.

### TRAGI-COMEDY :

A play which combines the characteristics of tragedy and comedy.

### TRAVESTY

A work that treats a serious subject frivolously, ridiculing the dignified. Often the tone is mock serious and heavy handed.

### TROCHEE (trochée) (voir “ Prosody ”)

### TROPE (/trəʊp/) fr. : trope

It consists in the use of a word or phrase in a sense other than that which is proper to it; also, in casual use, a figure of speech; figurative language.

Terme générique désignant une figure de discours: Les tropes sont des procédés de figuration (Dupriez)

### VAUDEVILLE : a musical or variety entertainment (United States).

### VERSIFICATION fr.: versification

Generally, the structural form of a verse, as revealed by scansion. Identification of verse structure includes the name of the metrical type and the name designating number of feet.

Voir rubrique “ versification – prosodie ”

### VICTORIAN PERIOD :

The beginning of the Victorian Period is dated sometimes as 1832 (the passage of the First Reform Bill) and sometimes 1837 (the accession of Queen Victoria); it extends to the death of Victoria in 1901.

Pour certains critiques littéraires, spécialistes de la période, la littérature britannique victorienne va jusqu'en 1914.

### WIT :

The word “wit” once meant “intelligence” or “knowledge,” a sense it still keeps in terms like “half-wit” and “unwittingly”. In the seventeenth-century “wit” was often applied, in criticism, to the characteristic use of paradox and surprising combinations of ideas in the writing of metaphysical poets.

### ZEUGME (/ˈzjuːgmə/) fr. : zeugma

Figure confondue avec la syllepse dans l'usage courant (le *Short Oxford English Dictionary* en donne une définition identique à celle de la syllepse). Dupriez dit : "Figure de syntaxe qui consiste à réunir plusieurs membres de phrases au moyen d'un élément qu'ils ont en commun et qu'on ne répétera pas." Pour Morier "Le mot sous-entendu n'est pas conforme au terme exprimé".

Ex. cité par Fowler: "*With weeping eyes and hearts*"; *Kill the soldiers, and the luggage*". Ici, le mot-clé ne s'applique pas à proprement parler à l'un des deux termes. Il faut rétablir "*bleeding hearts*" et "*plunder*" ou *destroy the luggage*". Autres exemples : He left in a state of distraction and a winter coat.

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## PROSODY

The four commonest feet in English poetry:

Iambus • -

Trochee - •

Anapest • • -

Dactyl - • •

Occasionally the following are used:

Amphibrach • - •

Spondee - -

Pyrrhic • •

## COLERIDGE

"Trochee trips from long to short;

.....

Slow Spondee stalks; strong foot! Yet - ill able

Ever to come up with Dactyl trisyllable.

Iambics march from short to long;

With a leap and a bound the swift Anapaests throng..."

The metre of a poem depends on the number of feet to the line and the pattern of the stanzas as well as the kind of feet used.

A line containing one foot is called a monometer

two feet a dimeter

three feet a trimeter

four a tetra meter

five a pentameter

six an hexameter

seven an heptameter

eight an octameter

nine a nonameter

The chief English Stanzas are

- Ballad Metre: four line stanzas consisting of alternate iambic tetrametres and trimetres and riming ABCB
- The Heroic Couplet: Iambic pentametres riming AABB etc...
- Blank verse: unrimed iambic pentametres
- Spenserian Stanza: nine-lines stanza consisting of eight iambic pentametres followed by one Alexandrine (iambic hexametre). Rimes AB AB BC BC C.
- Sonnet: Petrarchan, Shakespearian, or Miltonic
- Rime Royal: seven iambic pentametres riming AB AB BC C.

- Ottava Rima: eight iambic pentametres riming AB AB AB CC.

## SONNET

Shakespearean sonnet (also known as English sonnet) comprises three quatrains and a final couplet, rhyming *a b a b c d c d e f e f g g*. An important variant of this is the Spenserian sonnet, introduced by the Elizabethan poet Edmund Spenser, which links the three quatrains by rhyme, in the sequence *a b a b b a b c c d c d e e*. In either form, the 'turn' comes with the final couplet, which may sometimes achieve the neatness of an epigram.

Petrarchan sonnet (also known as the Italian sonnet) is divided into an octave rhyming *a b b a a b b a* and a sestet normally rhyming *c d e c d e* and thus avoids the final couplet found in the English or Shakespearean sonnet. The Petrarchan conceit is an exaggerated comparison or striking oxymoron of the kind founds in sonnets written under Petrarch's influence : common varieties are the comparison of a lady's eyes with the sun, and the description of love in the terms of its pleasurable pains. A variation of the Petrarchan sonnet is the Miltonic sonnet, in which there's no real thematic shift from the octave to the sestet, and where a sense of unity is created by the frequent use of the enjambments.

Frøøøüh sonnet (also known as the Swedish sonnet) rhymes in *abcdefgh*, which is no rhyme actually.

## **TECHNICAL DEVICES**

*Caesura*: the pause dividing a line of verse into two parts.

*End-stopped line*: a line ending in a pause.

*Run-on line*: the sense comes straight through without a pause from the end of one line to the beginning of the next.

*Weak Ending*: the unstressed tenth syllable in an unrimed iambic pentametre.

*Feminine Ending*: unstressed eleventh syllable in an unrimed iambic pentametre.

## *SOUND DEVICES*:

*Alliteration*: recurrence of same consonant.

*Assonance*: recurrence of same vowel.

*Consonance*: based on association of similar or complementary sounds

*Dissonance*: deliberate association of discordant or jarring sounds

*Homophony*: generic term including assonances, alliterations, rimes and all recurrences and echoes of sounds or group of sounds

*Jingle*: line composed of onomatopoeia or words devoid of precise significance, as in nursery rhymes (hickory dickory dock...)

*Slur*: elision of one syllable (barr'nness instead of barrenness)

*Vocalisaton*: conventional lengthening of a word by the addition of *ə* between two consonants, *l* or *r*, most of time. ('hatred pronounced 'heitəred).