A GUIDE TO RHETORIC & PROSODY

K. Banerjee

Prof. A. K. Banerjea

A GUIDE TO RHETORIC & PROSODY

PREFACE

Rhetoric and Prosody are subjects included in the English curriculum of several category of our students. This book written by my father, K. Banerjee, since its first appearance in the early forties has always tried to satisfy the requirements of the students. The book however was out of print for sometime. I have often been asked by both students and teachers to bring out a new edition of the book keeping in mind the needs of the Honours and the B. Ed. students. Hence this edition with a new look.

I get this opportunity to express my sincerest regards to Prof. Rajkumar Chakrabortty and Prof. K. K. Mukherjee who have encouraged me and urged me on to bring out this new edition.

I should also pay my regards to my teacher Prof. A. B. Chatterjea of Burdwan University who has gone through the entire book and helped me a lot with his expert opinion and valuable suggestions.

This edition, I hope, will receive the same warm welcome from students and teachers as its predecessors.

2004 *Ajaykumar Banerjea*

CONTENTS

Part I

RHETORIC

Part II

COMPOSITION

Part III

PROSODY

PART I: RHETORIC

CHAPTER I

1. Rhetoric

The term *rhetoric* comes from the Greek word, *rhetor* which means an orator, a public speaker. Literally the term means the art of persuasive (having the power to win over) public speaking.

The term now means the art of elegant, eloquent, forceful and effective composition, whether written or spoken. "Rhetoric," says Smith, "is the art of clear and effective use of language, written or spoken, as a vehicle for the communication of ideas." What is necessary in effective and elegant composition is correct language in good style with ornaments at proper places.

জনসাধারণের নিকট যাঁহারা বক্তৃতা করেন, সেইরূপ বাগ্মীরা তাঁহাদের ভাষণে যেসব কলাকৌশল প্রয়োগ করিয়া শ্রোতাদের চিত্ত জয় করেন এবং তাহাদিগকে স্বমতে আকৃষ্ট করেন, 'Rhetoric' কথার শব্দগত অর্থ তাহাই। যে কলাকৌশল অবলম্বনে কথিত বা লিখিত ভাষা সরল, সুন্দর, সার্থক ও শক্তিশালী হয়, তাহাই Rhetoric বলিয়া বর্তমানে পরিচিত। সংস্কৃতে 'অলম্' শব্দের একটি অর্থ 'শোভন'। যাহা সুন্দর করে, তাহাই অলঙ্কার। যে শাস্ত্রের দ্বারা ভাষা শোভন ও সুন্দর হয় তাহাই 'অলঙ্কার শাস্ত্র'। এই হিসাবে Rhetoricকে 'অলঙ্কার শাস্ত্র' বলা হয়।

ভাষাকে সরল, সরস, সুন্দর ও শক্তিশালী করিতে হইলে প্রথমে চাই যথার্থ শব্দনির্বাচন, তার পর শব্দযোজনা; তার পর শব্দবিন্যাস এবং বাক্যবিন্যাস; তার পর অনুচ্ছেদ বিভাগ। অলঙ্কার দ্বারা বাক্যের রূপ বা শক্তি বৃদ্ধি Rhetoric-এর অন্যতম কার্য।

2. Rhetoric & Grammar

Grammar is the science of the correct use of language and deals with Orthography, Etymology, Accidence and Syntax. It is concerned only with correct speaking and writing. Rhetoric deals with elegance, beauty and effectiveness of composition.

Rhetoric begins where Grammar ends. Grammar aims at the correctness of language, but rhetoric aims at the beauty of language and force of style.

3. Uses of Rhetoric

It is said that the art of effective writing or speaking is a natural gift. The study of 'rhetoric', however, is not useless. Study of rhetoric, of course, cannot make every person a forceful writer like Macaulay or a splendid speaker like Burke. But it certainly polishes our expressions, enriches our stock of words, and sweetens our crude sentences. It helps one in becoming a moderately good speaker and a good writer, and in appreciating great speakers and writers better.

4. Rhetoric & Oratory

The province of *Rhetoric* and that of *Oratory* are not identical. Both, however, deal with the art of persuasive public speaking. Oratory has *three* aspects, *viz.*, (1) demonstrative. (2) philosophic or deliberative and (3) judicial. Rhetoric is concerned only with the demonstrative aspect of *Oratory*. The field of *Rhetoric* is narrow, while that of *Oratory* is wide.

Rhetoric now covers the wide range of the whole art of elegant composition, spoken or written. Oratory deals only with the art of eloquent speaking.

5. Narrative & Oratory

In a *Narrative* the writer or speaker is concerned only with grammatically correct language. In the narration of events, if

the language is just correct the purpose is served. *Rhetoric*, on the other hand, turns a correct composition into an elegant and effective composition.

A flaming phrase that illumines, a voice that charms, a gesture that speaks, a reflection that impresses.—all these display oratorical powers at their best. But some orators make a violent movement of limbs, which destroys the effect of their speech. To arouse mass hysteria can, or should, never be the purpose of oratory. "Napoleon with his arms crossed over his breast is more expressive than the furious Hercules beating the air with his athlete's fists."—*Amiel's Journal.*

N.B. Before we finish we must point out that rhetoric is not something that has to do with poetry only, though many persons—specially students—think that poetry alone can have 'rhetoric' or 'figures of speech'. In fact, all language, if it has to be effective and impressive, must use some kind of rhetoric or another. Sometimes we are not even conscious of the rhetorical device used, but that is perhaps all the better, for, as it has been aptly said (again using a figure of speech) that 'art lies in concealing art'.

CHAPTER II

Figures of Speech

Q. 1. What are the Figures of Speech and in what way does the use of Figures of Speech contribute to literary expression ? (C. U. 1939)

The term *figure* comes from the Latin word *figura*, which means the form or shape of an object. From this original sense

of the word, the secondary signification of 'something remarkable' has been derived. When we talk of a figure of speech, we suggest that the words used attract attention, because they are being used in an extraordinary sense.

We do not always use words in their plain or ordinary sense. We move away, make a departure from the ordinary way of speaking in order to make our speech more effective. The term *figure* in the expression 'a figure of speech', therefore, means a departure from the plain or simple way of stating an idea in order to make it more effective and elegant. A figure of speech thus may be said to be a rich dress to clothe an idea in.

We know the plain meaning of the word *pillar* (a structure which supports something). When we say 'failures are the pillars of success' we get an instance of the figurative use of the word *pillar*. Thus when, instead of simple words like 'childhood' or 'the moon', we use phrases like 'the morning of life', or 'the queen of the night', we have instances of figure of speech.

"Figures of speech are artistic but not artificial." A right ornament makes one look beautiful. But too many ornaments or wrong ornaments mar the beauty. Similarly, using too many figures of speech or forced figures is bad. Figures of speech must contribute to clearness, decoration, effectiveness and emphasis in a literary expression.

2. Classification of Figures of Speech

Figures of speech may be variously classified, Some classify them depending on their sound, or sense, or both, and others on a different principle.

Below is given one of the recognised ways of classifying them :

A. *Figures based on Analogy, Agreement or Similarity* :—

1. SIMILE (উপমা), 2. METAPHOR (রূপোপমা), 3. ALLEGORY

(রূপক), 4. PARABLE (নীতিকথা ; উপরূপক), 5. FABLE (উপকথা ; কথারূপক).

(B) *Figures based on Difference or Contrast :—* 1. ANTITHESIS (বিরুদ্ধ কথন), 2. EPIGRAM (বিরোধাভাস, গূঢ়োক্তি), 3. PARADOX, 4. OXYMORON (বিরোধ), 5. CLIMAX (অনুলোম ; ক্রমারোহ), 6. ANTI-CLIMAX (BATHOS) (নিকর্ষ ; ক্রমাবরোহ), 7. THE CONDENSED SENTENCE (গাঢ়োক্তি).

(C) *Figures based on Association :—* 1. METONYMY (অনুকল্প), 2. SYNECDOCHE (প্রতিরূপক), 3. HYPALLAGE (অন্যাসক্তি), 4. ALLUSION (উল্লিখন).

(D) *Figures based on Imagination :—* 1. PERSONIFICATION (ব্যক্তিভাবারোপ ; সমসোক্তি), 2. PERSONAL METAPHOR (সমাসোক্তি), 3. PATHETIC FALLACY (ভাববিলাস), 4. APOSTROPHE (সংবুদ্ধি), 5. HYPERBOLE (অতিশয়োক্তি).

(E) *Figures based on Indirectness :—* 1. INNUENDO (বক্রোক্তি), IRONY (বক্রাঘাত), 3. SARCASM (পরীবাদ ; ব্যঙ্গোক্তি), 4. PERIPHRASIS (ব্যঞ্জনা, পল্লবিত ভাষণ), 5. EUPHEMISM (সুভাষণ), 6. MEIOSIS, 7. LITOTES.

(F) *Figures based on Emotion :—* 1. INTERROGATION (EROTESIS) (জিজ্ঞাসা).
2. EXCLAMATION (উচ্ছ্বাস).

(G) *Figures based on Sound :—* 1. PUN (শ্লেষ), 2. ALLITERATION (অনুপ্রাস), 3. ONOMATOPOEIA (ধ্বনিবৃত্তি), 4. ASSONANCE (অন্ত্যানুপ্রাস).

(H) *Figures based on Construction :—* 1. HENDIADYS (দ্বন্দ্ব), 2. CHIASMUS (পুনরাবৃত্তি), 3. ZEUGMA (যুগ্ম), 4. ELLIPSIS (সঙ্কোচ), 5. PROLEPSIS (প্রত্যাশা), 6.

ASYNDETON (অত্যযুক্ত), 7. POLYSYNDETON (অতিযুক্ত), 8. HYPERBATON (পরাবর্তন), 9. EPANAPHORA (আদ্যাবৃত্তি), 10. EPISTROPHE (অন্ত্যাবৃত্তি).

*** I. *Miscellaneous Figures of Speech.* ***

1. TAUTOLOGY (বাহুল্য), 2. PARALEIPSIS (পশ্চাদাক্ষেপ), 3. SYNESIS, 4. CATACHRESIS, 6. PLEONASM (অতিশায়ন) 6. ORNAMENTAL EPITHET (আলঙ্কারিক অভিধা), 7. APOSIOPESIS (ছেদাভাস).

Group A

Figures based on Analogy, Agreement or Similarity

1. **Simile** (উপমা) :—

A simile clearly states the similarity existing between two things different in kind. A simile helps understanding and it also pleases. For example : *Ram is dull like* a *donkey* is a case of simile. A man called Ram is a fool. The donkey is a foolish animal. So Ram is compared to a donkey.

The definition contains *three* elements : (*i*) *First*, the things compared must be *different in kind*. If Hitler is compared with Napoleon, it is not a case of *simile*.

(*ii*) Next, there must be *similarity* existing between two different things.

(*iii*) *Lastly*, the similarity must be *expressed clearly*.

In similes we generally use expressions like *as, so, such, like, similarly, etc.*

EXAMPLES :

1. *Like a child* from the womb, *like a ghost* from the tomb, I arise and unbuild it again.—Shelley : *The Cloud.*
2. Sun-beam proof I hang *like a roof.* Shelley : *The Cloud.*
3. I wandered lonely *as a cloud*—Wordsworth : *Daffodils.*

[B. A. Hons. 1965]

4. Fear at my heart, *as at a cup*,
My life-blood seemed to *sip* !—Coleridge : *Ancient Mariner.*

5. *As idle as* a painted ship
Upon a painted ocean,— Coleridge : *Ancient Mariner.*

6. And ice mast-high came floating by
As green as emerald.— Coleridge : *Ancient Mariner.*

7. And thou art long and lank and brown
As is the ribbed sea-sand.— Coleridge : *Ancient Mariner.*

8. The Albatross fell off and sank
Like lead into the sea.— Coleridge : *Ancient Mariner.*

9. The tangled bine-stems scored the sky
Like strings of broken lyre.— Hardy : *The Darkling Thrush.*

10. To follow knowledge *like a sinking star*—Tennyson : *Ulysses.*

11. Thy soul was *like a star* that dwelt apart.—Wordsworth.

12. The child shows the man, *as morning* shows the day. Milton.

13. Higher still and higher
From the earth thou springest
Like a cloud of fire. —Shelley : *To A Skylark.*

A. Common Similies :

Black as soot, ugly as a toad, soft as down, light as a feather, white as snow, hard as stone, ferocious as a tiger.

B. Simile and Metaphor—See page 10.

C. Simile and Comparison :

A *simile* is to be distinguished from a *comparison.* In the former, only the similarity between two things is stated, but in

the latter all the different points of similarity are enumerated. An instance of *comparison* is given below :

Kings are like stars—they rise and set—they have
The worship of the world, but no repose. —Shelley.

D. Simile and Illustration :

When a *simile*, without confining itself to the point of similarity, goes on explaining a subject in detail, we have an instance of *Illustration*, which, however, is not a Figure of Speech.

E. Epic Simile (মহোপমা) :

An *Epic Simile* is more than an ordinary simile in this that it travels beyond the point of comparison and gives a complete poetic picture of some scene or incident (suggested by the simile) to the mind of the poet. It is a long-drawn or detailed *simile*. **An epic simile serves the double purpose of illustration and decoration.** When the poet wants the reader to stop and think of the beauty of a scene or sight or a thing, he uses an *epic simile*. It adds dignity to the style and beauty to the poem. The purpose of an epic simile is to ennoble the description. By the use of an epic simile the poet raises the imagination of the reader to a higher plane. Every epic writer from Homer downwards has made use of it. Milton is famous for his epic similes ; some of the epic similes of Matthew Arnold are also quite famous.

Cf. সহসা কঠিন শীতে মানসের জলে
পদ্মবন মরে যায়, হংস দলে দলে
সারি বেঁধে উড়ে যায় সুদূর দক্ষিণে
জনহীন কাশফুল্ল নদীর পুলিনে।
আবার বসন্তে তারা ফিরে আসে যথা
বহি লয়ে আনন্দের কল মুখরতা,—

তেমনি আমার যত উড়ে-যাওয়া গান
আবার আসুক ফিরে…

[Here the point of comparison is between his runaway songs and the swans, and in comparing them, a new picture has been drawn by the poet, ennobling the imagination of the reader. It assists the imagination without distressing the understanding.]

Below is given the substance of four epic similes used in the first book of Milton's *Paradise Lost :*

1. The fallen angels are compared to autumnal leaves (*Paradise Last*, line 302), and to the floating sea-sedge after a storm (*P. L., l.* 304).

2. The fallen angels drawn up in battle order are compared to the Egyptian plague of locusts (*P. L., l.* 340).

3. The huge bulk of Satan is compared to a great whale sleeping in the Arctic Sea (*P. L., l.* 203-208).

4. Satan is compared to Briareos, Typhoon and the Leviathan (*P. L., ll.* 199-201). He is compared to (*a*) the rising sun in a mist (*P. L., l.* 595) and to (*b*) the sun in an eclipse (*P. L., l.* 597).

****2. Metaphor (লুপ্তোপমা) :—****

It is a figure in which a word or a quality properly belonging to an object is transferred to another object in such a way that a comparison is implied or suggested, but not clearly expressed. The word *metaphor* means a transference of meanings. It excites the mind, gives a character of things and brings them vividly before the mind's eye.

A *Metaphor* is a condensed or compressed or implied *Simile*. A *simile* can be compressed into a *metaphor* ; conversely a

simile is an expanded *metaphor* and any *metaphor* can be turned or expanded into a *simile*.

EXAMPLES :—

1. The curfew tolls the *knell* of parting day—Gray : *Elegy*.

[The word *knell* means the sound of a bell at a funeral. This word is transferred to the word *day* in such a manner that a comparison between 'a man' and 'day' is implied but not clearly expressed.]

2. Left the *warm precincts* of the cheerful day.

—Gray : *The Elegy*.

3. I will *drink* life to the lees. —Tennyson : *Ulysses*.

4. He is *basking in the sun* of royal favour. (B. T. 1966.)

5. Cast all your thoughts on God, that *anchor* holds.

—Tennyson.

6. Variety is the *spice* of life. (B. T. 1966 ; C. U. Inter 1955)

7. The camel is the *ship* of the desert.

8. The school-master is abroad *armed* with his primer.

[The school-master is compared to a soldier and his primer to weapons].

9. Our birth is but *a sleep* and a forgetting.—Wordsworth.

10. The wish is *father* to the thought. (B. T. 1966)

[Here a comparison is implied between two things different in kind—*wish* and *father*, on their similarity in producing new creations. As father begets (produces) children, so wish begets thoughts.]

11. শীতের ওড়নি পিয়া গীরিষের বা,
বরিষার ছত্র পিয়া, দরিয়ার না।—বিদ্যাপতি

12. দেখিবারে আঁখি পাখি ধায়।—বলরাম দাস

Simile and Metaphor contrasted :

In a *simile* the point of similarity is clearly stated while in a *metaphor* it is just suggested. A *metaphor* differs from a *simile*

only in form, not in substance. Every *metaphor* can be turned into a *simile* and every *simile* into a *metaphor*. For example : *Ram is a donkey* is an instance of metaphor whereas Ram is *foolish like a donkey* is a simile.

A. Common Metaphors :

A ray of hope a shade of doubt ; the fire of passion ; the light of knowledge ; the reins of office ; iron courage ; fiery speech ; a lame excuse ; a flash of wit ; the gloom of despair ; a flight of fancy.

B. Change of Metaphors into Similes and Similes into Metaphors :

1. *Coming events cast their shadows before.* (*Metaphor*)

As a man casts his shadow before his coming (or advancing), so the sign of an event appears before its happening. (*Simile*)

2. The ship *ploughs* the sea. (*Metaphor*)

As a plough turns up the land, so the ship turns up the water of the sea. (*Simile*).

3. Thy word is *a lamp* to my feet (*Metaphor*)

As a lamp guides the feet of a traveller in darkness so thy word guides my action when I do not know what to do. (*Simile*)

4. The camel is the *ship* of the desert. (*Metaphor*)

As a ship carries men and goods across the sea, so the camel carries men and goods across a desert. (*Simile*)

5. Variety is the *spice* of life. (*Metaphar*)

As spice adds flavour to food, so variety makes life enjoyable. (*Simile*)

6. The waves *thundered* on the shore. (*Metaphor*)

As a thunder makes a loud sound, so the waves dashing against the shore produced a deafening sound. (*Simile*)

C. Mixed Metaphor (মিশ্র লুপ্তোপমা) :

When two or more metaphors of different kinds are mixed up *i.e.*, used together in describing the same subject, we get an instance of a *Mixed Metaphor* or *Confused Metaphor* : e.g.,

1. To *take up arms* against a *sea* of trouble. [A man takes up arms against an army and *not* aganist the sea. The *sea* is compared to an *army* and *troubles* in the same breath. So it is a case of mixed or confused metaphor.]

2. *I bridle* in my struggling muse with pain
That longs to *launch* into bolder *strain*. —Shelley.

[The muse is simultaneously compare to (*i*) a horse, (*ii*) a boat, (*iii*) a musical instrument.]

D. Strained Metaphor (ক্লিষ্ট লুপ্তোপমা) :

A metaphor in which the point of similarity is far-fetched, forced, is called a *strained* metaphor.

As for Example :

Here lay Duncan,
His silver skin *laced* with his *golden* blood.

Shakespeare : *Macbeth.*

[Here the similarity of blood to gold laces is farfetched.]

E. Personal Metaphor :

When human attributes are bestowed on an inanimate object, we use personal metaphor, as *a sullen sea*, the *frowning* sky. This is closely allied to **Pathetic fallacy** which will be discussed later.

***** Allegory (রূপক) :**

It is a figure in which a story is told with a meaning different from that which appears on the surface. It is a detailed description of one thing or narration of a story under the image

of another. It is a detailed comparison between two different subjects conveying some moral lesson. Poems, even books can be and are, called allegories. It is strictly not a figure of speech in such cases.

1. The poem *The Stream's Song.* —*Abercrombie.*
2. Bunyan's *Pilgrim's Progress.*
3. Swift's *Gulliver's Travels.*

4. **Parable** (নীতিকথা ; উপরূপক) :

A *Parable* is a short fictitious story intended to convey indirectly some moral orreligious lesson ; it is thus a short allegory. Jesus Christ is by far the most famous of the parable makers of Europe.

1. *The Parable of the Sower.*
2. *The Parables of Sri Ramkrishna.*
3. *The Parables of Buddha.*

5. **Fable** (উপকথা ; কথারূপক) :

A *fable* is a short imaginary story of animals where lower animals talk and act like human beings. It is always intended to convey some moral lesson. For example : The story of *A Greedy Dog* or *Grapes are sour*, *Æsop's Fables.* Most of the stories of *Hitopadesha* are fables.

Group B

Figures based on Difference or Contrast :

1. **Antithesis** (বিরুদ্ধকথন) :

It is a figure in which *one idea is set against another in a balanced form for emphasis.*

This figure consists in an *explicit* statement of an *implied* contrast—*Nesfield.*

* তারকা

White appears more white, when it is placed by the side of black. The darkness of the sky increases the brilliance of the flash of lightning. In composition, in the same way, the statement of a contrast makes a proposition more forceful. An example :— Better to *reign* in hell than *serve* in heaven.—*Paradise Lost.*

EXAMPLES :

1. *United* we *stand*, *divided* we *fall*. (C. U. 1955)
2. A bird in *hand* is worth two in the *bush*.—*Proverb.*
3. God made the *country*, man made the *town*.—*Cowper.*
4. Art is *long*, life is *short*.
5. On one side stands *modesty*, on the other *deceit*.
6. Talent is *power*, tact is *skill* ; talent knows what to do, tact knows how to do it.
7. *Youth* is full of *pleasure*, *age* is full of *care*.
8. *Precept* is *nothing*, *practice* is *everything*.
9. He was not the *master* but the *slave* of his passion.
10. Man is a *hater* of truth, a *lover* of fiction. (C. U. 1957)
11. To *err* is human, to *forgive* divine. (C. U. 1959)
12. Man *proposes* but God *disposes*. (C. U. 1957)
13. Take each man's censure but reserve thy judgment. (B. T. 1966)
14. Youth is full of *pleasure* ; *age* is full of care. (B.T. 1965)
15. The *prodigal* robs his *heirs*, the *miser* robs *himself*.
16. ধন্য কর দাসে, সফল চেষ্টায় আর নিষ্ফল প্রয়াসে।—রবীন্দ্রনাথ
17. আমরা স্থাবর, তোমরা জঙ্গম।—প্রমথ চৌধুরী
18. স্মৃতিভারে আমি পড়ে আছি, ভারমুক্ত সে এখানে নাই।—রবীন্দ্রনাথ

2. Epigram (বিরোধাভাস) :—

It is an apparent contradiction in language, which, by causing a temporary shock draws our attention to some deeper meaning

underneath. To the superficial reader, an *epigram* seems meaningless, but a little reflection will disclose its deeper meaning. The beauty of an *epigram* lies in its brevity, universality of the meaning and apparent contradiction in language.

EXAMPLES :

1. *Our antagonist* (enemy) *is our helper.* [Contradiction lies in the statement that an enemy is a helper. How can an enemy be a helper ? The question gives a temporary mental shock. When we think a little more deeply we see that an enemy awakens our sleeping powers by pointing out our weaknesses.]
2. They also *serve* who only *stand* and wait.—Milton : *On his Blindness.* (C. U. B. T. 1965)
3. The paths of *glory* lead but to the *grave.*—Gray : *The Elegy.* (C. U. B.A. Hons. 1964)
4. The child is *father* of the *man*—Wordsworth.
5. *Conspicuous* by its *absence.*—Disraels.
6. Natural beauty when *unadorned* is *adorned* the most. —Thompson.
7. Cowards *die many times* before their *deaths.* —Shakespeare : *Julius Cæsar.*
8. Our *sweetest* songs are those that tell of *saddest* thought. —Shelley : *To A Skylark.*
9. *Speech* was *given* to man to *conceal* his *thoughts.* —Voltaire.
10. *Failures* are pillars of *success.* [This is a metaphor also, for there is an implied comparison. Just as a roof stands on pillars, so our success 'stands on' our failures.]
11. *Language* is the art of *concealing thought.*—Rochefoucauld.
12. He makes no *friend* who never made a *foe.*
13. She that *liveth* in pleasure is *dead* while she *lives.*
14. In the midst of *life* we are in *death.* (C. U. 1957)

15. Art *lies* in *concealing* art.
16. In the midst of *life* we are in *death*. (C. U. B. T. 1966)
17. Preparedness for *war* is the best security for *peace*.
18. To *possess* the world we must *renounce it*.—Renan.
19. The more a man *loves*, the more he *suffers*.

—*Amiel's Journal*.

20. No man teaches well who *wants to teach*.
21. The *busiest* man has the *amplest leisure*.—Gladstone.
22. তোমারি কথায়, তোমারি সেবায়, যার প্রাণ যায় সেই প্রাণ পায়।

—রবীন্দ্রনাথ

23. অসংখ্য বন্ধন মাঝে মহানন্দময় লভিব মুক্তির স্বাদ।—রবীন্দ্রনাথ
24. গ্রহণ করেছ যত ঋণী তত করেছ আমায়।—রবীন্দ্রনাথ
25. সীমার মাঝে অসীম তুমি বাজাও আপন সুর।—রবীন্দ্রনাথ
26. বড় যদি হতে চাও ছোট হও তবে।
27. এনেছিলে সাথে করে মৃত্যুহীন প্রাণ।
    মরণে তাহাই তুমি করে গেলে দান।—রবীন্দ্রনাথ
28. মৃত্যুকে যে এড়িয়ে চলে মৃত্যু তারেই টানে
    মৃত্যু যারা বুক পেতে লয় বাঁচতে তারাই জানে।—রবীন্দ্রনাথ
29. আমি যে রূপের পদ্মে ক'রেছি অরূপ মধু পান,
    দুঃখের বক্ষের মাঝে আনন্দের পেয়েছি সন্ধান।
    অনন্ত মৌনের বাণী শুনেছি অন্তরে,
    দেখেছি জ্যোতির পথ শূন্যময় আঁধার প্রান্তরে॥—রবীন্দ্রনাথ

A. Epigram & Antithesis contrasted :

Epigram is closely allied to *Antithesis*. It couples words which apparently contradict each other. The contradiction in 'antithesis' is real (প্রকৃত) while in 'epigram' it is only apparent (আপাতদৃষ্টিতে অনুমেয়).

✱✱3. Paradox : ✱✱

It is a statement which is apparently absurd but is or may be really true ; it is a self contradictory statement. It is not generally recognized as a figure of speech. Dr. Bain, however, identifies it with *Epigram*. *e.g.*, Soldiers are cowards. Poets are liars.

EXAMPLES :

1. Philosophers are fools.
2. "India, the richest country of the world, is inhabited by the poorest people."

4. Oxymoron (বিরোধোক্তি) :

It consists in placing side by side two words of opposite meanings to enhance the effect. It consists in the pointed conjunction of seeming contradictions. It is an extreme form of epigram : e.g., *lawless laws* ; *idly busy* ; *regularly irregular* ; *faulty faultlessness* ; *careful carelessness* ; *giddy cunning* ; *cruel kindness* ; *hasten slowly* ; *A waking dream* ; *A living death*.

EXAMPLES :

1. *Faith unfaithful* kept him *falsely true*.—Tennyson
2. The most *learned fool* in the country.
3. A *privacy of glorious light* is thine.—Wordsworth
4. Thus *idly busy* rolls their world away.

[Jadv. U. Hons. 1967]

5. With *wanton heed*, and *giddy cunning*,
   The melting voice through mazes running.—Milton
6. Whose dread command is *lawless law*.—Byron
7. The *bookful blockhead* ignorantly read.—Milton
8. *Darkness visible*.
9. The *wisest fool* in Christendom (Description of James I).

10. The *glorious retreat* of the Captain was of great historical significance. (C. U., B. T. 1966)

11. ব্রজ ছাড়ি যেদিন গেছে কালো শশী, সেদিন অবধি দিবসেতে নিশি।

12. ভীষণ মধুর রোল উঠেছে রুদ্র আনন্দে।—সত্যেন্দ্রনাথ দত্ত।

13. অনির্বান শীতল অনলে
জুড়াল না তপ্ত ভাল,—মুক্তি নাই। —মোহিতলাল।

14. শুনি তাই আজি
মানুষ-জন্তুর হুঙ্কার দিকে দিকে উঠে বাজি,
তবু যেন হেসে যাই, যেমন হেসেছে দিনেরাতে
পণ্ডিতের মূঢ়তায়, ধনিকের দৈন্যের উৎপাতে
সজ্জিতের রূপের বিদ্রূপে, মানুষের দেবতারে
ব্যঙ্গ করে হে অপদেবতা।—রবীন্দ্রনাথ

Common Oxymorons :

White lies ; an open secret ; a pious fraud ; noble revenge ; a tedious amusement ; a silent rebuke.

5. Climax (ক্রমারোহ) :

In this figure words, ideas or sentiments are stated in such a manner that the meaning rises from a less important or impressive stage to a more important or impressive one. The ideas, in other words, are arranged in an ascending order of importance so that each succeeding idea is more striking and impressive than the previous one. An example : To hear, to see, to feel and to possess.

N.B. Climax comes from a greek word meaning 'ladder'.

EXAMPLES :

1. To *strive*, to *seek*, to *find*, and not to *yield*. (B. T. 1965)

2. A heart to *resolve*, a head to *contrive*, and a hand to *execute*.

3. I *came*, I *saw*, I *conquered*. [Julius Cæsar said this about his conquest of Britain].

4. We *dream* alone, we *suffer* alone, we *die* alone.—*Amiel*

5. That *consolation*, that *joy*, that *triumph* was afforded him.

6. *Black* it stood as Night, *fierce* as ten Furies, *terrible* as hell.

7. *Simple*, *erect*, *severe*, *austere* and *sublime*.

8. We *grieved*, we *sighed*, and we *wept*.

9. As Cæsar loved me, I *weep* for him ; as he was fortunate, I *rejoice* at it ; as he was valiant, I *honour* him ; but as he was ambitious, I slew him. Shakespeare : *Julius Cæsar*.

10. "I have *wished* for peace, I have *longed* for it, I have *striven* for it." —Lord Hardinge.

11. ভারতের সমাজ আমার শিশুশয্যা, আমার যৌবনের উপবন, আমার বার্দ্ধক্যের বারাণসী ; বল ভাই, ভারতের মৃত্তিকা আমার স্বর্গ।

—স্বামী বিবেকানন্দ

12. আমার নয়নের তারা, হৃদয়ের শোণিত, দেহের জীবন, জীবনের সর্ব্বস্ব।—বঙ্কিমচন্দ্র

13. এনেছি মোদের দেহের শকতি
এনেছি মোদের মনের ভকতি,
এনেছি মোদের ধর্ম্মের মতি,
এনেছি মোদের প্রাণ।—রবীন্দ্রনাথ

6. Anti-climax or Bathos (নিকর্ষ ; ক্রমাবরোহ) :

It consists in a descent, gradual or sudden, from the lofty to the mean, from the elevated to the commonplace, to excite laughter. Only an arrangement of ideas in their descending order

of importance will not serve the purpose of *Bathos* or *Anti-climax*. A sense of the ludicrous must be excited. It is thus (ante= opposite) the opposite to *Climax*, and just as the idea of climax is to impress the reader with the seriousness and gravity of the statement, the idea of *anti-climax* is to impress him with its lightness or ridiculousness. Here is an example of Bathos :— He *lost* his *wife*, his *child*, his *goods*, and *his dog*. সে স্ত্রী হারাইল, সন্তান হারাইল, হারাইল জিনিসপত্র আর তার কুকুর।

EXAMPLES :

1. In the last world war Smith *lost* his *father*, his *mother*, his *wife* and *his pen*.
2. *Poets and pigs* are not appreciated until they are dead.— Italian proverb.
3. No louder shrieks by dames to heaven are cast.
   When *husbands die*, or *lap-dogs breathe their last*.—Pope.
4. True Jedwood justice was dealt out to him. First came the *execution*, then the *investigation*, and last of all the *accusation*. —Macaulay.
5. The storm *tore up oaks* by the roots, dismantled *churches*, laid *villages waste*, and *overturned a haystack*.
6. Who, in the course of one revolving moon,
   Was a *lawyer*, *statesman*, *fiddler*, and *buffoon*.—Dryden.
7. জাত গেল, ধর্ম্ম গেল, মান গেল, পোষা শালিকটা পর্য্যন্ত গেল!
   —অধ্যাপক শ্রীশ্যামাপদ চক্রবর্তী
8. "গণ্ডেরিরাম কাঁদ্‌ছে বসে দেখে অগ্নিকাণ্ড ;
   সোনা গেল, রূপা গেল, গেল 'গাঁজার ভাণ্ড'।"

7. **The Condensed Sentence** (গাঢ় কথন ; হাস্যোদ্দীপক উক্তি) :

This figure consists in bringing together, in prose, for comic purpose, of ideas so different that each of them should be

separately stated. The connection of odd ideas excites laughter. An example :—She *dropped a tear* and her pocket *handkerchief*—Dickens. (C. U., B. T. 1965)

In a condensed sentence one verb (*drop* in this example) is used with two nouns to which it is related in slightly different way. '*Dropping* a tear', for instance, is different kind of 'dropping' from '*dropping* a handkerchief.' The effect of this odd combination is to excite laughter like the anti-climax.

EXAMPLES :

1. The musician *blew* the *pipe* and his *nose*.
2. He has gone to *cultivate matrimony* and his *estate* in the village.
3. *Obliged* by hunger and the *request* of friends.
4. A true Christian *holds* a *cross* on the bosom and a *revolver* in the hand.
5. Milton, having now tasted the honey of public employment would not return to *hunger* and *philosphy*.—Johnson.

Group C

Figures based on Association

1. Metonymy (মিত্র নাম ; নামান্তর) :

This figure consists in the substitution of the name of one thing for another thing related to it. "It is substitution of the thing named for the thing meant."—*Nesfield. In Metonymy the two things are separable and their connection is external.* [Metonymy literally means a *change of name*, from *Meta* = change, *onoma* = name.]

There may be *different kinds of such substitution.* Each letter of MISCAPE stands for seven varieties listed below :—

(a) *The Maker for his work and the Place for its production.* (M)

1. He is weak in *Euclid* (Geometry by Euclid).

2. We read *Rabindranath* (works of Rabindranath).

3. A bull in a *china* shop (china = porcelain articles made with china clay).

4. The book is bound in *morocco* (morocco = fine leather originally made in Morocco)

5. All *Arabia* [the perfumes of Arabia] breathes from yonder box. —Pope.

6. সেক্সপীয়র বড় বেশী পড়তাম।—বঙ্কিমচন্দ্র

7. পাণিনি আয়ত্ব করিয়াছ কি ?

(b) *The Instrument or Organ for the Agent.* (I)

1. The *pen* (=writer) is mightier than the *sword* (=fighter).

2. The *press* (=journalist) wields immense power in a democracy. [C. U., B. T. 1966]

3. Give every man thine *ear* but few thy *voice* [=pay heed to what every one says but say little yourself.]

4. গজ লড়িছে গজ সাথে, তুরগ তুরগেরে। (গজ = গজারোহী ; তুরগ = তুরগারোহী)

(c) *The Symbol or Sign for the thing symolized.* (S)

1. He ascended the *throne* (=*symbol* of sovereignty).

2. He was raised to the *bench* (=judgeship).

3. *Sceptre* and *crown* (=kings) must tumble down. [C. U., B.A. Hons. 1967]

4. From the *cradle* to the *grave* (=from childhood to death).

5. *Grey hairs* (=aged persons) should be respected.

6. A thousand helmets advanced in array (helmets = soldiers with helmets on their heads).

7. *Altar*, *sword* and *pen*. (=Priests, Soldiers and Writers). [C. U. Hons. 1967. Jadav. Hons. 1967]

(d) *The Container for the thing Contained.* (C)

1. All the *world* (world = people of the world) knows him.

2. He drank the poisoned *cup* (cup=contents of the cup).

3. Who steals my *purse* (=contents of my moneybag) steals trash. —Shakespeare : *Othello.*

[This, of course, might mean stealing the actual money bag with money and all, in that case it would not be metonymy].

4. The entire *auditorium* (auditorium=audience ; শ্রোতৃবর্গ) laughed.

5. The whole village turned up to see this sight (village= villagers).

6. রাঙা পাদুখানি বিশ্বের আকাঙ্ক্ষা মাগো। [বিশ্বের=বিশ্ববাসীর]

7. "বোতলেই তাহার সর্বনাশ করিল।" [বোতলেই=মদেই]

(e) *Act for its Object.* (A)

1. The principles of democracy were the *scoff* (object of ridicule) of the imperialists.
2. The people's *prayer*, the glad divine's *theme*, the young men's *vision*, the old men's *dream*.

(f) *The Name of a Passion for the Object inspiring it.* (P)

1. Rabindranath is the *pride* of India.
2. Soul of the age,
   The *applause*, the *delight*, the *wonder* of our stage,
   My Shakespeare arise. (also *Climax*).

(g) *Effect for the Cause or Cause for the Effect.* (E)

1. Swifty flies the *feathered death* (=deadly arrow).
2. The *bright death* (=sword) quivered at the victim's throat.
3. She was a *joy* (=cause of joy) to her parents.
4. With sorrow and suffering came early grey *hairs* (=old age).

Note : *The mnemonic or memory-name* (স্মারক সূত্র) *for Metonymy is* MISCAPE.

2. Synecdoche (প্রতিরূপক ; সমৈকদেশিক) :

"It is a figure in which a *more comprehensive term* is *used instead of a less comprehensive one, or* vice-versa."—(Smith). It is understanding one thing with the help of another. In *Synecdoche* the two images are directly and intimately associated and the connection is inseparable. "It is a figure by which a part of a thing is put for the whole, or the whole for the part, or the species for the genus, or the genus for the species, or the name of the material for the thing made." —(Bain)

It is really a special form of *Metonymy* under special conditions. In fact, the distinction between Synecdoche and Metonymy is not always easy to be made, and in practice the distinction in naming is *not always* observed. [See the distinction given below, however.]

Note : The memory-name, however, of the eight varieties of Synecdoche is **SAP+IM** including (b), (d) and (f) below which are opposite of (a), (c) and (d) *i.e.*, of **SAP.**

EXAMPLES :

(a) *A Species for the Genus.* (S)

1. *Silver* and *gold* (=money) I have none.
2. A comrade with the *wolf* and the *owl* (birds and beasts).
3. Man shall not live by *bread* alone. [C. U. 1959, Arts]
4. কড়ি দিয়ে কিনলাম। (কড়ি=অর্থ)

(b) *The Genus for the Species.*

1. He is a poor *creature* (creature=man).
2. Weigh the *vessel* (=ship, a kind of vessel) up.

(c) *The Abstract for the Concrete.* (A)

'Here an Abstract noun is used as a Common noun.'—Nesfield.

1. Let not *Ambition* (=ambitious men) mock their useful toil. [C. U. 1955]

2. All the *rank* and *fashion* (=men of position and of fashion) came out to see the sight. [C. U. 1955]
3. *Lowliness* is young *Ambition's* ladder.
4. *Ambition* (=an ambitious man) should be made of sterner stuff. —Shakespeare : *Julius Cæsar.*
5. I am out of *humanity's* (=man's) reach.—Cowper
6. নিন্দারে করিব ধ্বংস। [নিন্দা=নিন্দুক]
7. ঈশ্বর মূর্খ নন, তাই বাহুর উপর মস্তিষ্ক।—দ্বিজেন্দ্রলাল রায়
[বাহু=বল ; মস্তিষ্ক=বুদ্ধিবল]

(d) *The Concrete for the Abstract.*

'Here a common noun denoting a person is used in an abstract sense.'—Nesfield.

1. There is a mixture of *the tiger* and *the ape* [=tigerly and apish instincts] in the character of a Frenchman. —Voltaire.
2. The *father* (=fatherly feelings) in the Judge forgave the boy-criminal.
3. The sleeping *mother* (mothery feelings) came out of the old lady at the sight of a dead boy in the street.
4. I hate *the Viceroy*, but love the *man*. —Swift.
5. There is a good deal of the *fox* (cunning) in his character.
6. বাঘেরে তোরা জাগিয়ে দে গো
রাগিয়ে দে তোরা নাগেরে।—সত্যেন্দ্রনাথ দত্ত
[বাঘ=হিংস্র প্রকৃতি। নাগ=খল প্রকৃতি]

(e) *The Part for the Whole.* (P)

1. *Three summers* (=years) I have lived there.
2. More *hands* should be employed in co-operative farming. [C. U., B. T. 1967]
3. A girl of sixteen *summers* (=years).
4. An old man of eighty *winters* (=years).

5. I bit my arm, I sucked the blood.
   And cried, a *sail* ! a *sail* ! (=ship). Coleridge : *The Ancient Mariner*
6. Perhaps in this neglected spot is laid,
   Some *heart* (=person) once pregnant with celestial fire
   (=heavenly inspiration). —Gray : *The Elegy*
7. *Hands* (men) that the rod of empire might have swayed (*i.e.*, moved).—Gray : *The Elegy*

(f) *The Whole for the Part.*

1. The smiling *year* (=spring).
2. The falling *year* (=autumn).
3. The lavish moisture of the *melting year* (=rainy season) —Thompson.
4. Dust *thou* (your body only) art, to dust returnest.

(g) *An Individual for the Class* or **Antonomasia.** (I)

"Here a proper noun is used as a common noun." —Nesfield.

1. A *Daniel* is come to judgment.—Shakespeare.
   (Daniel=a good judge).
2. Some mute inglorious *Milton* here may rest.
   Some *Cromwell* guiltless of his country's blood.
   —Gray's *Elegy*

[Milton=a great poet like Milton. Cromwell=a great revolutionary like Cromwell.]

3. He is a *Judas* (a traitor).
4. Bankim Chandra was the *Scott* of Bengal.
5. Every modern Bengali novelist is not a *Saratchandra*.
6. He is a *Shylock*.
   [Shylock=one who lends money at high interest and is cruel.]

(h) *The Material for the Thing made.* (M)

1. In that rich earth a richer *dust* (=body) concealed.
   Rupert Brooke : *The Soldier*

2. Look at the *stone* (tomb) where my dead father lies.
3. He is dressed in *linen* (linen clothes). [C. U. 1959]
4. The prisoner is bound in *irons* (iron chains).
5. Grace this still *marble* (monument) with a tear.—Scott.

SAP-IM—S (Species for the Genus) and its opposite (Genus for the Species), A (Abstract for the Concrete and its opposite, Concrete for the Abstract), P (Part for the Whole and its opposite, the Whole for the Part), I (Individual for the Class, *Antonomasia*) and M (Material for the thing made).

Q. Distinguish between Synecdoche and Metonymy with an illustration.

Ans. *Synecdoche* is the name given to a figure of speech hardly to be distinguished from *Metonymy* ; in it the two images are much more *dirctly and intimately associated* ; the relation is practically one of identity or coincidence, not as in Metonymy, a *connexion in the thought* between two different things."—(Egerton Smith). In *Synecdoche* the connection is physical while in *Metonymy* the connection is only in thought.

Both *Synecdoche* and *Metonymy* deal with two things associated with each other. In *Synecdoche* the two things are practically identical and the connection between them is inseparable and internal whereas in *Metonymy* they are different from each other and the connection between them is in thought alone, and the things are separable and one is external to the other.

When we speak of 'a fleet of fifty sails', by 'sails' we mean 'ships', but sails are only parts of ships. This is called *Synecdoche*. When we say—'he keeps a good table' (table = food), it is a case of *Metonymy*, 'table' and 'food' being different things. But both the figures have to do with things closely associated with each other.

3. Hypallage or Transferred Epithet (অন্যাসক্তি, আরোপোক্তি বা উপচরিত বিশেষণ) :

In this figure an epithet, an adjective, a descriptive word which properly belongs to one thing is transferred to another thing, associated with it. It is often an adjective transferred from a person to a thing. For example :—*A weary way.* The traveller is weary, not the way. And the adjective 'weary' is transferred from the tired *traveller* to the *way* travelled.

EXAMPLES :

1. The ploughman homeward plods his *weary way.* [C.U. 1955] —Gray's *Elegy.*
2. Brushing with *hasty steps* the dews away. Do
3. Some *pious drops* the closing eye requires. Do
4. Three *sleepless nights* I passed.
5. He was engaged in a *dishonest calling.*
6. To scorn delights and live *laborious days.*—Milton.
7. "ঘুম-হারা জানালায়"।
8. "বিষণ্ণ পুকুর জলে"।
9. আকাশের তারা গুণি নিঃসঙ্গ শয্যায় শুয়ে শুয়ে।—বুদ্ধদেব বসু।

Common Hypallages :

A *virtuous indignation* ; a *happy thought* ; an *unlucky remark* ; a *foolish observation.*

4. Allusion (উল্লিখন) :

This figure consists in the use of some word or expression which refers to some well-known past incident or a mythical or historical name or a saying of a prominent person.

EXAMPLES :

1. Like Tennyson's *Ulysses,* the youth must strive seek, and find.

2. Or like stout *Cortez* when..... —(*Chapman's Homer*).
3. Hence loathed Melancholy
   Of *Cerberus* and blackest midnight born.—Milton :—
   L' Allegro
4. ধনী জমিদারের বাগান-বাড়ীর জন্য একান্ত আবশ্যক দরিদ্র প্রজার 'দুই বিঘা ভুঁই'।
5. আমি ত আর যিশু নই যে, এক গালে চড় মারলে আর এক গাল এগিয়ে দেব।

Group D

Figures based on Imagination

1. Personification (সমাসোক্তি) :

This figure consists in attributing human qualities or powers to inanimate objects or abstract ideas : Death closes all (Here Death is regarded as a human being). In personification, the first letter of the word indicating the object personified is normally written in capital.

['সমাস' শব্দের অর্থ 'সংক্ষেপ'। সংক্ষেপে উপমেয় ও উপমান এই দুই বস্তুর উক্তি হয় বলিয়া ইহাকে 'সমাসোক্তি' বলা হয়। "অচেতনে চেতনের ব্যবহার আরোপই সমাসোক্তির প্রধান রূপ।" সুতরাং Personification, Personal Metaphor এবং Pathetic Fallacyকে 'সমাসোক্তি' অলঙ্কার বলা হয়।]

EXAMPLES :—

1. The *thirsty Earth* soaks up the rain.
   And drinks and gapes for drink again.—Cowley.
2. *Time* rolls on his ceaseless course.
3. The flowers the wanton *Zephyrs* choose.
   —Wordsworth : *To the Daisy*

4. Thee *Winter* in the garland *wears*.—Wordsworth : *Daisy*.
5. Nor *Grandeur* hear, with a disdainful smile.—Gray's *Elegy*.
6. Chill *Penury* repressed their noble rage.
   And froze the genial current of the soul.—Gray : *The Elegy*
7. But *Knowledge* to their eyes her ample page.—Gray's *Elegy*.
8. *Earth*, with her thousand voices, *praises* God.
9. But *Patience* to prevent
   That murmur soon replies.—Milton : *On his Blindness*.
10. *Death* lays his icy hands even on kings.
11. For *Summer* has over-brimmed their clammy cells.
    —Keats : *Ode to Autumn*.
12. শেফালি তোমার আঁচলখানি বিছাও শারদ প্রভাতে !—রবীন্দ্রনাথ
13. হেথা সুখ গেলে,
    স্মৃতি একাকিনী বসি দীর্ঘশ্বাস ফেলে
    শূন্য গৃহে। —রবীন্দ্রনাথ

2. Personal Metaphor (সমাসোক্তি) :

It is also a figure in which personal attributes and qualifications are attributed to inanimate objects. When a Metaphor refers to an inanimate object as if it were a living person, it is Personal Metaphor.—Examples :—(*a*) A *sullen sea*. (*b*) A *frowning sky*. (*c*) A *prattling brook*. (*d*) A *threatening cloud*.

N. B. The distinction between personification and personal metaphor is this that in the latter the human attribute is seen in an adjective lined about the object whereas in the former the object *acts* as a living creature.

3. Pathetic Fallacy (ভাববিলাস) :

Pathetic Fallacy means wrong pathos or feelings. It is a mistake in emotion. The figure consists in attributing human

emotions to inanimate objects ; *e.g.*, The soft little hand of the rain *stroked* my cheek.

Pathetic Fallacy is a late figure of speech—the name having been invented by Ruskin in the late nineteenth century. It may be said to be a special variety of Personification in which the action of the object is not only like the action of a living being but is tinged with some human emotion. It may thus said to be a sort of mixture of Personification and Personal Metaphor.

[যখন ভাবাবেগে কবিরা চোখে ঝাপসা দেখেন, তখন তারা মানুষের ভাব নির্জীব পদার্থে আরোপ করেন। তাই গোলাপ 'হাসে', 'নাচে' আবার 'কাঁদে'ও। মাতা বসুন্ধরা দীর্ঘ নিঃশ্বাস ত্যাগ করেন।]

EXAMPLES :

1. Bear *witness* rueful *Yarrow !*—Wordsworth : *Yarrow Visited.*
2. And their great pines *groan aghast.*—Shelley.
3. *Nature* might stand up
   And *say* to all the world, "This was a man".—Shakespeare
4. *Earth felt the wound* and *Nature* from her seat
   Sighing through all the works, gave signs of woe.
5. The *train panted* at last into Paddington station.
   [C. U. 1954]
6. প্রান্তরের শেষে
   কেঁদে চলিয়াছে বায়ু অকূল উদ্দেশে।—রবীন্দ্রনাথ।
7. শুনিতেছি আজো আমি প্রাতে উঠিয়াই
   'আয় আয়' কাঁদিতেছে তেমনি সানাই।—নজরুল ইসলাম।
8. সোহাগে জল উথলে উঠি, বক্ষে তাহার পড়ত লুটি।
   —কুমুদরঞ্জন মল্লিক।
9. জানালার কাছে চীৎকরে করে মরবে বাতাস
   জানালার কাছে মুরছি' পড়িবে ভোরের আকাশ। —বুদ্ধদেব বসু।

Impassioned - strong feeling about something

N. B. Personification, Personal Metaphor and Pathetic Fallacy—contrasted.

In *Personification* an abstract idea or an inanimate object (নির্জীব পদার্থ) is supposed to act like a living being. *Personal Metaphor* consists in the attribution of personal attributes to inanimate objects ; i.e., *angry ocean.* Personal Metaphor is only a kind of *Personification.* In *Personification* the object is treated as a person, but in *Personal Metaphor* human feelings are attributed to an inanimate object.

In *Pathetic Fallacy* inanimate objects not only think, feel and act like human beings but their action is tinged with human emotion also.

4. Apostrophe (সংবুদ্ধি ; আহ্বান) :

It is a figure of speech where a writer or speaker turns away from the main subject and makes a *sudden, short and impassioned address to a person absent or dead* or to an inanimate object or an abstract idea. It is also called *Passive Personification,* as in this figure abstract ideas or inanimate objects are conceived of as passively listening to the address of the speaker or writer. An example :

O, Solitude ! where are the charms
That sages have seen in thy face ?—Cowper. [C. U. 1958.]

EXAMPLES :

1. *O judgment !* thou art fled to brutish beasts.
—*Julius Cæsar*

2. *O Death,* where is thy sting ?
O Grace, where is thy victory ?

3. *O Luxury !* thou curst by Heaven's decree.
How ill-exchanged are things like these for thee !
—Goldsmith.

4. *My mother !* when I learnt that thou wast dead,
Say, wast thou conscious of the tears I shed ? —Cowper.
5. Hail, Holy *Light !* offspring of Heaven, first-born !
—Milton.
6. *England*, with all thy faults, I love thee still.
7. *Milton !* thou shouldst be living at this hour.
—Wordsworth [B. A. Hons. '63, '67]
8. হে পদ্মা আমার,
তোমার আমার দেখা শত শত বার।
9. হায় রে, 'মায়ের প্রাণ', প্রেমাগার ভবে
তুই, ফুলকুল যথা সৌরভ আগার, —মধুসূদন।

5. Vision or Prosopopoeia (ভাবিকালঙ্কার) :

This figure consists in the description of an object, absent or imaginary, in so picturesque a way that it appears to be present before the senses. Here the writer or speaker uses the present tense instead of the past or future and the event seems to be present before his eyes. An example :

Pride in their port, defiance in their eye,
I see the lords of human kind pass by :—Goldsmith.

EXAMPLES :

1. *Hark !* forth from the abyss a voice proceeds
Along low distant murmur of dread sound.—Byron.
2. "Methinks *I see* her (England) as an eagle mewing her mighty youth, and kindling her undazzled eyes at the full midday beam."
—Milton.
3. *I see* the hands of nation's lyre that strung,
The eyes that looked through life and gazed on God !

4. Even now *methinks*, as pondering here I stand,
I see the rural virtues leave the land.—Goldsmith.
5. *Hark !* the question of despair :
"Where is my child ?"—an echo answers, "Where" ?
—Byron.

6. Hyperbole or Exaggeration (অতিশয়োক্তি) :

It consists in expressing a thing as much greater or less, much better or worse than it really is, in order to produce a stronger impression on the mind. It is an exaggerated statement under the stress of a strong emotion. An example—I am tired to death.

EXAMPLES :

1. *Ten thousand* saw I at a glance.—Wordsworth.
[C. U. B. T. 1965]
2. .....and *put a tongue*
In every wound of Cæsar that should *move*
The stones of Rome *to rise and mutiny.*
—Shakespeare : *Julius Cæsar.*
3. *The house-roof seemed to heave and sway,*
The church-spires flamed, such flags they had
—Browning : *The Patriot.*
4. *All the perfumes* of Arabia will not sweeten
This little hand, —Shakespeare : *Macbeth.*
5. To see her is to love her,
And love her but for ever. —Burns.
6. The triumphal arch through which I march
... ...
Is the *million-coloured* bow —Shelley : *The Cloud.*
7. What strains of vocal transport...
They breathe a soul to *animate the clay*,—Gray.
8. I loved a love once, *fairest among women*.—Lamb.

লাখ লাখ যুগ হিয়ে হিয়ে রাখনু
তবু হিয়া জুড়ন না গেল।—বিদ্যাপতি

10. বসনে ভূষণে ঢাকি গেল ধূলি
কনকে রতনে খেলিল বিজুলী।—রবীন্দ্রনাথ

Group E

Figures Based on Indirectness

1. **Innuendo (বক্রোক্তি) :**

This figure consists in hinting at some thing unpleasant or damaging instead of stating it plainly. Generally "it points at something damaging to the character or reputation of the person referred to." It is a sort of insinuation the effect of which is more damaging than the plain statement of a damaging fact. An example—

"My friends were poor but honest."—Shakespeare.

[C. U. 1959]

[The hint is that poor people are generally dishonest.]

EXAMPLES :

1. He was born of rich *but* honest parents.

[C. U. B. T. 1969]

[The insinuation here is that persons generally become rich through dishonesty.]

2. I do not consult physicians, for I hope to die without them. [The insinuation is—physicians more often kill their patients than cure them.] [C. U. B. T. 1965]

3. The frame of the picture is excellent indeed. (Insinuation is that the picture is not so good).

2. Irony (কুটিল বা বিপরীত ভাষণ ; বক্রাঘাত) :

This figure consists in the use of words the natural meaning of which is the very opposite of what is intended to be expressed. Here we say one thing but mean the very opposite of it. "It is expected, however, that their intended meaning will be understood from the sneering account or manner of the speaker, or from the well-known character of the person or thing referred to."—*Nesfield.* As for example :

No doubt, ye are the people and wisdom will die with you.
[Meaning that the people addressed are all fools.]

EXAMPLES :

1. Yet Brutus says, he was *ambitious* and Brutus is an *honourable* man.—Shakespeare : *Julius Cæsar.*
[Suggesting that Brutus is not honourable at all].

2. I fear I wrong the *honourable* men whose daggers have stabb'd Cæsar. [C. U. 1958]

3. The *brotherly love* of our enlarging Christianity is proved by the *multiplication of murder ?* —Ruskin.

4. With his usual *punctuality* he entered the classroom after the professor had finished roll-call.

5. A very *fine friend* you were to forsake me in my trouble. [C. U. 1956]

6. অতি বড় বৃদ্ধ পতি সিদ্ধিতে নিপুণ,
কোন গুণ নাই তাঁর কপালে আগুন।

[Here by way of speaking ill of the god Shiva, the goddess Annapurna is really praising her lord.]

7. তুমি মহারাজ সাধু হলে আজ, আমি আজ চোর বটে।

3. Sarcasm (পরীবাদ ; ব্যঙ্গোক্তি) :

Sarcasm is a direct attack exposing the follies and weaknesses of the person or the thing attacked. In this figure a man does state the contrary of what he means to say (as in *Irony*) ; but he states what he means in such a way as to excite contempt or ridicule. It is a keen reproachful expression, a satirical remark made with some degree of scorn or contempt. An example—Christ, *the saviour of the world, could not save himself.*

EXAMPLES :

1. Certainly *God did not make man* and *leave it to Aristotle* to *make him* rational. —Locke.
2. Christianity does not mean *carrying the cross on the bosom and crucifying Christ at every step.*
3. His *chaff is excellent* but his *wheat is poor stuff.*

[This may be taken as a case of antithesis also].

4. His bark is worse than his bite.
5. যদি রোগী ছিল বসে,
   বস্তিতে শোয়ালে এসে ॥
6. থাকতে দিলি না ভাতকাপড়,
   মরলে করবি দান সাগর ।
7. পরিয়া বনের ফুল এতেক বড়াই ।
   তোমার সমান বুঝি রূপ কারু নাই ॥
   মেঘের বরণ অঙ্গ তাতে গৌবর এত,
   সোনার বরণ হইলে আরো হইত কত !—শ্রীকৃষ্ণমঙ্গল

N. B. **Irony and Sarcasm contrasted.**

"As a figure of speech, *Sarcasm* differs from *Irony* in this that when we speak sarcastically we mean exactly what we say, but

we say it in such a way as to excite contempt or ridicule." In *Irony*, on the other hand, the meaning intended by the speaker is the opposite of the natural meaning of the words he uses.

Satire is a generic term and may be used when "men, manners, actions, or beliefs are attacked with irony, sarcasm and ridicule", we have an instance of satire inDryden's *Absalom and Achitophel.*

4. Periphrasis or Circumlocution (পরিক্রমা) :

This figure consists in stating something not directly but in a round-about or indirect way. It is freequently used in poetry. An example—*Moving isles* of winter (=icebergs).

EXAMPLES :

1. *Sleep that knows no waking* (=death).
2. The *shining leather* that encases the limb (=boot).
3. *The cup that cheers but not inebriates* (A cup of tea).
—Cowper.
4. *The viewless couriers of air* (=winds).
5. That *orbed maiden* with white fire laden (=the moon)
—Shelley : *The Cloud.*
6. Shroud of *sentient clay* (=body). —Scott
7. ধরিত্রীর রাত্রি ও দিন তোমা হতে গেল খসি। —রবীন্দ্রনাথ।

5. Euphemism (সু-ভাষণ ; মঞ্জু-ভাষণ) :

This figure consists in describing some disagreable thing in an agreeable way. It is substitution of a mild expression for a harsh one, the softening of a harsh word or expression. "Euphemism often takes the form of Periphrasis"—*Nesfield.* An example—He could not satisfy his examiner (=got plucked).

EXAMPLES :

1. *Discord* fell on Cowper's soul (=became mad).

2. The bank has *stopped payment* (=is not functioning).
[C. U. B. T. 1969, '67]

3. He breathed his last (=died).

4. He *died on the scaffold* (=was hanged)

5. He is *short in his accounts* (=poor).

6. The *light-fingered gentlemen* (=pickpockets) of the trams and buses.

7. A terminological inexactitude (=mistake).

8. To relieve (=rob) a person of his money bag.

9. To pass away; to be no more; to leave the world; to breathe one's last=to die. [Death is perhaps the saddest, most disagreeable thing to us; and so there are hundreds of euphemism for death in all languages.]

10. ঘরে আজ চাল বাড়ন্ত। (বাড়ন্ত=অভাব)

N. B. Euphemism and Periphrasis contrasted.

There is some difference between *Periphrasis* and *Euphemism*, although both are round-about statements. In *Euphemism* the round-about statement is made to soften a harsh statement, whereas in *Periphrasis* it is done only for literary effect. All euphemisms are periphrasises, but all periphrasises are not euphemisms.

N.B. Euphemism and Innuendo contrasted.

Innuendo is always prompted by a *hostile* feeling; it wants to hurt. *Euphemism*, on the other hand, is prompted by a kindly feeling; it wants to spare. The methods of both are similar—indirect statement; but the purpose of the one is just the opposite of that of the other. The one wants to please, the other to hurt.

6. Meiosis (নিশ্চিতি):

This figure consists in making an understatement to heighten

the effect on the hearer or the reader. An example : It needs *some faith* to believe in the military pacts. (Some faith = great faith).

EXAMPLES :

1. I cannot move this night, for I am *a little* tired (a little = very much).
2. I will teach you *somewhat* (*i.e.*, a great lesson). (A threat).
   [English people are given to the habit of under statement].

7. Litotes.

This figure consists in negating a negative to indicate a strong affirmative. By this figure a strong affirmative is suggested by denying the contrary. An example :—

He is a citizen of *no mean city* (= a distinguished city).

Examples :

1. Myself *not least.* —Tennyson : *Ulysses*
2. The culprit was indeed *not unworthy* of that great presence.
3. I am *no fool* to act in that way. [C. U. B. T. 1968]
4. *No maiden's hand* (= a strong hand) is round the thrown.
5. Byron was a poet of *no mean order* (= great order).
6. His *not unworthy, not inglorious* son.—Arnold.
7. He is *no dullard* as you think. [C. U., B. T. 1967]
8. Calcutta is *no mean* city. [C. U., B. T. 1969]
9. He is *no mean* post. [C. U. B. T. 1966]

Group F.

Figures Based on Emotion

1. Interrogation or Erotesis.

It is a figure of speech in the form of a question where no answer is expected by the speaker as the answer is obvious. This

is a rhetorical question where the enquirer knows what answer he will get. An example :—*If you beat us, do we not feel pain ?*

[The answer implied in the question is—'We do feel pain']

EXAMPLES :

1. Can the Ethiopian change his skin, or the leopard his spots ? —*Old Testament.*
2. But why should we care about the opinion of the many ? —Socrates.
3. Can storied urn or animated bust
   Back to its mansion call the fleeting breath ?
   —Gray's *Elegy.*

   [There is also Persnification in this case].
4. Shall we receive good at the hand of God,
   And evil not receive ?—Browning : *The Melon-Seller.*
6. শুধু কি মুখের বাক্য শুনেছ দেবতা ?
   শোননি কি জননীর অন্তরের ব্যথা ?—রবীন্দ্রনাথ
5. রোষরক্ত আঁখি হেরি ভয়েতে কি তার
   দয়া বলে, মেনে লবো যত অবিচার ?—ওমর খৈয়াম

2. Exclamation (উচ্ছ্বাস) :

It consists in the sudden expression of an emotion, contemplation or wish. An example :—*Oh, that these lips had language* ! —Cowper.

EXAMPLES :

1. O for the touch of a vanished hand ?
   The sound of a voice that is still ! —Tennyson.
2. Gun upon gun, ha ! ha !
   Gun upon gun, hurrah !

3. Had I the wings of a dove,
I would fly to thee again.—Cowper.

4. What a piece of work man is !
How noble in reason ! How infinite in faculties !
—Shakespeare.

Group G

Figures Based on Sound

1. Pun or Paronomasia (যমক বা শ্লেষ) :

This figure consists in the play upon words having similar sound, but different meanings, or in using, the same word in two different senses in the same context. It is generally used for comic purpose. An example : He has two *pages* (=boy servants) but cannot read two *pages* of a book.

EXAMPLES :

1. If a woman loses her husband, she pines for a *second*.
[second = a short time or a second husband].

2. He is a scientist but his knowledge on *sound* (sensation of hearing) is not *sound* (deep).

3. Let me give *light* (as opposed to darkness), but let me not be *light* (not heavy).

4. It is no *mean* (small) happiness to be seated in the *mean* (middle position).

5. The parson *told* the sexton and the sexton *tolled* the bell.

6. So is the *will* of a living daughter curbed by the *will* of a dead father. —Shakespeare.

7. Sportsmen are quick in *following* the hounds but slow in *following* an argument.

8. Can a leopard change his *spot* ? Yes, as often as he goes

from one *spot* to another. (first *spot* = mark on the skin ; second *spot* = place of dwelling).

9. পূজাশেষে কুমারী বললে, ঠাকুর আমাকে একটি মনের মত বর দাও।
(বর = আশীর্বাদ ; স্বামী) —অধ্যাপক শ্রীশ্যামাপদ চক্রবর্তী।

10. হরির উপরে হরি, হরি শোভা পায়,
হরিকে দেখিয়া হরি হরিতে লুকায়।

11. কে বলে ঈশ্বর গুপ্ত ব্যপ্ত চরাচর,
যাহার প্রভায় প্রভা পায় প্রভাকর।—ঈশ্বর গুপ্ত।

12. মধু হীন করো না গো তব মনঃ কোকনদে। —মধুসূদন।

2. Alliteration (অনুপ্রাস) :

It consists in the repetition of the same letter, vowel or consonant, at the beginning or about the middle or at the end of successive or nearly successive words. According to Smith *Alliteration* occurs when two or more syllables in close proximity commence with the same *consonant.*

An example : Apt alliteration's artful aid. (Repetition of the letter *a*)

EXAMPLES :

1. Nor cast one *l*onging, *l*ingering *l*ook behind.
—Gray : *The Elegy.*

2. The *f*air breeze blew, the, white *f*oam *f*lew,
The *f*arrow *f*ollowed *f*ree. Coleridge : *The Ancient Mariner.*

3. *H*ow *h*igh *H*is *H*ighness *h*olds *h*is *h*aughty *h*ead.

4. I wie*l*d the fla*i*l of the *l*ashing hai*l*. [C. U. 1957]
—Shelley : *The Cloud.*

5. From *c*ourts to *c*amps, to *c*ottages it strays.
—Goldsmith : *The Traveller.*

6. *An Austrain army awfully arrayed,*
   Boldly by battery besieged Belgrade.
7. *Alone, alone, all, all alone,*
   Alone on a wide sea ! Coleridge : *The Ancient Mariner.*
8. Be *always alert to avoid accident.*
9. কাননে কুসুম-কলি সকলি ফুটিল।—মদনমোহন তর্কালঙ্কার
10. চল চপলার চকিত চমকে করিছে চরণ বিচরণ
    কোথা চম্পক আভরণ। —রবীন্দ্রনাথ
11. গুরু গুরু মেঘ গুমরি গুমরি গরজে গগনে গগনে।—রবীন্দ্রনাথ
12. কেতকী কেশরে কেশপাশ করো সুরভি,
    ক্ষীণ কটিতটে গাঁথি লয়ে পরো করবী। —রবীন্দ্রনাথ।
13. জয় জয় গোপাল গোবিন্দ গদাধর
    কৃষ্ণচন্দ্র কর কৃপা করুণাসাগর।
14. আছ, অনল-অনিলে, চিরনভোনীলে, ভূধরসলিলে, গহনে।—রজনীকান্ত
15. ভবানীভ্রুকুটী-ভঙ্গং ভবো বেত্তি ন ভূধরঃ।

[The significance of the various contortions of the eye-brows of Bhabani is understood by Shiva (her husband) and not Himalaya (her father).]

3. Onomatopoeia (ধ্বনিবৃত্তি) :

This figure consists in the use of words the sound of which suggest their sense. For instance words like *hum, buzz, hiss, rumble*, suggest their respective meanings.

EXAMPLES :

1. The swallow *twittering* from the straw-built shed.
   —Gray : *The Elegy*
2. It (=the ice) *cracked* and *growled* and *roared* and *howled*
   Like noise in a swound !—Coleridge : *The Ancient Mariner.*

[It is also a case of Simile]

3. I heard the water *lapping* on the reeds.'

—Tennyson : Morte D' Arthur

4. Only the *stuttering* rifles' rapid *rattle*
Can *patter out* their hasty orison.—Owen : *Doomed Youth.*
[Rifles' rapid rattle,—is also case of alliteration in *r*]

5. রজনী শঙন ঘন, ঘন দেয়া-গরজন,
রিমিঝিমি শবদে বরষে। —জ্ঞানদাস।

6. নমো যন্ত্র, নমো যন্ত্র, নমো যন্ত্র, নমো যন্ত্র।
তুমি চক্রমুখর মন্দ্রিত
তুমি বজ্র-বহ্নি বন্দিত
তুমি বস্তু বিশ্ব বক্ষ দংশ ধ্বংস বিকট দন্ত।—রবীন্দ্রনাথ

7. চরকার ঘর্ঘর পল্লীর ঘর ঘর!
ঘর ঘর ঘীর দীপ পল্লীর নির্ভর।—সত্যেন্দ্রনাথ

8. ঐ আসে ঐ অতি ভৈরব হরষে
জলসিঞ্চিত ক্ষিতি সৌরভ রভসে
ঘন গৌরবে নব যৌবনা বরষা
শ্যাম গম্ভীর সরসা।—রবীন্দ্রনাথ

[*Note* the splash and patter of the rain reflected in the verse].

9. ঘনঘোর ধূম ঘুরিয়া ঘুরিয়া
ফুলিয়া ফুলিয়া উঠিল।
দেখিতে দেখিতে হুহুঙ্কারী
ঝলকে ঝলকে উল্কা উগারি
শত শত লোল জিহ্বা প্রসারি
বহ্নি আকাশ জুড়িল।—রবীন্দ্রনাথ

[*Note* the speed, might and volume of the spreading fire reflected in the verse].

Group H

Figures based on Construction

1. Hendiadys (দ্বন্দ্ব) :

[The word literally means "one by means of two."]

This figure consists in the use of two nouns connected by the conjunction 'and', but conveying one complex idea which might have been better expressed by a noun qualified by an adjective. An example : *Life and sufferance = suffering life.*

EXAMPLES :

1. The gentle tale of *love and languishment* (=languishing love) —Keats
2. With *joy and song* (=joyful song)—*The Stream's Song.*
3. Nehru's looks drew *audience and attention* (=attentive audience). [C. U. B. T. 1968)
4. The *trade and profit* (=profitable trade) of the nations.
5. With *joy and tidings* (=joyful tidings).
6. *Mysteries and presences* (=mysterious presences).
7. The hall was full of *melody and misses* (=melodious misses).

2. Chiasmus (পরাবৃত্তি) :

This figure consists in the inversion of the order of words or phrases when they are repeated in a sentence. An example : *Beauty is truth, truth beauty*—Keats. [C. U. 1956, 1958]

EXAMPLES :

1. *Life is activity, activity is life.*
2. *And singing still dost soar* and *soaring ever singest.*—
   Shelley : *To a Skylark.*

3. For the *sky and the sea*, and the *sea and the sky*
Lay like a load on my weary eye.
(Also Simile and Alliteration)
—Coleridge : *The Rime of the Ancient Mariner.*

4. We *live to learn* and *learn to live.*

5. *Fair is foul*, and *foul is fair*
—Shakespeare : *Macbeth* (C. U. 1959)

6. দেবতারে প্রিয় করি, প্রিয়রে দেবতা।—রবীন্দ্রনাথ

7. কবে সে আসিবে, আসিবে সে কবে তাই নয় বলে দিক।
—যতীন্দ্রমোহন

3. **Zeugma (যুগ্ম) :**

This figure consists in the use of one verb connecting two nouns for which the verb is used in slightly different senses.

An example : The feast and noon *grew* high.

[Here one verb serves two nouns 'feast' and 'noon', but the feast does not grow high in the same way as the noon does.]

EXAMPLES :

1. The moment and vessel *passed*. —Tennyson.
2. When the beggar appealed to him for help, he *gave* him a *sigh* and *sixpence.*
3. Banners on high and battle *passed* below.

[In this case the verb passed is not happy—specially with regard to 'banners'].

4. Would *hide* her *wrongs* and her *revenge.*—Scott.

N. B. Zeugma and the Condensed Sentence contrasted.

In the *condensed sentence* the different ideas stated together, are oddly assorted and the purpose of the figure is *comic.* But in *Zeugma* the juxtaposition is not odd and the purpose served is not comic.

4. Ellipsis (সঙ্কোচন) :

It is a figure of syntax in which a word or words are omitted for the sake of brevity of elegance or emphasis. An example - *To thee no reason.* The words left out are—*this is.*

5. Prolepsis or Anticipation (প্রত্যাশা) :

"By this figure a writer or a speaker suggests an objection to which he is advancing and then returns an answer to it." He answers an anticipated objection.

EXAMPLES :

1. For me, that *widow's mate expires.*—Scott.
   Here the italicised portion is used in an anticipatory sense.
2. So these two brothers with their *murdered* man
   Rode past fair Florence.—Keats. [Burd. Hons. 1967]
   [The brother was yet to be murdered].

6. Asyndeton (অত্যযুক্ত) :

[The word literally means 'not bound together.']

This figure consists in the omission of the connecting conjunction and thus adds vigour and vividness.

EXAMPLES :

1. Theirs be the music, the colour, the glory, the gold ;
   —Masfield : *A Consecration.*
2. I slip, I slide, I gleam, I dance. (Also a case of Climax).
   —Tennyson
3. O, what a noble mind is here overthrown !
   The courtier's, scholar's, soldier's eye, tongue. sword.
   —Shakespeare.

   [In all the cases, the connecting word omitted is 'and'].

7. Polysyndeton (অভিযুক্ত) :

This figure consists in the unnecessary and excessive use of conjunctions. It makes the particulars vivid. It is thus the opposite of *Asyndeton*.

EXAMPLES :

1. That hoard *and* sleep *and* feed *and* know not me.

—Tennyson : *Ulysses*.

2. I buy fish *and* meat *and* vegetables *and* chillis *and* oranges *and* sweets.

3. Neither blindness, *nor* gout, *nor* age, *nor* penury, *nor* domestic afflictions, *nor* political disappointments. *nor* abuse, *nor* proscription, *nor* neglect had power to disturb his sedate and majestic patience.—Macaulay.

4. আমি কবি যত কামারের

আর কাঁসারির আর ছুতোরের।—প্রেমেন্দ্র মিত্র

8. Hyperbaton or Inversion :

This figure consists in the inversion of the grammatical order of words in a sentence for the sake of emphasis.

EXAMPLES :

1. Silver and gold have I none. (Also a case of Synecdoche).
2. Much have I travelled in the realms of gold.

—Keats : *Chapman's Homer*.

3. A slumber did my spirit seal.—Wordswoth.
4. The tongue no men can tame.
5. Thrice is he armed that hath his quarrel just.

—Shakespeare.

9. Epanaphora or Anaphora (আদ্যাবৃত্তি) :

This figure consists in repeating a word or phrase at the beginning of successive clauses or sentences.

EXAMPLES :

1. *Theirs* not to make reply,
   Theirs not to reason why,
   Theirs but to do and die. —Tennyson.
2. *What* I spent I had,
   What I kept I lost,
   What I gave I have.—*Old Epitaph.*
3. *Ring out* the old shapes of foul disease,
   Ring out the narrowing lust of gold ;
   Ring out the thousand wars of old,
   Ring in the thousand years of peace. —Tennyson.
4. *Lost* wealth may be replaced by industry; *lost* knowledge by study, *lost* health by temperance or medicine, but *lost* time is gone for ever. —Smiles.

10. Epistrophe (অন্ত্যাবৃত্তি) :

This figure consists in the repetition of words or phrases at the end of successive clauses or sentences for the sake of greater vigour and energy.

EXAMPLES :

1. The sages are *wrong*, the great thinkers are *wrong*, scientists are *wrong*, philosophers are *wrong*.
2. Wit is *dangerous*, eloquence is *dangerous*, a talent for observation is *dangerous*, everything is *dangerous*, that has efficacy and vigour.

[Orators are usually very fond of these last two figures of speech.]

GROUP 1. Miscellaneous Figures.

1. Tautology or Pleonasm (পুনরুক্তি) :

This figure consists in the use of more than one word or phrase similar or almost similar in sense for the sake of emphasis.

EXAMPLES :

1. I *rejoiced* at the *happy* sight.
2. I have *seen* it with *my own eyes.*
3. *Intolerable, not to be endured.*
4. He was quite *exhausted* and *worn-out.*
5. They arrived *one after another, in succession.*
6. He is *poor, pauper* and *beggar.*

N.B. Tautology or Pleonasm is often a defect in style.

2. **Paraleipsis (পশ্চাদাক্ষেপ) :**

It is a figure of speech by which a writer or a speaker pays more attention to a subject by pretending to neglect it.

EXAMPLES :

1. I will not say one word about his charity, his sincerity or the nobility of his soul.
2. For my part I—but I do not wish to say anything disagreeable.
3. I come to bury Cæsar, not to praise him.—Shakespeare : *Julius Cæsar*

3. **Synesis (ছিন্নোক্তি) :**

This figure consists in keeping grammatical construction in harmony with the sense of a sentence but not with the syntax.

EXAMPLES :

God sent her to debase me,
And aggravate *my* folly, *who committed.*
To such a viper *his* most sacred trust,
Of secrecy, *my* safety, and *my* life—Milton.

[Old languages abound in *Synesis.* It is now considered to be a blemish in style.]

4. Catachresis :

This figure consists in the wrong use of a word in a sense different but similar to its own. Examples :—*Fine* music. A *nice* goal. *Silvery* notes.

5. Redundancy :

This figure consists in the use of unnecessary words carrying the same sense for the sake of emphasis. It is similar to **Tautology** or **Pleonasm.**

EXAMPLES :

1. He *eyed* me with a *look* of contempt.
2. The boy has *dishonestly stolen* the book.

6. Ornamental Epithet :

This figure consists in the use of an adjective for the sake of beauty of expression and without any particular significance. An example : Listen, listen, ladies *gay.*

7. Aposiopesis (ছেদাভাস) :

This figure consists in suddenly breking off in the middle of what is written or said, and leaving the sentence incomplete for the sake of greater effect. An Example :

> And yet methinks I see in thy face,
> What thou shouldst be. —Shakespeare.

CHAPTER III

How to understand a Figure of Speech

The questions on *Figures of Speech* may be of *three* kinds : (1) Students are asked to define a *figure of speech* and illustrate it. (2) They are given illustrations and are asked *to name* the figure of speech contained in them. These illustrations may be

(*i*) different sentences, or (*ii*) one passage in which several figures of speech occur. (3) They are asked to distinguish one figure of speech from another.

Definitions, illustrations and distinctions of *Figure of Speech* have already been dealt with. Naming *a figure of speech* in a given illustration is not always easy. Some hints as to how to identify them are given below.

1. Simile :

It contains words like *as, like, such, so, similarly*, etc. It is a case of analogy or comparison between two different things. *As* and *like* are generally used in similes.

2. **Metaphor :**

It is a case of implied (hinted) simile.

3. **Metonymy :**

It is a case of substitution of one thing for another. Here the connection between the two objects is mental, external or separable. Its seven varieties may easily be remembered with the help of the memory-name (স্মারক সূত্র) MISCAPE.

4. Synecdoche :

It is a case of the use of a wide term for a narrow one or a narrow term for a wide one. Here the connection between the two is physical. Its eight varieties may be remembered easily with the memory-name (স্মারক সূত্র) SAP-IM. [In fact, the mnememonic may not be much help for the five letters here occur in the mnemonic for Metonymy too].

5. **Transferred Epithet :**

It is a case of the transfer of an adjective from one object to another. In this case an adjective is placed before a thing which cannot rightfully have that adjective.

6. Antithesis :

It is a case of contrast. The sentence must have two halves and the halves should balance each other.

7. Epigram :

It is a case of apparent contradiction with a deeper meaning underneath.

8. Oxymoron :

Here contradictory *words* are placed side by side.

9. Climax :

Several ideas arranged in an ascending order of importance. There must be at least three words or clauses for a climax.

10. Bathos :

Several words are arranged in a descending order of importance to excite laughter.

11. Personification :

In this case an inanimate object or an abstract idea is supposed to behave like a person, and often the capital letter is used at the beginning of the word conveying an abstract idea.

12. Personal Metaphor :

In it adjectives which are applicable to human beings are used with inanimate objects or abstract ideas.

13. Pathetic Fallacy :

In it human feelings, sympathy or antipathy, are attributed to non-living objects.

14. Apostrophe :

It is a short, sudden, impassioned address to a dead person or an inanimate object or an abstract idea.

15. Hyperbole :

In it something is stated as much more or much less than what it really is. It is an exaggerated statement.

16. Innuendo :

It is an indirect statement and also an unpleasant statement. In expressing the hint words like *but, if*, etc. are used.

17. Irony :

Here the intended meaning is the opposite of the real meaning.

18. Euphemism :

Here words are used to sweeten something bitter.

19. Litotes :

Here the negative particles *no, not* are used to emphasize a strong affirmative.

20. Chiasmus :

It is an inversion (change of order) of the order of words.

21. Hendiadys :

When two nouns are joined together with a conjunction and one of them appears like an adjective in meaning, it is a case of Hendiadys.

CHAPTER IV

Figures of Speech with more than 100 Model Answers

(*Arranged alphabetically*)

A

1. A man of merit in a different principle is like an object seen in two different mediums.

It is a case of the figure of speech *Simile*.

A *Simile* clearly states the similarity existing between two things different in kind. Here the similarity existing between the two 'a man of merit' and 'object' has been clearly stated.

2. All the best brains of Europe could not solve the problem.

The figure of speech in the sentence is *Synecdoche*. In *Synecdoche* a more comprehensive term is used instead of a less comprehensive one or *vice versa*. Here the word 'brains' has been used for the words 'people with brain' (part for the whole).

3. **And thou, fair Freedom, taught alike to feel**
The rabble's rage and the tyrant's angry steel.

The sentence contains *three* figures of speech :

(*a*) *Apostrophe*, (*b*) *Synecdoche* and (*c*) *Hypallage* or *Transferred Epithet*.

(*a*) In *Apostrophe* a writer or a speaker turns away from the main subject and makes a sudden, short and impassioned address to a person absent or dead or to an inanimate object or an abstract idea. Here the speaker turning away from the main subject, makes a sudden, short and impassioned address to the abstract idea, 'Freedom'.

(*b*) In *Synecdoche* a more comprehensive term is used instead of a less comprehensive one or *vice versa*. Here 'steel' (the material) has been used for 'sword' (the thing made).

(*c*) In *Hypallage* or *Transferred Epithet* an epithet (an adjective) which properly belongs to a thing is transferred to another thing associated with it. Here the epithet 'angry' has been transferred from 'tyrant' to 'steel'.

4. Art lies in concealing art.

The figure of speech in the sentence is *Epigram*.

An *Epigram* is an apparent contradiction in language, which,

by causing a temporary shock, draws our attention to some deeper meaning underneath. Here there is an apparent contradiction in language, which causes a temporary shock in our mind, but draws our attention to a deeper meaning.

5. **At my back I always hear**
Time's winged chariot hurrying near.

These lines contain *two* figures of speech—(1) *Metaphor* and (2) *Personification.*

(1) In a *Metaphor* a word properly belonging to an object is transferred to another object in such a way that a comparison between them is only implied but not clearly stated. Here the word 'winged' belonging to a bird has been transferred to the object 'chariot' in such a way that a comparison is only implied.

(2) *Personification* consists in the supposition of inanimate objects or abstract ideas as possessing the attributes of living beings. Here 'Time' has been represented as a person riding a chariot.

6. **Ambition should be made of sterner stuff.**

Here an abstract noun 'Ambition' has been used for a concrete noun 'ambitious men'. So it is a case of *Synecdoche*, where a more comprehensive word is used instand of a less comprehensive one and vice versa.

7. **All Persia hailed the favourite.**

It is an instance of the figure of speech *Metonymy*, the container for the thing contained. Here 'Persia' is substituted for 'the people of Persia' to which the word 'Persia' is related.

8. **And as he plucked his cursed steel away.**

In this line there are *two* figures of speech : (1) *Hypallage* or *Transferred Epithet* and (2) *Synecdoche.*

(1) There is *Hypallage* in 'cursed steel'. The steel, that is the sword, is not cursed but the person who uses it is cursed.

(2) The word 'steel' here stands for the word 'sword'; so the figure is *Synecdoche*, material for the thing made.

9. And drowsy tinklings lull the distant folds.

In this line there are *two* figures—(1) *Hypallage* and (2) *Metonymy*.

(1) There is '*Hypallage*' in 'drowsy tinklings'. In 'Hypallage' an epithet (adjective) is transferred from an object to which it properly belongs to another associated with it. Here the sounds of the bells are not 'drowsy' but the creatures who bear the bells are drowsy.

(2) There is *Metonymy*—container for the thing contained. *Metonymy* consists in the substitution of the name of one thing for another related to it. Here the word 'folds' (*i.e.*, container) signifies the cattle (*i.e.*, the thing contained) which remain there.

10. America won the Davis cup.

This is an instance of *Metonymy*, container for the thing contained. It consists in substituting the name of one thing for another to which it has some relation. In this case the word 'America' stands for the 'players of America'.

B

1. Better to reign in Hell than serve in Heaven.

It is an instance of *Antithesis* in which one idea is set against another in a balanced form for emphasis. Here contrasted ideas 'reign' and 'serve' as also 'Hell' and 'Heaven' are set against each other in a balanced way for the sake of emphasis.

2. Belinda smiled and all the world was gay.

It is an instance of *Hyperbole* for there has been an obvious

exageration of Belinda's charm in order to make a stronger impression on the mind. Some people might but *all* the world could never, be gay at Belinda's smile.

3. Before my pen has glean'd my teeming brain.

It is an instance of *Metaphor* where a comparison is only hinted at but not clearly expressed. Here the *pen* is compared to a 'sickle' and *brain* to a field teeming with (*i.e.*, full of) corn, and the point of comparison is not explicitly stated.

4. By their still hearth among these barren crags.

The figure of speech in this line is *Synecdoche*. *Hearth* has been used to mean 'house' ; hearth (fire-side of a house) is only a part of the house. (But the *part* 'hearth' has been substituted for the *whole* 'house'.)

5. But Patience to prevent that murmur soon replies.

—It is an instance of *Personification*. Patience is an abstract quality. It is represented here as a human being and has the power to give reply.

6. But Brutus says, Cæsar was ambitious and Brutus is an honourable man.

It is an instance of *Irony*, for here the natural meaning is just the opposite of what is intended by the speaker. The speaker means that Brutus is not at all an honourable man.

7. Beware of the fury of a patient man.

The figure of speech contained in the line is *Epigram* in which there is an apparent contradiction in language, which, by causing temporary mental shock, draws our attention to some deeper meaning underneath. Here there is contradiction in the words 'fury' and 'patient' which, causing a temporary mental shock, rouses our attention to some deeper meaning underneath.

Apparently a patient man cannot be furious ; the suggestion is that when such a man gets furious he is to be dreaded.

8. **But Tom is no more, and no more of Tom.**

It is an instance of *Chiasmus*, for the order of words in the first half of the sentence (*Tom is no more*) is inverted in the second (*no more of Tom*). There is also *Pun* in "no more," for the first "no more" means 'dead' while the second "no more" means 'there is no necessity of saying anything more.'

C

1. **Can Honour's voice provoke the silent dust ?**

This is an instance of *Synecdoche*—as 'the silent dust' is substituted for 'dead men'—material for the thing made. In it there is also another figure of speech, *Interrogation* ; for here is a question the answer to which is obvious. Honour's voice cannot provoke him—a dead man.

2. **Cowards die many times before their deaths.**

It is an instance of *Epigram* in which there is an apparent contradiction in language which, by causing a temporary shock, rouses our attention to some deeper meaning underneath. It is not possible for a man to die more than once. The suggestion is that a man meets physical death only once, he may mentally remain in or suffer a death-like condition more than once.

3. **Chill penury repressed their noble rage,**
And froze the genial current of the soul.

In these two lines there are *two* figures—(1) *Metaphor* and (2) *Personification.*

(1) Here is a comparison between the human soul and the current of a river and the comparison is not expressed clearly but is only implied. So it is an instance of *Metaphor.*

(2) The abstract quality *Penury* (Poverty) is regarded as

a living person as it repressed (checked) and froze (turned into ice) their noble rage. So it is an instance of *Personification.*

D

1. **Do not all charms fly**
At the mere touch of cold philosophy ?

The main figure of speech here is *Interrogation* for the answer is implied in the question itself put up in the illustration. The obvious answer is—All charms fly at the mere touch of cold philosophy.

There is *Pathetic Fallacy* in 'cold philosophy', for human feelings are attributed to philosophy something inanimate.

2. **Do that good mischief which may make this island**
Thine for ever.

It is an instance of *Oxymoron,* Here two contradictory words *good* and *mischief* are placed side by side to enhance the effect. [The idea is,—the thing to be done is bad in itself, but it will do good to the doer.]

3. **Dry clash'd his harness, in the easy caves**
And barren chasms and all left and right.
The bare black cliff clang'd round him. [C. U. 1949]

The main figure of speech here is *Onomatopoeia* which consists in the use of words the sound of which suggests the sense. Here the sounds of the words *clashed* and *clanged* echo the sense.

There is also *Metaphor* in 'barren chasms'. For an implied comparison is made between wild (=barren) chasms and barren (=sterile) women. The comparison instead of being clearly stated has only been implied.

4. **Drowsy tinklings lull the distant folds.** [C.U. 1956]

It is an instance of *Hypallage* or *Transferred Epithet* for the bells are not 'drowsy' but the sheep in the folds wearing them

are drowsy. The epithet which properly belonged to the sheep has been transferred to the tinklings of the bells. Again there is *Metonymy* in the 'folds', for the sheep and not the 'folds' are lulled to sleep. The container 'folds' has been substituted for the 'sheep'—the things contained.

E

1. **Earth felt the wound.**

It is an instance of *Pathetic Fallacy*. By this figure nature is represented as having human feelings by sympathy or antipathy. In this case *Earth* felt like a human being and was sympathetic.

2. **Eat to live, and not live to eat.**

Here the figure of speech is *Chiasmus* for the order of words in the first half of the sentence is inverted in the second. It may also be regarded as a case of *Antithesis* for two contrasted ideas are placed in this sentence in a balanced form.

3. **Errors like straws upon the surface flow**
He who would search for pearls must dive below.

It is an instance of *Simile* for there is an explicit statement of similarity existing between two different things—*errors* and *straws*.

It can also be taken to be an instance of *Antithesis* as here two contrasted ideas as, 'surface' and 'below', again, 'errors' and 'pearls' (=truths) are stated in a balanced form for the sake of emphasis.

F

1. **Faith unfaithful kept him falsely true.** [C.U. 1955]

It is a case of *Oxymoron* because in 'unfaithful faith' and 'falsely true'—these two contradictory expressions are placed side by side to enhance the effect.

2. **Five miles meandering with a mazy motion**
Through wood and dale the sacred river ran.

It is an instance of *Onomatopoeia*, for the sense of the slow and winding (=zig zag) motion of the river is conveyed by the slow movement and suitable word selection of the lines.

There also is an *Alliteration* in the first line, four words—*miles*, *meandereing*, *mazy*, and *motion* all begin with the same letter '*m*'.

3. **Fair is foul, and foul is fair.** [C. U. 1959]

It is a case of *Chiasmus* which consists in the inversion of the order of words or phrases when they are subsequently referred to in a sentence.

Here the order of words 'fair is foul', has been inverted when they are subsequently stated in the sentence.

4. **Firm as a rock thy truth does stand.** [C.U. 1956]

It is a case of *Simile* for there is a clearly stated similarity between the two dis-similar objects 'truth' and 'rock' and this similarity is brought out through an explicit comparison between them.

5. **Frost with a gesture stays the waves that dance**
And wandering loveliness.

Here there is *Personification* in 'frost'. Here 'frost' has been attributed with human qualities which as an inanimate object it does not possess.

In 'wandering loveliness' there is *Personal Metaphor* in which personal attributes and qualifications are transferred to inanimate objects. Here the personal attribute 'wandering' has been transferred to 'loveliness'—an abstract idea.

H

1. How enormous thy abjection, hell from heaven !

The figure in this line is *Exclamation.* This figure expresses some emotion in an abrupt manner. The poet here wonders at the 'abjection' (downfall) of the addressee (Satan) and exclaims.

2. He drank the fatal cup.

This is an instance of the figure *Metonymy*—container for the thing contained. *Metonymy* consists in the substitution of the name of a thing for another related to it. The word 'cup' here means the contents of the 'cup'.

3. He was born of rich but honest parents.

[C. U. B. T. 1969]

It is an instance of the figure of speech *Innuendo* ; for this is hinting at something unpleasant or damaging instead of stating it plainly. Here it is hinted that rich people are not always honest.

4. He is reading Shakespeare.

This is an instance of *Metonymy*—maker for his work. Here 'Shakespeare' means not the dramatist but his works.

5. He was a learned man among lords and a lord among learned men,

This sentence contains the figure of speech *Chiasmus* in which there is an inversion of the order of words or phrases when they are repeated or subsequently referred to in a sentence. Here in the second part of the sentence there is an inversion of the order of words when they are repeated, The words 'learned men among lords' are repeated in an inverse order.

6. He is a citizen of no mean city.

The line contains the figure of speech *Litotes*, which consists in the use of a negative before some word to indicate a strong

affirmative in the opposite direction. Here "no mean city" means a great city.

7. His eyes are red as fire with weeping.

The figure of speech contained in this line is *Simile* which clearly states the similarity existing between two things different in kind. Here the similarity existing between two things 'eyes' and 'fire' which are different in kind has been clearly stated.

8. Hope is the strongest when it dawns from fear.

The figure of speech contained in the sentence is *Epigram* in which there is an apparent contradiction in language, which, by causing a temporary shock, draws our attention to some deeper meaning underneath. Here there is a contradiction in the words 'hope' and 'fear', which, causing a temporary shock, rouses our attention to some deeper meaning underneath. Apparently hope cannot dawn from fear ; the suggestion is that when it so dawns, it is very strong.

9. Here thou, great Anna ! Whom three realms obey,
Dost sometimes counsel take—and sometimes tea.

Here there are *two* figures of speech : (i) *Metonymy* (container for the thing contained) and (ii) *Anti-climax.*

(i) *Metonymy* (container for the thing contained) consists in the substitution of the name of one thing for another thing related to it. Here the expression 'three realms' means 'the people of three realms'.

(ii) *Anti-climax* or *Bathos* is a figure which consists in a descent, gradual or sudden, from the lofty thought to the mean, from the elevated to the commonplace, to excite laughter. Here there is a descent from the lofty thought 'taking counsel' to the mean thought 'taking tea', which excites our laughter.

N.B. It may be regarded as an instance of condensed sentence also for taking counsel and taking tea are not the same kind of taking, and the condensation is for comic purpose.

10. He was weak in Euclid.

The figure of speech contained in this line is *Metonymy* (the maker for his work) which consists in the substitution of the name of one thing for another thing related to it. Here the name of the author or maker (Euclid) has been used to indicate his work (geometry).

11. He is a Shylock.

The figure of speech contained in the sentence is *Antonomasia* (an individual for the class), a variety of *Synecdoche.*

Here 'Shylock' has been used for all mean usurers taking an excessive amount of interest on money lent. An individual—a less comprehensive term is substituted for the class, a more comprehensive term.

I

1. I will drink life to the lees. [Jadv. Hons. 1967]

This is an instance of *Metaphor.* The word 'drink' properly belongs to 'wine'. It is transferred to 'life' in such a way that a comparison between 'wine' and 'life' is implied but not clearly expressed.

2. I am tired to death.

It is an instance of *Hyperbole*, as tiredness (ক্লান্তি) has been exaggerated. The speaker is not actually dead.

3. It is an open secret.

It is an instance of *Oxymoron*, as two contradictory words *open* and *secret* are placed side by side for a striking effect.

4. I am reading Shakespeare.

It is an instance of *Metonymy* (the maker for his work). Here the word 'Shakespeare' is substitued for the expression 'the works of Shakespeare'.

5. Irony is a rapier, sarcasm a bludgeon.

This is an instance of *Metaphor*. Here 'irony' has been implicity compared to a 'rapier', for irony can sharply wound human feelings just as a rapier can wound a human body. Similarly, 'sarcasm' has been compared to a 'bludgeon'. 'Bludgeon' is a heavier weapon than a 'rapier' and 'sarcasm' is grosser than 'irony'.

6. I am not a little surprised.

It is an instance of the figure of speech *Litotes* which consists in the use of a negative before a negative word to indicate a strong affirmative. Here 'not a little' means 'greatly', 'very much'.

7. I fall, I faint, I die.

It is an instance of *Climax* in which words or ideas or sentiments are stated in such a manner that the meaning rises from a less important or less impressive stage to more important or more impressive one.

Here the words 'fall', 'faint' and 'die' have been arranged in an ascending order of stages.

8. In every society, a career should be open to talent.

[Jadv. Hons. 1967]

It is an instance of *Synecdoche* (the abstract for the concrete). Here 'talent' (the abstract) has been used for a talented person (the concrete). There is also a *Metaphor*, because here, *career* is implicitly (not expressly) compared to a path.

L

1. Learn to live, and live to learn.

The figure of speech here is *Chiasmus* which consists in the inversion of the order of words or phrases when they are repeated or subsequently referred to in a sentence. Here there is an inversion of the order of words 'learn to live' in the last part of the sentence.

2. Let not Ambition mock their useful toil.

The figure of speech in this line is *Synecdoche* (the abstract for the concrete). Here the abstract idea 'Ambition' is used instead of the concrete 'ambitious men.'

3. Laws grind the poor and rich man rule the law.

The figure of speech is *Antithesis* for the ideas 'laws grind the poor' and 'rich men rule the law' have been set against each other in a balanced form for emphasis.

4. Love the offender, yet detest the offence.

This is an instance of *Antithesis*, for opposite ideas "loving" and "detesting" as well as "offender" and "offence" are placed side by side in a balanced form for the sake of emphasis.

5. Life ran gaily as the sparkling Thames.

It is an instance of *Metaphor*, for here the flow of life is compared to the flow of the river Thames and the point of comparison is not explicity stated.

M

1. Man does not live by bread alone.

It is an instance of *Synecdoche* for here a less comprehensive word (*bread*) is used for a more comprehensive (*food*) one. *Bread* is only an item of food, a species for the genus—food.

2. **Man is a hater of truth, a lover of fiction,**

This is an instance of *Antithesis* in which one idea is set against another in a balanced form for emphasis. Here "hater" and "loves" as also "truth" and "fiction" are set against each other in a balanced form for the sake of emphasis. [The statement is *epigrammatic* also for there is an apparent contradiction of ideas to gain a strong effect.]

3. **Melissa shook her doubtful curls.**

It is an instance of *Transferred Epithet* or *Hypallage*, for it is not the "curls" that are doubtful but Melissa herself. The epithet (i.e,, adjective) "doubtful" which properly belongs to Melissa has been transferred to "curls",

4. **Man proposes but God disposes.**

Here is an instance of *Antithesis* in which one idea is set against another for emphasis. Here the two ideas 'Man proposes' and 'God disposes' are set side by side in a balanced form for making a striking effect.

5. **Man and steel, the soldier and his sword.**

The expression "man and steel" conveys one complex idea which might have been better expressed by a noun qualified by an adjective—"armed man". So it is a case of *Hendiadys*.

There is also *Synecdoche* in the "steel" for "steel" stands for a "sword" made of steel—the material for the thing made.

6. **Most pleased when most uneasy.**

This is an instance of *Epigram* in which an apparent contradiction in language by causing a temporary shock rouses our attention to some deeper meaning under it. Here the contradictory ideas "most pleased" and "most uneasy" cause a temporary shock and draw our attention to a deeper meaning.

7. **My friend left and my book was missing.**

It is an instance of *Innuendo* ; for here something unpleasant and damaging is hinted at instead of being plainly stated. The expression indirectly hints that "my friend stole my book."

N

1. **Now came still evening on, and twilight gray**
Had in her sable livery all things clad.

It is an instance of *Personification*, for here evening, something inanimate is regarded as a human being. There is also *Metaphor* in the second line for darkness ('=sable') is compared to a "livery" and the point of comparison is not explicity stated.

2. **Nor cast one longing lingering look behind.**

It is an instance of *Alliteration*, for here the letters *l* and *n* have been repeated often times to produce a musical effect.

3. **Not that I love Cæsar less but that I love Rome more.**

The line contains the figure of speech *Antithesis*, for here, the idea 'not that I love Cæsar less' has been set against 'that I love Rome more' in a balanced form for the sake of emphasis.

4. **Niagra stuns with thundering sound.**

It is an instance of *Onomatopoeia*, which consists in the use of words the sounds of which suggest the sense. Here the sounds of the words "stuns" and "thundering" seem to echo their senses.

O

1. **O Judgement ! thou art fled to brutish beasts.**

In this sentence there are two figures of speech—(i) *Apostrophe* and (ii) *Tautology*.

In 'O Judgement' the figure of speech is *Apostrophe*. *Apostrophe* is a figure of speech in which a writer or a speaker turns away

from the main subject and makes a sudden, short and impassioned address to a person absent or dead or to an inanimate object or an abstract idea. Here the speaker makes a sudden, short and impassioned address to the abstract idea 'Judgment' as if it were a living being.

In 'brutish b asts' there is the figure of speech *Tautology* which consists in the use of more than one word or phrase similar or almost similar in sense for emphasis. All beasts are brutish ; therefore, there is no need (except for emphasis) to add 'brutish' to beasts.

2. **Our sweetest songs are those that tell of saddest thought.**

The figure of speech contained in the sentence is *Epigram* in which there is an apparent contradiction in language which by causing a temporary shock, rouses our attention to some deeper meaning underneath. Here the apparent contradiction lies in a sad thing being a sweet one. But a little thought shows us the meaning of the poet.

3. **Or the bellman's drowsy charm**
To bless the doors from nightly harm.

Here an epithet, *drowsy* which properly belongs to "bellman" is transferred to the word "charm". It is, therefore a case of *Transferred Epithet* or *Hypallage* where an adjective which properly belongs to one thing is transferred to another thing associated with it.

4. **O Lady, we receive but what we give,**
And in our life alone does nature live.

First, it is an instance of *Apostrophe*, for the poet here addresses somebody who is absent.

Next there is the figure *Epigram* in both the statements—"we receive but what we give," and "in our life alone does Nature live". In both of these statements there is an apparent contradiction in language which by causing a temporary shock draws our attention to some deeper meaning underneath.

5. Overhead the plumed members of the winged tribe kept on chattering and chirping. [C. U. 1961]

This is an instance of *Periphrasis* or *Circumlocution* which consists in stating something not directly but in a round about way. The expression "the plumed members af the winged tribe" stands for "birds."

6. O so white ! O so soft ! O so sweet is she !

It is an instance of *Climax*, for the words 'white', 'soft' and 'sweet' are so arranged in order of increasing importance or seriousness to bring about a striking effect.

P

1. Perfume and flowers fall in showers.

[Jadav. Hons. 1967]

Here the figure of speech is *Hendiadys* which consists in the use of two nouns connected by the conjunction 'and', to convey one complex idea which might have been better expressed by a noun qualified by an adjective. Here the two nouns 'perfume' and 'flowers' connected by 'and' mean 'perfumed flowers'.

2. Politicians neither love nor hate.

This is an instance of *Innuendo*, for here something unpleasant and damaging is hinted at instead of being plainly stated. The real meaning of the statement is—"Politicians are emotionless creatures and they care only their selfish interests".

R

1. **Roll on thou deep and dark blue ocean, roll.**

This is an instance of *Apostrophe* for here the poet makes an impassioned address to the ocean to roll. The ocean is not only supposed to be a living being but also addressed as such.

2. **Richard II was relieved of his crown.**

The sentence contains two figures of speech. (i) *Metonymy* (the symbol for the thing symbolised) and (ii) *Euphemism.*

(i) *Metonymy* consists in the substitution of the name of one thing for another thing related to it. Here "crown" (the symbol) has been substituted for "King" (the thing symbolised).

(ii) *Euphemism* consists in making an agreeable statement about something disagreeable. It is the substitution of a mild expression for a harsh one. Here the mild expression—"he was relieved of the crown"—has been substituted for the harsh expression that he was deposed.

S

1. **Some mute inglorious Milton here may rest.**

The figure of speech in the line is *Antonomasia* a special form of *Synecdoche* in which an individual denotes a class. 'Milton' here stands for the poet class, a great poet like Milton.

2. **Some pious drops the closing eye requires.**

The line contains two figures of speech—(i) *Hypallage* or *Transferred Epithet* and (ii) *Synecdoche* (a part for the whole).

(i) *Hypallage* or *Transferred Epithet* is a figure of speech in which an epithet, an adjective, which properly belongs to one thing is transferred to another thing associated with it. Here the epithet 'pious' belonging to the man shedding tears has been transferred from the man to the 'drops of tears'.

(ii) *Synecdoche* is a figure of speech in which a more comprehensive term is used instead of a less comprehensive one, or vice-versa. Here 'closing eye' (a part) has been used instead of the man (the whole) having closing eyes.

3. **Sport that wrinkled Care derides,**
And Laughter holding both his sides.

[Jadv. Hons. 1967]

In these lines, "sport", "care" and "laughter" are cases of *Personification* which consists in supposing inanimate objects or abstract ideas as possessing the attributes of living beings. These abstract ideas are thought of as persons since they perform human action.

4. **Sun-beam proof, I hang like a roof.**

The figure in this line is *Simile*. [Here 'I' means 'the cloud'.] The cloud is compared to a different thing "roof" and the similarity is clearly expressed.

T

1. **Take each man's censure, but reserve thy judgment.**

The figure of speech contained in the line is *Antithesis* in which one idea is set against another in a balanced form for emphasis. Here the idea contained in 'reserve thy judgment' is set against the idea contained in 'take each man's censure' for emphasis.

2. **The book is bound in Morocco.**

The sentence contains the figure of speech *Metonymy* (the place for its production). *Metonymy* consists in the substitution of the name of one thing for another thing related to it. Here Morocco (the place of production) has been substituted for Morocco leather (the production).

3. **The will of the living daughter was curbed by the will of the dead father.**

The sentence contains a *Paronmasia* or *Pun* in which there is a play upon words, having similar sounds, but different meanings. Here the word 'will' has been used in different senses. The first *will* means 'desire' and the second *will* means the 'testament'.

N. B. There is a faint *Antithesis* in the balancing of 'living daughter' and 'dead father'—*living* contrasted with *dead* and *daughter* contrasted with *father*.

4. **The million-coloured bow.**

Here the figure of speech is *Periphrasis* or *Circumlocution* which consists in stating something not directly but in a round-about or indirect way. Rainbow is described in a roundabout way as 'million-coloured bow'.

This is a case of *Hyperbole* also ; for here is an overstatement. A rainbow has only seven colours not a million.

5. **The paths of glory lead but to the grave.**

It is an instance of *Epigram* in which there is an apparent contradiction in language, which, by causing a temporary shock, rouses our attention to some deeper meaning underneath. Here the apparent contradiction lying in 'the paths of glory' and 'lead but to the grave' causes a temporary shock but rouses our attention to a deeper meaning. How can the paths of glory lead only to the grave is the thought that first strikes us. But soon we see the meaning—anything, however glorious, must die.

6. **The man is no fool.**

It is an instance of the figure *Litotes* by which a strong affirmative is suggested by denying the contrary. The expression 'no fool' means 'very wise'.

7. This pleasing anxious being e'er resigned.

This is an instance of *Oxymoron*. For the two contradictory ideas "pleasing" and "anxious" are placed side by side for the sake of enhancing the effect.

8. The prodigal robs his heirs, the miser robs himself.

This is an instance of *Antithesis*. Here the contrasted ideas contained in "The prodigal robs his heirs", and "the miser robs himself" are set against each other in a balanced form for emphasis.

9. The spirit is willing, but the flesh is weak.

This line contains the figure of speech *Antithesis* in which one idea is set against another in a balanced form for emphasis. Here the willingness of the spirit is set against the weakness of the flesh in a balanced form for emphasis.

There is also *Synecdoche* in 'flesh' which means here the body —a part (*flesh*) has been substituted for the whole (*body*).

10. The peasant with patient angle trolls the finny deep.

It is a case of the figure of speech *Transferred Epithet* or *Hypallage* in which an epithet (an adjective), which properly belongs to one thing is transferred to another thing, associated with it. Here the epithet or adjective 'patient' is transferred from the 'peasant' to the 'angle'.

There is also a faint *pun* in the two almost similar—sounding words *peasant* and *patient*.

11. There are no brigands in this country now ; they have all become hotel-keepers.

This is an instance of *Innuendo* in which something unpleasant is hinted at instead of being plainly stated. It is hinted here that hotel-keepers are like brigands, that is robbers.

12. **The sceptre, learning, physic, must**
All follow this and come to dust.

This couplet contains the figure of speech *Metonymy* which consists in the substitution of the name of one thing for another thing related to it. Here 'sceptre' stands for kings, 'learning' for men of learning and 'physic' for physicians.

There is also a *Euphemism* in 'come to dust'. For here the unpleasant idea of 'death' is suggested in a less unpleasant way.

13. **The evil that men do lives after them ;**
The good is oft interred with their bones.

The sentence contains the figure of speech *Antithesis* in which one idea is set against another in a balanced form for emphasis. Here the two contrasted ideas that the evil done by men lives after them and that the good done by men is often interred (*i.e.*, buried) with their bones have been set against each other in a balanced form for emphasis.

14. **The fool doth think he is wise, but the wise man knows himself to be a fool.**

The sentence contains two figures of speech—(i) *Antithesis* and (ii) *Epigram*,

(i) In *Antithesis* one idea is set against another in a balanced form for emphasis. Here the idea that 'the fool thinks he is wise' is set against the idea that 'the wise man knows himself to be a fool' for emphasis,

(ii) *Epigram* is an apparent contradiction in language which by causing a temporary shock, draws our attention to some deeper meaning underneath. Both the statement—'the fool thinking himself a wise man' and 'the wise man knowing himself to be a fool' have an apparent contradiction in language, which

causes a temporary shock. But a little thought over the matter convinces us that there is a hidden meaning in it.

15. The wish is father to the thought.

The figure of speech contained in the line is *Metaphor*, for here there is an implied comparison between 'wish' and 'father' as well as between 'thought' and 'son'. The similarity is not clearly stated. It is suggested that just as the son is begotten by the father so does our wish beget our thoughts.

V

1. Variety is the spice of life.

It is an instance of *Metaphor* ; for here there is a comparison between 'variety' and 'spice'. As spice adds flavour to food, so variety makes life enjoyable. The comparison is only implied and not clearly stated.

W

1. We'll hear him, we'll follow him, we'll die with him.

It is an instance of *Climax* for here the words, or ideas expressed by *hearing*, *following* and *dying* are arranged in such a manner that the meaning rises from a less important or impressive stage to a more important or impressive one.

2. We are reading Milton.

The sentence contains the figure of speech *Metonymy* (The maker for his work). Here the name of the author or maker (*i.e.*, Milton) has been used to mean his works—poetry.

3. Who steals my purse steals trash.

It is an instance of *Epigram* ; for here there is an apparent contradiction in language, which, by causing a temporary shock, draws our attention to some deeper meaning underneath. To

talk of purse (*i.e.*, money) as being 'trash' seems contradictory and causes a temporary shock. But a little thought over the matter shows us that money is indeed not so valuable as it is made out to be.

There is also *Metonymy* in 'purse'—the container for the thing contained. 'Purse' means the money contained in the purse.

4. **With wanton heed, and giddy cunning**
The melting voice through mazes running.

In "wanton heed" and "giddy cunning" there is the figure *Oxymoron*, which consists in placing together two contrary ideas side by side to enhance the effect. Here the two contrary ideas contained in "wanton" and "heed", and "giddy" and "cunning" have been placed side by side to enhance the effect.

There is also *Transferred Epithet* or *Hypallage* in "giddy" for cunning is not giddy, but the persons who are cunning are.

Y

1. **Yet all experience is an arch.**

The line contains the figure of speech *Metaphor* which consists in transferring a name or attribute which properly belongs to to one object to another in such a way that a comparison is only implied. Here 'experience' has been compared to an 'arch', and the comparison is only implied and not clearly stated.

CHAPTER V

ADDITIONAL EXAMPLES WITH ANSWERS

1. **The wisest, brightest, meanest of mankind.**

The figure of speech contained in the sentence is *Anti-climax* or *Bathos* which consists in a descent, gradual or sudden, from a lofty thought to a mean, from the elevated to the commonplace, to excite laughter. Here the words 'wisest', 'brightest', and 'meanest' are arranged in such a way that there is such a descent exciting laughter.

2. **Altar, sword and pen**
Have forfeited their ancient English dower
Of inward happiness. [Jadv. Hons. 1967]

The figure of speech contained in it is *Metonymy* which consists in the substitution of the name of one thing for another thing related to it. Here 'altar', 'sword' are symbols which are substituted for things 'clergymen' and 'soldiers' respectively, while 'pen' is the instrument that stands for the agent 'writers'.

3. **Sceptre and crown**
Must tumble down.
And in the dust be equal made
With the poor crooked scythe and spade.
[Jadv. Hons. 1969 ; C. U. Hons. 1964]

There is the figure of speech *Metonymy* (the symbol for the thing symbolised) in 'sceptre and crown,' and (the instrument for agent) in 'scythe and spade.' Here 'sceptre and crown' are the symbols to mean kings and sovereign authority while 'scythe and spade' are the instruments for the agents—workers in the field.

4. **The faint fresh flame of the young year flushes**
From leaf to flower, from flower to fruit.

The figure of speech here is *Alliteration* which consists in the repetition of the same letter at the beginning or about the middle or end of a sentence to make a musical sound. Here '*y*' and '*l*' have been repeated several times.

In 'young year' there is a *Metaphor* for the 'year' is implicitly compared to a human being. In the second line of the verse, we get the example of *Chiasmus* for here the order of the words "from leaf to flower" has been inverted in the last half of the line.

5. **The fair breeze blew, the white foam flew,**
The furrow followed free.

It is an instance of *Alliteration*, which consists in the repetition of the same letter, at the beginning or about the middle or at the end of successive or nearly successive words. Here the letter '*f*' has been repeated six times and '*b*' twice.

6. **O Cuckoo ! shall I call thee Bird**
Or but a wandering Voice ! [Burd. Hons. 1969]

It is an instance of *Apostrophe*, for it is a sudden, short and impassioned address to the cuckoo which is absent. The cuckoo is not only regarded as a human being but also addressed as such.

7. **He stepping down**
By zigzag paths and juts of pointed rock
Came on the shining levels of the lake.

[C. U. Hons. 1965]

It is an instance of *Onomatopoeia* for the words 'zigzag' indicates the sinuousness of the journey, the sharp sound in 'juts of pointed rock' indicates the roughness of the journey and the liquid sound of the last line gives us the impression of the waters of the lake.

8. To err is human, to forgive divine. [Burd. Hons. 1969]

It is an instance of *Antithesis*, because the ideas 'erring' and 'forgiving' as also 'human' and 'divine' are set against one another in a balanced form for emphasis.

9. We do not mean to review the book at any length. The author is eighty-four years of age.

It is an instance of *Innuendo* ; for here the idea that the book is very bad is merely insinuated or hinted at, instead of being plainly stated. The idea behind is that books are reviewed and defects pointed out so that the author can profit by the remarks, but in this case, though the book is bad, there is no use in reviewing it, for the author is too old to learn and this is perhaps his last book !

10. We fall to rise, are baffled to fight better, sleep to wake.

It is an instance of *Climax*, for the ideas are arranged in increasing order of importance. There is also epigram in each of of three clauses, for there is a contradiction (*fall-rise*, *sleep-wake* etc.) which by causing a temporary shock draws our attention to the deeper meaning underneath.

11. The hall was full of melody and misses.

It is an instance of *Hendiadys*, for here two nouns 'melody' and 'misses' are connected by 'and' but they convey one complex idea (melodious misses=singing girls) which might have been better expressed by a noun qualified by an adjective.

12. A favourite has no friend.

It is an instance of *Epigram*, for here there is an apparent contradiction in language, which by causing a temporary mental shock, draws our attention to some deeper meaning. At first we

fail to see why a favourite should have no friend ; but soon we see that a favourite excites jealousy and bans friendship.

13. It is no laughing matter at all.

It is an instance of *Litotes* ; for here *no laughing matter* means 'a very serious matter'. Here the negative practice 'no' before 'laughing' indicates a strong affirmative in the opposite direction.

14. So they were wed and merrily rang the bells,
Merrily rang the bells and they were wed.

It is an instance of *Chiasmas* ; for the expressions 'They were wed' and 'merrily rang the bells' are written in an inverse order when repeated in the second line of the verse.

15. I came to bury Cæsar, not to praise him.

It is an instance of *Paraleipsis*, for here (this is a part of the speech of Antony) the clever orator pretends to neglect what (i.e., *praise of Cæsar*) he really wants to emphasize.

It may also be treated as an instance of *Antithesis*, as the two contrary ideas—'to bury' and 'to praise' are set in a balanced form for emphasis.

16. When the beggar appealed to her she gave him a sigh and six pence.

It is an instance of *Zeugma*, for here one verb *gave* connects the two nouns *sigh* and *six pence* for which two separate verbs should have been used.

17. He smiled, he laughed, he roared.

It is an instance of *Climax*, for here words 'smiled', 'laughed' and 'roared' are stated in succession and the meanings rise from the less impressive one to more impressive one to heighten the effect of the speech. Laughing in the next stage of similing and roaring in (laughter) is of course the last stage.

18. Some mute inglorious Milton here may rest.
Some Cromwell guiltless of his country's blood.

Here is an instance of *Synecdoche* or its special variety *Antonomasia*—individual for the class. *Milton* here means not the great poet Milton but any great poet of his class. Similarly, *Cormwell* also stands for any great revolutionary and not the individual man. Again there is *Metonymy* in *country's blood*. Here *country*, the container has been substituted for *countrymen*, the thing contained, which is related to it.

19. The bank has stopped payment. [C. U., B. T. 1968]

It is a case of *Euphemism* which consists in making an agreeable statement about something disagreeable. Here a mild expression (*stopping payment*) has been used for a harsh one (becoming bankprupt or going into liquidation).

20. I change but I cannot die.

It is an instance of *Epigram*, for here there is an apparent contradiction in language which by causing a temporary shock conveys some deeper meaning. There lies apparent contradiction in the ideas *change* and *cannot die*, but soon we realise the deeper meaning—the non-perishability of the *cloud*—the speaker.

21. In the midst of life we are in death.

It is an instane of *Epigram* where an apparent contradiction in language causes a temporary shock and then draws our attention to some deeper meaning underneath. Here, the apparent contradiction in the sentence (*i.e.*, death in life) causes a temporary mental shock but soon draws our attention to a deeper truth.

22. The whole village turned out to see the sight.

It is an instance of *Metonymy*, for here the name of one thing *i.e. village*, has been substituted for another thing *i.e., villagers*, who live in it.

The container has been used for the thing contained,

23. **A very fine friend you were to forshake me in my trouble.**

It is an instance of *Irony* for here the words *a very fine friend* suggest the very opposite of what is intended to be expressed. The friend is mocked at as he forshook the speaker in trouble. The word *fine* is used in its opposite meaning—*bad*.

24. **Who shall decide when doctors disagree ?**

This is an instance of *Interrogation*, for the answer of the question posed here is implied in the question itself. The answer is—'Nobody can decide (when doctors are of different opinions among themselves)'.

25. **All men would be cowards if they durst.**

It is an instance of *Epigram*, for the sentence which seems to be meaningless at first appears, on second thought, to have a deep meaning. The meaning is that most persons are ashamed to appear as cowards to other men and they have to be brave in spite of themselves.

26. **Youth is hopeful, old age is despondent.**

It is an instance of *Antithesis* ; for here the contradictory ideas 'youth' and 'old age' as also 'hopeful' and 'despondent' are placed side by side in a balanced form for the sake of emphasis.

27. **And the souls mounting up to God**
Went by her like thin flames.

It is an instance of *Simile*, which clearly states the smilarity between two things different in kind. Here the *souls* mounting up to God are compared to 'flames' rising upwards and the point of comparison (mounting up) is explicitly stated.

28. **His brow is wet with honest sweat,**
He earns whate'er he can.

It is an instance of *Hypallage* or *Transferred Epithet* ; for the

epithet (*i.e.*, adjective) 'honest' is transferred from the man who works hard and sweats to his 'sweat'.

29. 'Presents', I often say, 'endear Absents'.

It is an instance of *Pun*, there being a play on the two meanings of the word 'present'. At first it appears to be the word contrasted with 'absent', but it is really the word meaning 'presentation'.

30. They went and told the sexton and
The sexton tolled the bell.

It is an instance of *Pun*, for here there is a play on the words 'told' and 'tolled'—the sound of the two words being the same but the meaning different. *Told* = said to, and *tolled* = rang.

31. When the evening is spread out against the sky
Like a patient etherised upon a table.

It is an instance of *Simile* which clearly states the points of comparison between two dissimilar things. Here the 'evening' is compared to a 'patient', and the point of comparison (lying spread out) is explicity stated.

32. The yellow fog that rubs its back upon the window-panes.

It is an instance of *Metaphor* ; for the *fog* is compared to a yellow animal (probably a cat) and the point of comparison is not explicitly stated. [The points of comparison, however, are the yellow colour and the rubbing of its body.]

33. They now ring the bells ; but they will soon wring their hands.

It is an instance of *Pun* ; for there is a play on the words 'ring' and 'wring' having similar sound with completely different meanings. These similar sounding words have been deliberately chosen to get a rhetorical effect.

34. **I have spread my dreams under your feet.**

It is an instance of *Metaphor* ; for 'dreams' are compared to a 'carpet' that is spread before one to step on to, and the point of comparison is not explicitly stated.

35. **Sweet Thames, run softly, till I end my song.**

It is an instance of *Apostrophe*, for the Thames, a river, is not only imagined as a human being but also addressed as such.

36. **Human kind cannot bear very much reality.**

This is an instance of *Epigram* ; for here is an apparent contradiction in language which, by causing a temporary shock, draws our attention to some deeper meaning. Ordinarily we think that men want reality, but the sentence makes us see that reality is often too hard for them.

37. **I have measured out my life with coffee-spoons.**

This is an instance of *Metaphor* ; for 'life' is compared, though not explicity, to a cup of coffee. There is further a suggestion of the triviality of our lives. So there is mild *satire* too.

38. **And nothing to look backward to with pride ,**
And nothing to look forward to with hope.

It is an instance of *Antithesis* ; for here the ideas 'look backward with pride' and 'look forward with hope' are set against one another in a balanced form for the sake of emphasis.

39. **We don't want to fight, but by Jingo if we do,**
We've got the ships, we've got the men, we've got the money too.

It is an instance of *Climax* ; for the ideas 'ships', 'men' and 'money' are arranged in increasing order of importance. In a fight ships are important, men are more important and most important of all is money.

40. The murmurous haunt of bees on summer eaves.

It is an instance of *Onomatopoeia* for the sound produced by the flapping of the bee's wings is sought to be reproduced in the words 'murmurous' and 'summer'. As usual with Onomatopoeia there is also here an *Alliteration* of the letter *m*.

41. She who has never loved has never lived.

It is an instance of *Epigram* ; for here is an apparent contradiction in language which, by causing a temporary mental shock, draws our attention to some deeper meaning. The deeper meaning is—'Life without love is no life at all.'

42. The moving Moon went up the sky,
And no where did abide.

It is an instance of *Personification* ; for the moon, an inanimate object, is regarded as a living human being who can move up herself and does not rest any where.

43. The Assyrian came down like the wolf on the fold.

It is an instance of *Simile* ; for here the Assyrians are compared to a wolf and the point of comparison (*i.e.*, the suddenness of their attack) is explicitly stated.

44. Such joy Ambition finds.

It is an instance of *Synecdoche* ; for *ambition*, an abstract quality, has been used for 'ambitious persons', something concrete.

There is *Irony* too, for 'joy' here means 'misery', the very opposite of what the word means.

45. What are garlands and crown to the brow that is wrinkled ?

It is an instance of *Interrogation* ; for here the answer is implied in the question. The answer is—'garlands and crowns are

nothing to an old man'. There is also a *Synecdoche* in *brow*, for *brow* (a part) is used for the *old man* (a whole) whose brow is wrinkled.

46. **He clasps the crag with cragged hands.**

It is an instance of *Alliteration*, for the letter *c* (sound k) is repeated in three words—*clasps*, *crag*, *cragged*, the letter *g* is also repeated three times in the last two words. There is a faint *Onomatopoeia* too, for an idea of the rough and gnarled character of the rocks and the talons of the eagle is conveyed by the sound of words used. *Hands* may be regarded as a *Metaphor* ; for the talons of the eagle are compared to the hands of a human being and the point of comparison is not explicitly stated.

47. **Was the hope drunk**
Wherein you dressed yourself ?

It is an instance of *Mixed* or *Confused Metaphor* ; for 'hope' is compared in the same breath first to a man that is drunk and then to a garment with which a man dresses himself.

48. **See Pan with flocks, with fruits Pomona crowned.**

It is an instance of *Zeugma* ; for here one verb (*crowned*) is used with respect to two nouns (*flocks* and *fruits*) to one of which only it is strictly applicable. Pomona may be crowned with fruits, but Pan is surrounded by (*not* crowned with) flocks.

49. **The moan of doves in immemorial elms,**
And murmuring of innumerable bees.

[Jadv. Hons. 1968]

It is an instance of *Onomatopoeia* ; for the sound of the words echo the sense—the moaning sound made by the doves and the buzz of the bees. Of course, there is also an *Alliteration* of *m* in the first line and of *m* and *r* in the second. [Onomatopoeia is often assisted by alliteration].

50. **Such a numerous hold**
Fled not in silence through the frighted deep.

First, it is an instance of *Litotes* ; for the negative particle (*not*) has been used before 'in silence' to indicate a strong affirmative in the opposite direction. 'Not in silence' means 'with a great uproar.'

Further, 'frighted deep' is an instance of *Transferred Epithet* (or *Hypallage*) ; for the epithet 'frighted', an epithet (*i.e.*, adjective) which properly belongs to one thing has been transferred to another thing associated with it. 'The deep' was not frighted, but those who dwelt there are so.

51. **In Seville was he born, a pleasant city,**
Famous for oranges and women.

It is an instance of *Anti-Climax* (or *Bathos*), for there has been a sudden descent of idea from 'oranges' to 'women', and the intention is to excite laughter.

There is *Innuendo* in 'women' ; for there is an arch hint that women there is easily available as oranges.

52. **Ring out the old, ring in the new,**
Ring, happy bells, across the snow ;
The year is going, let it go ;
Ring out the false, ring in the true.

There are many figures of speech in these lines. *First*, lines 1 and 4 are *Antithesis* ; the ideas 'ring out' and 'ring in', 'old' and 'new' as well as 'false' and 'true' are placed against each other in a balanced form for the sake of emphasis.

Bells in the second line is an instance of *Apostrophe*, for 'bells', inanimate objects, are addressed as human beings. *Happy* in this line is an instance of *Transferred Epithet* or *Hypallage*, for it is transferred from 'men' to which it properly belongs to another

the 'bells'. The 'bells' are not happy, but those who ring them (and, of course, those who hear) are happy.

Again the *year* in third line is a case of *Personification*. The *year* an inanimate object is regarded as a human being, capable of moving, and having other human attributes.

53. **The mind is its own place, and in itself,**
Can make a Heaven of Hell or a Hell of Heaven.

It is an instance of *Chiasmus* ; the order of words in the first half of the second line is inverted when they are repeated. 'Heaven of Hell' becomes 'Hell of Heaven' in the second half of the line.

54. **And now the storm-blast come, and he**
Was tyrannous and strong ;
He struck us with his o'ertaking wings
And chased us south along.

First, this is an instance of *Personification* ; for 'storm-blast', an inanimate object, is regarded as human being capable of possessing human qualities like tyrrany, strength etc.

There is a *Metaphor* in the third line, for the 'storm-blast' is compared to a bird of prey, but the point of comparison is not expliciting stated.

In the fourth line it becomes a *Mixed* (almost a *Confused*) *Metaphor*, for the comparison of the storm-blast now shifts to a hunter.

55. **Perhaps in this neglected spot is laid**
Some heart once pregnant with celestial fire ;
Hands that the rods of empire might have swayed,
Or waked to ecstasy the living lyre.

[C. U., B. A. Hons. 1967]

There are a number of figures of speech in this passage.

First, 'heart' (line 2) and 'hands' (line 3) are instances of

Synecdoche ; for, in each, a less comprehensive term is used for a more comprehensive one—both 'heart' and 'hands' which are only *part* of a human being mean 'men' *the whole*.

There is also *Metaphor* in 'celestial fire', for 'poetic gift' is compared to 'fire', and the point of comparison is only hinted at and not explicitly stated.

'The rods.....swayed' and 'waked.....lyre' are instances of *Periphrasis* ; for the ideas 'ruling a kingdom' and 'producing music' are expressed in a round-about way.

There is an attempt at *Alliteration* in 'living lyre' when the sound '*l*' is repeated in two successive words to produce a musical effect.

56. **Milton ! thou shouldst be living at this hour ;**
England hath need of thee ; she is a fen
Of stagnant waters ; altar, sword and pen
Fireside, the heroic wealth of hall and bower,
Hence forfeited their ancient English dower
Of inward happiness.

[C. U., B. A. Hons. 1967 ; '63]

There are a number of figures of speech in this passage.

First, there is an *Apostrophe*, for *Milton* who is dead is addressed as if he were present. In '*Hour*' (line 1) we have a case of *Synecdoche*, for here a less comprehensive term a *part* ('hour') is used for a more comprehensive one *the whole* (i.e. time).

England (line 2), an inanimate object, is regarded as a human being ; so there is a case of *Personification* here.

There is also an instance of *Metaphor* in *fen* ; for England is compared to a rotting marsh and the point of comparison is not explicitly stated.

Sword, *Pen*, *Altar*, *Fireside*, *Hall* and *Bower* all these are instances of *Metonymy*—for here names of one thing are

substituted for another related to it. *Sword* and *Pen* both Instruments have been used to mean their Agents—'Warriors' and 'Writers' respectively. While all the rest are symbols that stand for *priests, ordinary men* and *women, warriors, nobel ladies* (all, persons symbolised) respectively.

Lastly, there is a *Metaphor* in 'dower', for noble virtues are compared to property to be inherited and the point of comparison is not explicitly stated.

57. **Hie thee hither,**
That I may pour my spirits in thine ear,
And chastise with the valour of my tongue
All that impedes thee from the golden round.

There are a number of figures of speech in this passage.

There is an *Apostrophe* in the first line for a person (*Macbeth*) who is absent is addressed as if he were present.

Pour my spirits—is an instance of *Metaphor* for 'spirits' (*i.e.*, courage) is compared to a liquid that may be poured and the point of comparison is not explicitly stated.

There is again *Metaphor* in '*chastise*' also ; for 'all that impedes' is compared to a naughty child that needs chastisement, and the point of comparison is not explicitly stated.

There is *Metonymy* in *valour*—abstract for the concrete. *Valour* means 'valorous (*i.e.*, bold) words'.

Golden round is an instance of *Periphrasis* for the crown is thus described in a round-about way.

58. **When can their glory fade ?**
O the wild charge they made !
All the world wondered. [Burd. Hons. 1963]

In the first line there is case of *Interrogation* for the answer is implied in the question. The implied answer is 'their glory will never fade'.

The second line is an instance of *Exclamation*, for the writer exclaims in astonishment at the bravery displayed.

In the third line there is a *Metonymy* in *world*, container for the thing contained ; world = men of the world. There is also a hyperbole in this line, for the *whole world* did not certainly wonder ; only a good many ef them did so.

59. I sit in solemn silence in a dull dark dock.

[Burd. Hons. 1967]

The figure of speech here is *Alliteration* for the sound *s* is repeated several *times* in *sit*, *solemn* and *silence*, and the sound *d* in *dull*, *dark* and *dock*.

60. They came back in triumph and a motor car.

It is an instance of *Condensed Sentence*—for coming back 'in triumph' and 'in a motor car' are not the same type of coming. The trick is done by the use of *in* which is used with different significance in the two cases. [Some might choose to call it a case of *Zeugma* where one verb (here, *came*) is used with respect to two nouns, to one of which it is strictly applicable].

61. Fair seed time had my soul, and I grew up
Fostered alike by beauty and by fear.

[C. U. Hons. 1969 ; Burd. '68]

The figure of speech here is *Metaphor*. In the first line the 'soul' is compared to a 'plant' and the point of comparison—that the childhood of the poet is like the seed-time of a plant—is, only hinted at and not explicitly stated.

In the second line 'beauty' and 'fear' are compared to a gardener (fostering the plant), and the point of comparison, here also, is not explicitly stated.

62. Perplext in faith, but pure in deeds,
At last he beat his music out.

There lives more faith in honest doubt,
Believe me, than in half the creeds'.

[Burd. Hons. 1969]

There is an *Antithesis* in the first line for the ideas *perplext* and *pure*, as also *faith* and *deeds*, are set against each other in a balanced form for the sake of emphasis.

In the third and fourth lines there is an *Epigram*, for the statement, apparently meaningless, gives as a shock and rouses us to the deep meaning hidden undereath. There is a weak *Oxymoron* in 'honest doubt', for 'honesty' and 'doubt' are apparently contradictory ideas.

63. **A terrible beauty is born.** [Burd. Hons. 1968]

It is an instance of *Oxymoron*, for here 'beauty' and 'terrible', two contradictory words, are placed side by side for the sake of rhetorical effect.

64. **The tea was so weak that it could hardly stagger out of the pot.**

It is an instance of *Personification*, for *tea*, an inanimate object, is likened to a living being. There is a subtle *Pun* in *weak* ; for a 'person' and 'tea' are not 'weak' in the same sense of the word. This pun is responsible for the fun in the statement.

65. **Then, in a black blue vault she (the moon) sails along.**

It is a case of *Confused Metaphor* ; for the 'sky' is first compared to a vault and then to a sea or river. Nothing sails in (or, on ?) a vault,

66. **The sounding cataract**
Haunted me like a passion.

It is an instance of *Simile*, for here a comparison has been drawn between two dissimilar objects—*cataract* and *passion*. The point of comparison between the two—(just as passion used *to*

haunt a man, the cataract used *to haunt* the mind of the poet)—is clearly stated.

67. They never taste who always drink
They always talk who never think.

It is an instance of *Epigram* for there is an apparent contradiction in language in each of the clauses here which causes a temporary shock and draws our attention to some deeper meaning. How is it possible *to drink* and *not to taste* and to *talk* and *not to think* at the sametime ? But a little reflection assures us that those who talk much often do not think and therefore talk irrelevantly.

68. I fear I wrong the honourable men
Whose daggers have stabb'd Cæsar.

It is a case of *Irony* for here the statement suggests the very opposite meaning of what is stated. The *honourable men* are not at all honourable, they are murderers as they have stabbed Cæsar to death. The speaker ridicules or mocks the men though he calls them honourable.

69. All the rank and fashion came out to see the sight.

[Jadv. Hons. 1968]

It is an instance of *Synecdoche*, for here a less comprehensive term has been used instead of a more comprehensive term. Here *rank* and *fashion*, abstract nouns, are used to denote 'men of position and fashion', concrete ones.

70. I bridle in my struggling Muse with pain
That longs to launch into a bolder strain.

[Jadv. Hons. 1969]

The figure of speech here is *Confused Metaphor* ; for the *Muse* is compared at the same time to (i) a horse, (ii) a boat, and (iii) a singer, and the point of comparion in no case is explicitly stated.

71. **There is sweet music that softer falls**
Than petals from blown roses on the grass.
[Jadv. Hons. 1969]

There are two figures of speech in these lines. *First*, there is a *Metaphor*, for *music* is compared to 'petals' without the point of comparison being explicitly stated. There is *Onomatopoeia* also, for the subdued music of the lines suggests the falling of rose-petals from the flower.

72. **We are all like swimmers in the sea**
Poised on the top of a huge wave of fate.
[Jadav. Hons. 1968]

The figure of speech in these lines is *Simile* ; for here 'men' are compared to swimmers and *fate* to the sea ; and the point of comparison is explicitly stated.

73. **Such a man of national respect was due to the unsullied statesman, to the accomplished scholar. to the master of pure English eloquence, to the consumate painter of life and manners.** [Jadav. Hons. 1968]

The figure of speech in this sentence is *Climax* ; for the qualifications of the man referred to are arranged in their order of increasing importance to produce a strong effect.

74. **Only the monstrous anger of the guns,**
Only the stuttering rifles' rapid rattle.
[Jadav. Hons. '68]

There are two figures of speech in these lines—(i) *Pathetic Fallacy*, for a human feeling (*anger*) is attributed to an inanimate object, *the gun* ; and (ii) *Onomatopoeia*, for the sound of the second line (with the alliteration in *r*) echoes the sound of rifles —rather, of machine-guns.

75. **To follow knowledge like a sinking star**
Beyond the utmost bound of human thought.

It is an instance of *Simile* for, here, a comparison is made between two things different in kind—*knowledge* and *sinking star* and the comparison is expressly stated. The second line appears to be an exaggerated statement, so it is a case of *Hyperbole.*

76. To rust unburnished, not to shine in use.

It is a case of *Antithesis*, for, here two contrasted ideas "to rust unburnished" and "to shine in use" are set against each other in a balanced form for emphasis. There is also a *Metaphor* in the line. For here, "life" is compared to a sword rusting and the comparison is implied only and not clearly stated.

77. I wandered lonely as a cloud
That floats on high o'er dales and hills,
When all at once I saw a crowd,
A host of golden daffodils. [C. U. Hons. 1965]

This is an instance of *Simile* for here a comparison is sought to make between *I* (the poet) and the *cloud* and the point of comparison (i.e., loneliness) is explicitly stated.

There is also *Metaphor* in "crowd" and "host", for there the daffodils are compared to a crowd and then to a host, but the comparison is only implied and not clearly stated.

78. The portly presence of potentates goodly in girth.
[Burd. Hons. 1969]

Here there is *Alliteration* for the letters *p* and *t* have been repeated several times in succeeding words—*portly, presence, potentates.* There is also repetition of the letter *g* in the last two words.

79. Some work of noble note may yet be done
Not unbecoming men that strove with gods.

Here is an instance of the figure *Litotes.* For here the use of a negative particle *not* before the word *unbecoming* indicates

a strong affirmative in the opposite direction. The expression "not unbecoming" means "very becoming"—very proper.

80. **And ice, mast-high, came floating by,**
As green as emerald.

It is an instance of *Simile* ; for here a comparison has been drawn between *ice* and *emerald* and the point of comparison—the greenness of their colour—is explicitly stated.

In *Mast-high* there is a *Metaphor* because ice has been compared to "mast" in respect of height but the comparison is not clearly stated. The lines are a slight *hyperbolic*, for both the colour and size of ice, we believe, are exaggerated.

81. **A speck, a mist, a shape I wist !**
And still it neared and neared.

Here there is the figure *Climax*, for the words *speck*, *mist* and *shape* are used in an ascending order of importance to add to the force of the statement. A ship coming from a long distance appears at first to be no bigger than a speck, then something misty or hazy and finally it takes its proper shape.

There is *Asyndeton* for here in the first line the conjunction *and* has been omitted to add vigour and vividness to the statement.

82. **And put a tongue**
In every wound of Cæsar that should move
The stones of Rome to rise and mutiny.

These lines (a part of the speech of Antony) are *Hyperbolic.* Here the orator evidently wants to move his audience by taking recourse to exaggerated statement. The "wounds of Cæsar" cannot surely speak and "the stones of Rome" can never rise in mutiny.

There is also *Metonymy* in *tongue*. Here *tounge*, has been used to mean "power of expression". A *cause* has been substituted for its *effect*.

PART II : COMPOSITION

INTRODUCTION

Rhetoric is the art of effective, persuasive and elegant composition, written and spoken. By the proper use of *figures of speech* or *tropes* a composition may be made effective and elegant. A composition is made up of paragraphs ; a paragraph is made up of sentences ; a sentence again is composed of words. However beautiful a building may be, it is mostly made up of plain bricks. A good composition similarly rests on good words. Herein lies the importance of the study of words. A right word in the right place adds to the strength and beauty of composition.

CHAPTER I

Words

In the selection of words, we must aim at (*i*) *Purity* and (*ii*) *Propriety*.

1. Purity. Pure words are those which have been used by great writers in a language. They are not very old, nor very new, nor foreign, nor technical, nor slangy nor provincial in significance.

Barbarism. Impurity of words is called *Barbarism*. Barbarism, according to Fowler, is mixing of foreign, or vulgar expressions in talk or writing. There are different kinds of *Barbarism* :—

(a). Archaism. It means the use of words which are old and obsolete. Words like *albeit*, *belike*, *whilom*, *anon*, etc. are archaic and should be avoided.

(b) **Neologism.** It means the use of words newly coined. Thus *aliveness* is a noun coined from 'alive' and *burglarize* is a verb coined from 'burglar' and *Gandhian* is an adjective coined from *Gandhi*. We should not, as a rule, use these words, but sometimes, as in the case of the last word, their use may be unavoidable.

(c) **Foreign words.** The use of foreign words is again an offence against purity of words. Words like *eclat, sans, de fait acccompli, sine qua non* should be avoided specially by the beginner.

(d) **Slang or Vulgarism.** These are words which may be used in conversation, but it is not proper to use them in any written composition. Words like *chap* (fellow), *bosh* (nonsense), *gent* (gentleman) are slangy and should be avoided.

(e) **Provincialism.** It means the use of words which are peculiar to a district or an area. As a piece of written composition is meant for the wide world, these words should not be used. *Boss* meaning 'leader' (Americanism), *bonny* meaning 'beautiful' (Scotch), *Kirk* meaning 'church' (Scotch) should better be avoided.

(f) **Technical terms.** The words peculiar to a science or an art are such as an ordinary man cannot understand ; so the use of these terms should be, as far as possible, avoided in composition meant for general readers.

2. **Propriety.** The words selected may be pure and good, but their application may be wrong. Impropriety may be due to (*a*) *Confusion of almost synonymous words*, e.g., *Deny* and *refuse* —'to deny' means to declare untrue but 'to refuse' means not to accept or give consent to. (*b*) *Confusion of words having similar sounds* : *stationary* means 'fixed' but *stationery* means 'writing materials' ; *spiritual* means things relating to the spirit but

spirituous means relating to wine. (*c*) *Use of English words in a foreign or old sense* : When *complexion* is used in the sense of temperament, *astonish* in the sense of 'confound', *guess* in the sense of 'believe', and *censure* in the sense of 'opinion' instances of impropriety of this class are found.

Malapropism. Sheridan in his book *The Rivals* portrays a character named Mrs. Malaprop who always uses words with similar sounds in wrong senses. *Malapropism*, therefore, means wrong use of words with similar sounds. Mrs. Malaprop says "derangement" when she means "arrangement". Similarly, *effect* for *affect*, *popular* for *populous*, *official* for *officious*, *notable* for *notorious*, *imperial* for *imperious*, etc. are cases of **Malapropism.** "An experienced gentleman desires engagement as an office assistant : would accept small *retribution.*" is a fine example of Malapropism. The word retribution (vengeance) is used wrongly to mean 'remuneration' (pay).

CHAPTER II

Sentence

First, words are to be carefully chosen and then we must aim at the construction of a proper sentence. A good sentence requires a good arrangement of words, phrases and clauses. A good and elegant sentence has *two* aims in view, *viz.*, (1) *Perspicuity* (clear expression) and (2) *Euphony* (quality of being sweet to the ear).

The object of an ordinary sentence is, however, twofold. It aims *first* at the accurate expression of a speaker's or a writer's *ideas*, and *secondly*, at presenting these ideas in such a manner that a reader or hearer may understand them easily. With these two objects in view, *three Rules* have been framed : The rules are : (1) **The Rule of Proximity,** (2) **The Rule of Priority** and (3) **The Rule of Unity.**

1. **The Rule of Proximity.** Things which are to be thought of together must be mentioned together.

From this rule, it follows that the qualifying word or phrase and the word or phrase which is qualified are to be placed as close as possible. Violation of this rule impairs clearness in expression.

EXAMPLE :

Wrong order—You should accept each and every claim that we make upon you as soon as possible. *Corrected order*—You should accept, as soon as possible, each and every claim that we make upon you.

2. **The Rule of Priority.** This rule requires that the qualifying word, phrase or clause should precede what it qualifies.

This rouses interest of the reader to know what is coming, and when it does come, it comes with a greater force. The adjective put before the noun prepares the mind of the reader for the concrete image.

EXAMPLE :

He ascended the throne known as Peacock and delivered a speech which was fiery. He ascended the Peacock throne and delivered a fiery speech.

3. **The Rule of Unity.** The rule demands that every part of a sentence should be subordinate to one principal statement. This rule aims at unity in a sentence.

EXAMPLE :

He wears Khaddar and cannot speak English. Here wearing Khaddar and speaking English should be expressed in two separate sentences.

A. Solecism (Gk. *Soloikas*, speaking incorrectly).

It is a case of violation of the rules of syntax or the idiom of language.

SOLECISM

1. *Between you and I* non-violence cannot be successful everywhere.

2. He is over *his* ears and head in debt.

3. Einstine the most imaginative of all *other* twentieth century scientist.

CORRECT FORM

1. *Between you and me* non-violnce cannot be successful everywhere.

2. He is over head and ears in debt.

3. Einstine was the most imaginative of all twentieth century scientists.

B. The Periodic Sentence

A *periodic sentence* is a sentence "whether simple or complex, which is so framed that the grammatical construction will not admit of a close before the end of it". In a sentence like this, the meaning remains suspended, as it were, till the whole is finished. Periods, to a large extent, depend on the observance of the *rule of Priority* while *loose sentences* are produced by violating it.

C. The Loose Sentence

A loose sentence is one that is not periodic—a sentence whose construction will allow of a stop so as to form a perfect sentence, at one or more places before we arrive at the end.

EXAMPLES :

LOOSE

1. The world is not eternal, nor is it the result of chance.
2. The Romans considered religion a part of virtue, the Jews virtue a part of religion.

PERIODIC

1. The world is neither eternal, nor the result of chance.
2. The Romans considered religion a part of virtue, while the Jews considered virtue a part of religion.

D. The Balanced Sentence

A balanced sentence is a sentence where the successive phrases and clauses are similar in construction. These sentences are simple and clear, forceful and melodious.

EXAMPLES :

1. To err is human, to forgive divine.
2. God made the country, and man made the town.
3. He says what he means, and he means what he says.

CHAPTER III

Paragraph

Several sentences make one paragraph. In paragraphing we should aim at (1) *unity*, (2) *coherence* and (3) see that its *size should not be very long or very short.*

1. **Unity :** "It means that the paragraph must deal with one subject at a time. It implies a sustained purpose and forbids digression and irrelevant matter" (*Bain*). The sentences forming a paragraph should relate to *one topic and one topic only.*

2. **Coherence :** *Coherence* is a logical or systematic sequence of thought in a paragraph. This requires that the sentences in paragraph should be arranged in such a way that the successive particulars of the topic are stated in a logical order.

3. **Length of a Paragraph :** The size of a paragraph should be neither very long nor very short ; should be of a moderate length. A very long paragraph tires out the attention of the reader and he feels it difficult to get at the meaning. A very short paragraph, on the other hand, does not impress the mind of the reader. The size of a paragraph often depends on the topic and the mode of its treatment.

4. **Parallel Construction :** "When the same idea is repeated or illustrated in the sentences of a paragraph, they are generally made similar in form, that is the principal subject and principal predicate occupy the same position in each of them."

EXAMPLE :

His (Milton's) fiends are wonderful creations. They are not metaphysical abstractions. They are not wicked men. They are not ugly beasts. They have no horns, no tails. They have just enough in common with human nature to be intelligible to human beings."—*Macaulay's Essay on Milton.*

CHAPTER IV

Qualities of Composition

Besides good words, good sentences and good paragraph the qualities of a good composition are : (i) Clearness, (ii) Simplicity, (iii) Brevity, (iv) Impressiveness, (v) Picturesqueness and (iv) Melody.

1. Clearness

We write for the reader. If the reader does not understand what is written, or feels difficulty in understanding the writing, the composition fails in its purpose. Then it turns vague, ambiguous or obscure. A confused thinker is never a clear writer. Choose the concrete word forcing the reader to touch and see. "Prefer the short word to the long."—*King's English.*

Clearness in composition may be attained by—

(*i*) Precision of thought, (*ii*) Proper plan, (*iii*) Use of accurate words, (*iv*) Observance of the rules of Syntax, and (*v*) Proper use of figures of speech.

2. Simplicity

"Clearness is opposed to ambiguity. Simplicity is opposed to abstruseness." Simplicity in composition can be attained by avoiding—

(*i*) Long words, (*ii*) Foreign words, (*iii*) Technical terms, (*iv*) Bad allusions, (*v*) Clash of negatives and (*vi*) Long clauses.

Euphuism (not Euphemism which is a *Figure of Speech.* See page—38) and *Mannerism* are offences against simplicity.

A. Euphuism is the name given to the laboured and affected style used in English. The term has been coined from the style of John Lyly, the author of *Euphues the Anatomy of Wit*, 1579 ; *Euphues and his England.*

B. Mannerism

Some writers make frequent uses of some peculiar turns of expression, not for their appropriateness but from habit. Macaulay was fond of the expression—*Every school boy knows.*

3. Brevity

"If a thought can be properly expressed in five words there is a waste of strength in employing ten." (*Bain*).

Brevity can be attained by the use of (*i*) appropriate words, (*ii*) *The Condensed sentence* and (*iii*) certain grammatical forms. (*a*) *Tautology*, (*b*) *Pleonasm*, (*c*) *Verbosity* and (*d*) *Prolixity* are offences against the rules of *Brevity*.

A. Tautology

"It means the use of two or more words or phrases having the same or almost the same meaning in the same grammatical position."

EXAMPLE :

The very *scheme* and *plan* of his life differed from that of other men.

B. Pleonasm

It means the use of unnecessary 'additional words not in the same grammatical situation.' It is redundancy of words.

EXAMPLE :

They returned back again to the same place from whence they came forth.

The words, *back*, *again*, *same*, *from* and *forth* are unnecessary. The sentence should be : They returned to the place whence they came.

N.B. "While *Tautology* adds a superfluous word in the same grammatical place, *Pleonasm* repeats the meaning in different

places." This is how Prof. Bain distinguishes *Tautology* from *Pleonasm*. Many rhetoricians ignore the distinction. This distinction has been ignored (*vide* Pg, 50) Chapter II, *Figures of Speech.*

C. Verbosity

It consists in expressing a thing in such a round-about way that the whole thing is to be recast for the sake of simplicity and economy in the use of words. Sir A. Quiller-Couch says, "Whenever you feel an impulse to perpetrate a piece of exceptionally fine writing, obey it—wholeheartedly—and delete it before sending your manuscript to press. *Murder your darlings.*"

D. Prolixity

It consists in giving unnecessary details which weaken the impression.

4. Impressiveness

"Impressiveness consists in greater intensity of present feeling, and in taking a strong and permanent hold of the memery." (*Bain*). *Energy*, *intensity*, *vivacity* are also used to denote the same thing.

EXAMPLES :

If I were an American as I am an Englishman, while a foreign troop was landed in my country I never would lay down my arms —never ! never !—*Pitt.*

Impressiveness may be attained in the following ways :

(*a*) By inverting the strict order or syntax of words ; e.g., Sweet are the uses of adversity.

(*b*) By the use of balanced sentences ; *e.g.*,

Who think too little, and talk too much—*Dryden.*

(*c*) By the repetition of words or phrases ; *e.g.*,

Act, act in the living present !—*Longfellow.*

(*d*) By the judicious use of diffuse language ; *e.g.*,

The spring, the head, the fountain of your blood
Is stopped ; the very source of it is stopped,—

—*Shakespeare.*

(*e*) By certain special forms of expression ; *e.g.*,

Foibles, passions, perhaps some vanity surely some wrong-headedness—these he scorned to conceal.—*Walpole.*

(*f*) By the proper employment of figures of speech ; *e.g.*,

We live in deeds not years, in thoughts not breath.

5. Picturesqueness

It consists in "an attempt to rival, by the inferior instrumentality of language, the effects of a painted picture." (*Bain*).

There are various ways to attain picturesqueness.

(*a*) "Language is graphic when it calls up some image to the mind by dwelling on the particular rather than the general, on the concrete rather than on the abstract."

(*b*) By the use of pictorial words, as,

The wild water *lapping on* the crag—*Tennyson.*

(*c*) Concrete similes add picturesqueness.

(*d*) Metaphor gives vividness to language. It throws light on a shadowy description ; as, *Subhas was a lion in the Congress.*

(*e*) Antonomasis heightens the effect of a pictorial description ; *e. g.*, England can boast of a Churchill, or at best of a Gladstone but never of a Gandhi.

(*f*) Circumstantial details produce an impression of reality.

6. Melody

"It consists in the general agreeableness of its sound to the ear." Without an ear of music, a sense of time and tune, no writer can master melody.

It depends on the *choice* of *right words*. We should not use harsh words. We should use words which can be pronounced without any difficulty. The use of soft vowels, and avoidance of strong consonants, particularly jerky ones like **p, t, k, f, h,** and the use of liquids **l, m, n, r, s** and **z** add melody.

The melody of a sentence depends on the arrangement of words. Accumulation of unaccented syllables produces no melody.

An Example of Melody

The Ancient Mariner of Coleridge is a good example of melodious verse. Let us quote a few lines :

"And now 'twas like all instruments
Now like a lonely flute ;
And now it is an angel's song,
That makes the Heavens be mute.
"It ceased : yet still the sails made on
A pleasant noise till noon,
A noise like a hidden brook
In the leafy month of June,
That to the sleeping woods all night
Singeth a quiet tune.

7. Harmony

It is the pleasure that a reader finds from the agreement of sound and sense in composition. Words carry not only a sense-value but a sound-value also.

Grave and lofty subjects are well expressed in long and

sonorous words. Magnificent subjects are to be clad in a st majestic.

In the following lines of Pope, the poet, the general rules f the attainment of harmony of sense and sound have been stated :

"Tis not enough no harshness gives offence ;
The sound must seem an echo to the sense.
Soft is the strain when zephyr gently blows,
And the smooth stream in smoother numbers flows :
But when the loud surges lash the sounding shore,
The hoarse rough verse should like the torrent roar,
When Ajax strives some rock's vast weight to throw,
The line too labours, and the words move slow ;
Not so when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main."

Concluding Remarks : After all that has been said, it mu be remembered that a good composition is essentially the produ of human character. *Style is the man.* A student may the best specimens of prose to mould his composition but he should know that his style is essentially his own : it dep entirely upon his mind and character.

Versification - পদ্যরচনার কৌশল,

PART III : PROSODY

Introduction

Prosody (from Greek *Prosodia* = a song sung to an instrumental or vocal accompaniment) is the grammar of verse. It *two* branches : Orthoepy and Versification. While orthoepy plains the nature of the accent and quantity of syllables and mphasis, pauses and tones, versification treats of the laws of etre. Verse is the measured arrangement of words and the sual vehicle of poetry (or imaginative and emotional composion) while prose is a straight-forward composition without any measured arrangement of words. The measure, of course, refers the sound-system followed in a particular piece of composition.

CHAPTER I

Kinds of Poetry

In this short chapter we give an idea of the various types of poetry that have been written from time to time. Some of the types—1, 2, 3 and 9—refer essentially to the type of the theme, whereas some—6, 8, 10, 11, for instantce—refer to the structural tern, whereas a few—4, 5, 7 etc.—refer to both. Drama which was regarded by the Greeks as a variety of poetry is now ually regarded as a class by itself. The following may be a useful classification.

1. Pastoral

This kind of poetry deals with the life of shepherds, herdsmen and husbandmen. These poems are in the form of a dialogue or a monologue. This is an old form of poetry and is now seldom

husbandman - কৃষক

met with. Milton's *Lycidas*, and Spenser's *Shepherd's Calendar* are instances. Matthew Arnold's *The Scholar Gipsy* is perhaps the latest specimen.

2. Descriptive

This kind of poetry describes the seasons of the year, scenes of historical interest, cities, places, countries, etc. and expresses the thought and feelings connected therewith. Goldsmith's *The Traveller* and *The Deserted Village* are instances.

3. Narrative

In this kind of poetry narration is the primary aim and description is secondary. Tennyson's *Enoch Arden* and Matthew Arnold's *Shorab and Rustum* are fine instances of narrative poetry.

4. Epic or Heroic

It is a poetical composition narrating, in full detail the achievements of a great legendary or national hero or a grand action of national importance in a dignified style. Homer's *Iliad* and *Odyssey* are real old epics. Vergils *Aenid*, Milton's *Paradise Lost* are other instances. Some call these latter poems *secondary epics* as contrasted with old world epics which they call primary. Our *Ramayana* and *Mahabharata* are epics *par excellence*. *Beowulf* is the only extant epic in old English literature.

5. Romance, Legend or Tale

These are shorter kinds of narrative poetry dealing with incidents, real or imaginary rather than present, in a sympathetic way. The theme of a romance is generally love or heroism. *King Horse* and *Havelock the Dane* are famous middle English Romances and Tennyson's *Idylls of the King* are instances.

6. Ballad.

A ballad is a poem in short stanzas narrating a popular story. It is a simple narrative poem written in short stanzas, generally

iambic tetrameter and *trimeter* alternately—the passion and situation being elementary. It is thought to have been originally a dancing song. It is the popular expression of the broad human emotions clustering about some strongly outlined incidents of war, love, crime, superstition or death. The authorship of middle English ballads (15th century) is not known. *Cheve chase* and *Lord Ullin's Daughter* are two famous ballads. There have been many imitation by Coleridge, Wordsworth, Tennyson and even a number of twentieth century poets like Noyes Newbolt.

7. Elegy

It is a poem of lamentation for the dead. Milton's *Lycidas*, Shelley's *Adonais* and Gray's *Elegy*, Matthew Arnold's *Thyrsis* are typical instances.

8. Drama

It is a composition in prose or poetry meant for the stage. The story is told through dialogues, supported by gestures and postures, costume, music and scenes and scenery. Shakespeare's *Hamlet*, Shaw's *Arms and the Man*, Galsworthy's *Strife*, Drinkwater's *Abraham Lincoln* are instances.

9. Lyric

Originally it was a song to be sung to the lyre—a musical instrument ; now it is only a poem expressing a single mood or emotion and in form akin to a song. It is a short subjective piece of poetry, usually the outpourings of the poet's heart. Shelley's *One word is too often profaned*, Matthew Arnold's *Dover Beach*, Yeats' *The Lake Isle of Innsfree* are excellent examples.

10. Ode

It is a lyrical piece of poetry usually taking the form of an address, sublime in subject, and exalted in tone, feeling and style. Odes generally have an extremely formalised structure.

Keats's *Ode to a Nightingale*, and *Ode to Autumn*, Shelley's *Ode to a Skylark* are instances.

11. Lay—It is a narrative piece of poetry, narrative in form, and intended to be sung. It may be said to be an epic in miniature which was meant to be sung by minstrels.

Scott's *Lay of the Last Minstrel* is an example.

12. Didactic—It is a piece of poetry written to convey some moral, religious or philosophical lesson.

Pope's *Essay on Man*, *Moral Essay* are instances.

13. Satire—It is a kind of didactic poetry which points out the faults of individuals or communities and is written in an attacking yet humorous vein.

Dryden's *Absalom and Achitophel*, and Butler's *Hudibras* are good examples.

14. Sonnet—It is a short subjective poem dealing with one thought or emotion written in fourteen Iambic pentameter lines with a special arrangement of rhymes. Most sonnets are lyrics cast in a particular form.

Milton's *On His Blindness*, Rupert Brooke's "*These Hearts are woven* etc." are examples.

What is a Sonnet ?

The word *sonnet* comes from the Italian word '*sonetto*' which means a short song. It is a short subjective lyrical poem of fourteen Iambic pentameter lines.

The *matter* dealt with in a sonnet may be anything from the bright star in the sky (*Keats*) to a poet who is long dead (*Wordsworth*). It gives expression to only one thought or one feeling. The thought is to be suggested in the first eight lines and completed in the next six lines and there shall be a slight pause at the end of the eighth. This is the regular sonnet, as it

was originally written by the Italians (Petrarch) and followed by Milton, Wordsworth, Keats and so on.

The first eight lines are called *Octave* and the last six lines are called *Sestet*. The rhyme-scheme of the Italian sonnet is *abba, abba* (*Octave*), and the *Sestet* is *cd, cd, cd*, or *cde, cde*.

(*i*) The Petrarch Sonnet

A typical Petrarchan sonnet written by Keats :

To one who has been long in city pent,	*a*
'Tis very sweet to look into the fair	*b*
And open face of heaven,—to breathe a prayer	*b*
Full in the smile of the blue firmament.	*a*
Who is more happy, when, with heart's content,	*a*
Fatigued he sinks into some pleasant lair	*b*
Of wavy grass, and reads a debonair	*b*
And gentle tale of love and languishment ?	*a*
Sestet	
Returning home at evening, with an ear	*c*
Catching the notes of Philomel,—an eye	*d*
Watching the sailing cloudlet's bright career	*c*
He mourns that day so soon has glided by,	*d*
E'en like the passage of an angel's tear	*c*
That falls through the clear ether silently.	*d*

The rhyme-scheme is indicated by the letters on the left-hand margin.

(*ii*) The Shakespearean or the English Sonnet

It consists of three quatrains (a group of four lines) followed by a couplet (a group of two rhyming verses). The rhyme-scheme is *abab, cdcd, efef, gg*. This means that the 1st and 3rd lines have one rhyme, the 2nd and 4th a second rhyme, the 5th and 7th a third rhyme, the 6th and 8th a fourth rhyme, the

9th and 11th a fifth rhyme, the 10th and 12th a sixth rhyme and 13th and 14th a seventh rhyme. In fact, a Shakespearian sonnet is merely three four-line stanzas followed by a couplet—*all written in Iambic pentameter.*

The following is an example of the *English* or *Shakespearean* sonnet :

From you have I been absent in the spring,	*a*
When proud-pied April dress'd in all his trim,	*b*
Hath put a spirit of youth in everything	*a*
That heavy Saturn laugh'd with him,	*b*
Yet not the lays of birds, nor the sweet smell	*c*
Of different flowers in odour and in hue,	*d*
Clouds make me any summer's story tell,	*c*
Or from their proud lap pluck them where they grew ;	*d*
Nor did I wonder at the lilies white,	*e*
Nor praise the deep vermilion in the rose ;	*f*
They were but sweet, but figures of delight,	*e*
Drawn after you, you pattern of all those,	*f*
Yet seem'd it winter still ; and you, away,	*g*
As with your shadow, I with these did play.	*g*

[Note. Michael Madhusudan Dutt sometimes followed the Shakespearean sonnet but Rabindranath created a form of his own, suited best to the genius of Bengali language. He used rhyming but run-on lines with great poetic effect.

CHAPTER II

Terms used in Prosody

1. **Syllable.** A syllable is a *word* or *that part of a word* which can be uttered *in a single breath.* Thus, *bat, fall* are one syllable ; *fa-ther, pro-test* have two syllables ; *vol-ca-no, pre-ten-sion* have three syllables each ; *con-ver-sa-tion* has four syllables. The syllables *are marked by hyphens* in the words given.

2. **Accent.** Accent is a *stress* or *effort* of the voice which falls on certain syllables of words, and marks them off from the rest by greater distinctness in pronunciation. *Accent generally falls on the root-syllable* and not on a prefix or a suffix in a word. "The tendency of the English language is to throw the accent as near the beginning of a word as possible."

EXAMPLE :

(*a*) dél-i-ca-cy, (*b*) món-arch-y.

Accent is of *two* kinds—(*a*) *Pitch accent* depending on the number of vibrations the vocal chords make in a given time, and (*b*) *Stress accent* depending on the energy with which the breath in pronouncing any sound is expelled from the lungs. *Pitch accent* is found in Vedic Sanskrit and classical Greek and *Stress accent* in German and English. *In modern English we have practically no pitch accent.*

3. **Emphasis.** It is a *stress upon an entire word* or *on a clause* or *sentence* to draw the attention of the reader or the hearer. *Cf.* 'I never sold you that horse.' Notice how emphasis on each of the six words results in six different shades of meaning.

Periodical - নির্দিষ্ট সময় অন্তর অন্তর ঘটে এমন

4. Pause. It is a *rest* of the voice generally taken by the reader in course of reading the lines of a verse.

5. Rhyme. It means the recurrence of similar sounds in the closing syllables of different verses. Milton described it as 'jingling sound of like-endings' :

e.g., The light that *lies*
In woman's *eyes*.

6. **Rhythm.** It is the *musical flow* of language. It consists in the periodical recurrence of pauses and accents producing a harmonious effect. It is a quality both of prose and poetry.

N.B. Rhyme & Rhythm Distinguished. *Rhyme* is to be distinguished from *rhythm*. While *rhyme* is the likeness between the vowel sounds in the last syllable of two or more lines, *rhythm* is the regular and measured beat of movement in language, music or action. *There can be poetry without rhyme*—in fact, in some languages *poems have no rhyme* ; in England, *blank-verse is rhymeless* ; but *rhythm is necessary for all poetry.*

7. **Metre.** It consists in the succession of regularly accented groups of syllables (called *measures* or *feet*) in a recognized standard length. "It is a specific harmonic dispensation of syllables."

N B. Metre & Rhythm Distinguished. Metre is a matter *of number* while rhythm *of time*. The former deals with the *accuracy of syllabic division* : and the latter with *modulation of voice*. Rhythm is a *quality of both prose and verse* while *metre regulates verses alone.*

8. **Verse.** Verse is the name given to all composition in metre. "A verse is a measured composition."

N.B. Verse & Prose Compared. Verse is *limited to* a number of syllables. Prose is *not confined* to a set number of

syllables. *Verse is always metrical but prose is not so.* Verse is not necessarily poetry but it becomes so through imagination and emotional intensity. Verse is equivalent to our পদ্য, whereas poetry is equivalent to কাব্য।

9. **Measure or Foot.** This is the regular combination of groups of unaccented and accented syllables. In each English *foot* there must be *one accented* syllable and *one* or *two unaccented* syllables.

10. **Caesura.** Literally it means 'a cutting off'. The metrical pause in or near the middle in every line of four or more feet is called *Caesura.* The double vertical lines as shown below indicate it. Caesura, in other words, means a *medial pause.*

EXAMPLE :

Ring out | the grief || that saps | the mind
For those | that here || we see | no more...

11. **Blank Verse.** It is a metrical composition *without any rhyme*, each line consisting of five Iambic feet. It is also called **Heroic Verse**, for it is used in Epics. Shakespeare's dramas, Milton's *Paradise Lost*, Wordsworth's *Prelude*, Tennyson's *Idylls of the King* are written in blank verse. (For Iambic foot, *see* next chapter).

12. **Assonance.** It is a kind of imperfect rhyme "in which the vowels at the end of a verse correspond in sound with the vowels at the end of another while the consonants are unlike in sound."

EXAMPLE :

Let me choose, and on such *shore*
Will I plant my lowly *home.*

13. **Line Rhyme.** "This consists in the use of two accented syllables in a verse forming a perfect rhyme with each other."

EXAMPLE :

How *small*, of *all* that human hearts endure,
That part which *laws* or kings can *cause* or cure.

—*Goldsmith.*

14. Couplet. A *couplet* is a group of two lines or verses ending in similar sounds in succession (that is, they rhyme together ; that is to say, two successive lines rhyming with each other make a couplet. *A couplet is not* regarded as a stanza.

EXAMPLES :

(*a*) Rich the *treasure*,
Sweet the *pleasure*.

(*b*) When I view my spacious *soul*,
And survey myself a *whole*.

(*c*) And enjoy myself *alone*,
I'm a kingdom of my *own*.

A. Heroic Couplet—*A heroic couplet* means two lines of rhyming verse, both lines being Iambic Pentameter (*i e.*, of five Iambic feet). It is so called because in the translation of the Heroic or Epic poems *Iambic Pentameter* couplets have been used.

EXAMPLE :

A-chi'l- | les wrath | to Greece, | the di're- | ful spri'ng
Of woes | un-num- | ber'd heaven- | ly God- | dess si'ng

—Pope's *Iliad.*

B. Distich. *A distich* is a couplet containing a pithy saying or an idea complete in itself.

EXAMPLE :

An idler is a watch that wants both hands ;
As useless if it goes as if it stands.

—*Cowper.*

the reader the exact thought or feeling-sequence of the poet and so often suppresses link-words, even link-thoughts, and seems to be illogical, often even nonsensical.

To understand, appreciate and evaluate a poem, therefore, it is essential that the reader should have a thorough idea of the poetic diction in which it is written. And to have this idea he should know both his rhetoric and prosody well.

CHAPTER III

University Questions on Prosody Answered

1. Distinguish between Rhyme and Rhythm.
   Ans. *See* page 120.
2. Distinguish between Rhythm and Metre.
   Ans. *See* page 120.
3. What do you understand by (*a*) Foot, (*b*) Caesura, (*c*) Blank Verse ?
   Ans. *See* pages 115 and 121.
4. What is a Sonnet ?
   Ans. *See* page 116.
5. What is a Shakespearean Sonnet ?
   Ans. *See* page 117.
6. (*a*) What is a Miltonic Sonnet ?
   (*b*) What is a Petrarchan Sonnet ?
   Ans. (*a*) & (*b*) *Same answer.* *See* page 116.
7. Give the rhyme-scheme of a Spenserian Stanza.
   Ans. *See* page 123.
8. Give the rhyme-scheme of Ottava Rima.
   Ans. *See* page 123.
9. Write a note on the Heroic Couplet.
   Ans. *See* page 122.

CHAPTER IV

Definition of Terms used in Scansion

1. What is Scansion. *Scansion* is the division of a verse into measures or feet. It points out the nature and number of feet in a line of a poem. It is an examination of the metre and rhythm of a verse.

2. What is a Metre? Metre is the succession of regularly accented groups of syllables (called *measures* or *feet*) in a recognized sequence. 'It is specific harmonic dispensation of syllables.' It is a form of poetic rhythm determined by character and manner of feet.

3. Kinds of Metres—Metres may be divided under *two* classes, *viz.*, disyllabic and trisyllabic.

(i) *Disyllabic* metre is one in which two syllables, one accented and the other unaccented, form one group. Disyllabic metres are of *two* kinds :

(*a*) **Trochaic**—where the first syllable is accented and the second syllable is unaccented, as fá-ther.*

(*b*) **Iambic**—where the first syllable is unaccented and the second syllable is accented, as con-véy.

N.B. There are *two* other varieties of feet forming parts of lines given in other metres.

(*a*) **Spondees**—where both the syllables are *accented* and

(*b*) **Pyrrhics** where both the syllables are *unaccented.*

(ii) *Trisyllabic*—in which three syllables, of which *one* is

---

* The hyphen separates the syllables ; the slanting stroke indicates the accent.

to 127

the reader the exact thought or feeling-sequence of the poet and so often suppresses link-words, even link-thoughts, and seems to be illogical, often even nonsensical.

To understand, appreciate and evaluate a poem, therefore, it is essential that the reader should have a thorough idea of the poetic diction in which it is written. And to have this idea he should know both his rhetoric and prosody well.

CHAPTER III

University Questions on Prosody Answered

1. Distinguish between Rhyme and Rhythm.
   Ans. *See* page 120.
2. Distinguish between Rhythm and Metre.
   Ans. *See* page 120.
3. What do you understand by (*a*) Foot, (*b*) Caesura, (*c*) Blank Verse ?
   Ans. *See* pages 115 and 121.
4. What is a Sonnet ?
   Ans. *See* page 116.
5. What is a Shakespearean Sonnet ?
   Ans. *See* page 117.
6. (*a*) What is a Miltonic Sonnet ?
   (*b*) What is a Petrarchan Sonnet ?
   Ans. (*a*) & (*b*) *Same answer.* *See* page 116.
7. Give the rhyme-scheme of a Spenserian Stanza.
   Ans. *See* page 123.
8. Give the rhyme-scheme of Ottava Rima.
   Ans. *See* page 123.
9. Write a note on the Heroic Couplet.
   Ans. *See* page 122.

CHAPTER IV

Definition of Terms used in Scansion

1. What is Scansion. *Scansion* is the division of a verse into measures or feet. It points out the nature and number of feet in a line of a poem. It is an examination of the metre and rhythm of a verse.

2. What is a Metre? Metre is the succession of regularly accented groups of syllables (called *measures* or *feet*) in a recognized sequence. 'It is specific harmonic dispensation of syllables.' It is a form of poetic rhythm determined by character and manner of feet.

3. Kinds of Metres—Metres may be divided under *two* classes, *viz.*, disyllabic and trisyllabic.

(i) *Disyllabic* metre is one in which two syllables, one accented and the other unaccented, form one group. Disyllabic metres are of *two* kinds :

(*a*) **Trochaic**—where the first syllable is accented and the second syllable is unaccented, as fá-ther.*

(*b*) **Iambic**—where the first syllable is unaccented and the second syllable is accented, as con-véy.

N.B. There are *two* other varieties of feet forming parts of lines given in other metres.

(*a*) **Spondees**—where both the syllables are *accented* and

(*b*) **Pyrrhics** where both the syllables are *unaccented.*

(ii) *Trisyllabic*—in which three syllables, of which *one* is

* The hyphen separates the syllables ; the slanting stroke indicates the accent.

accented and the *other two* are *unaccented*, form one group. Trisyllabic metres again may be of *three* kinds :

(*a*) **Dactylic**—where the *first* syllable is *accented* and the *other two* are *unaccented*, as fá-ther-ly.

(*b*) **Anapaestic**—Where the *third* syllable is *accented* and the *other two* are *unaccented*, as con-de-scénd'.

(*c*) **Amphibrachic.** Where the *middle* syllable is *accented* and the *first* and *third* syllables are *unaccented*, as di-dac'-tic.

4. Monometer, Dimeter, Trimeter, etc. A verse is called *Monometer* if it consists of *one* foot.

Dimeter, if it consists of *two* feet,
Trimeter, if it consists of *three* feet,
Tetrameter, if it consists of *four* feet,
Pentameter, if it consists of *five* feet,
Hexameter, if it consists of *six* feet,
Heptameter, if it consists of *seven* feet, and so on.

Generally, the number of feet in an English verse is from three to five. Other varieties are rare.

5. Trochee. It is a di-syllabic foot in which the *first* syllable is *accented* and the *second* syllable is *unaccented*.

[**N.B.** A slanting stroke (´) given on the vowel of a syllable indicates accent. A vertical line (|) is drawn after each measure or foot.]

(*a*) **Trochaic Monometer** is rarely found.

EXAMPLE :

Túrn-ing
Búrn-ing
Cháng-ing
Ráng-ing. —*Roby Dutta.*

(*b*) **Trochaic Dimeter :**

Ri'ch the | treá-sure
Swéet the | pleá-sure.

(*c*) **Trochaic Trimeter :**

Whén he | wás but | thi'rt-y
Jóhn was | léan and | di'rt-y.

(*d*) **Torchaic Tetrameter :**

Máy, thou | mónth of | ró-sy | béau-ty,
Mónth when | pléas-ure | is a | dú-ty

Note. *Trochaic pentameter, hexametĕr and heptameter are very rare.*

6. Iambus. It is a di-syllabic foot in which the *second* syllable is *accented* and the *first* syllable is *unaccented.* This is the *chief metre* in English poetry.

(*a*) **Iambic Monometer** *is very rarely found.*

EXAMPLE :

I knów
The wáy,
Yet gó
A-stráy. —*Roby Dutta.*

(*b*) **Iambic Dimeter**

EXAMPLES :

(*i*) My Bóok | and Héart
Must név- | er párt,

(*ii*) My ón- | ly bóoks
Were wó | men's lóoks.

(*iii*) The li'ght | that li'es
In wó- | man's éyes.

(*c*) **Iambic Trimeter :**

(*i*) Why dó | ye fáll | so fást ?
Your dáte | is nót | so pást.

(*ii*) For ús | the wi'n- | ters ráin
For ús | the súm- | mers shi'ne,
And aú- | tumn bléeds | the vi'ne.

(*d*) **Iambic Tetrameter (Romantic metre) :**

(*i*) If súch | there bréathe, | go, márk | him wéll,

(*ii*) For hi'm | no mi'n- | strel's ráp- | tures swéll

(*iii*) And thén | my héart | with pléas- | ure fi'lls
And dán- | ces wi'th | the dáf- | fo-di'ls.

(*e*) **Iambic Pentameter or Heroic Verse :**

(i) Be-si'de | yon strág- | gling fénce | that ski'rts | the wáy
With blós- | somed fúrze | un-próf- | i-tá- | bly gáy.

(*f*) **Iambic Hexameter or Alexandrine Verse :**

(*i*) To dráw | men ás | they óught | to bé, | not ás | they áre,

(*ii*) The déw | was fáll- | ing fást, | the stárs | be-gán | to bli'nk.

(*g*) **Iambic Heptameter :**

(*i*) And swéet- | er fár | is deáth | than li'fe | to mé | that lóng | to gó.

(*ii*) I sée | a hánd | you cán- | not sée, | which béck- | ons mé | a-wáy.

N.B. It should be remembered that *nearly 80 per cent* of English poetry *is written in Iambic metre*, more then *60 per cent* of which is in *Iambic pantameter*. (Chaucer was the first poet to use Iambic pentameter in English poetry).

7. Dactyl. It is a trisyllable foot in which the accent falls on the *first* syllable, the *second* and *third* syllables remaining *unaccented.* It is a common measure and is generally found mixed up with other metres.

(*a*) We know no instance of a poem in **Dactylic Monometer.**

(*b*) **Dactylic Dimeter :**

(*i*) Cóme a-way, | cóme a-way
(*ii*) Cán-non to | ri'ght of them,
Cán-non to | léft of them.
(*iii*) Toúch her not | scórn-ful-ly
Think of her | moúrn-ful-ly.

(c) **Dactylic Trimeter** *is seldom found pure.*

(*i*) Lóng may the | treé in his | bán-ner that | *gla'nces*
(*ii*) Knów ye the | lánd where the | cy'-press and |
my'rtle.

8. Anapaest. It is a trisyllabic foot in which the *accent* falls on the *third* syllable, and the *first two* syllables are *unaccented.*

(*a*) **Anapaestic Dimeter :**

(*i*) With his hám- | mer of wi'nd,
And his gráv- | el of fróst

(*b*) **Anapaestic Trimeter :**

(*i*) I am món- | arch of áll | I sur-véy
(*ii*) The de-si're | of the móth | for the stár.
The de-vó- | tion to sóme- | thing a-fár.

(*c*) **Anapaestic Tetrameter :**

(*i*) And his lów | head and crést | just one shárp- |
er bent báck,

(*ii*) You may bréak, | you may shát- | ter the
váse, | if you will.

(*iii*) Like a chi'ld | from the wómb | like a ghóst |
from the tómb.

9. **Amphibrach.** It is a trisyllabic foot in which the *middle* syllable is *accented*, the *first* and the *third* syllables remaining *unaccented.*

(*a*) **Amphibrach Dimeter :**

(*i*) The wárm sun | is fáil-ing
The bléak wind | is wáil-ing
The báre boughs | are si'gh-ing.

(*b*) **Amphibrach Trimeter :**

Di-vi'd-ing | and sli'd-ing | and gli'd-ing.

(*c*) **Amphibrach Tetrameter :**

There cáme to | the shóre a | poor éx-ile | of E'-rin
The déw on | his thi'n robe | was heáv-y | and chi'll-y

10. **Irregularities :**

(*a*) **Spondee**—It is a disyllabic foot where *both the syllables are accented.* **Spondees** occur only as variations and no poem can be written in spondees, for that would mean that all the syllables are stressed.

(*b*) **Pyrrhic**—It is a disyllabic foot where *both the syllables are unaccented.* This too like the spondees occurs only as variation.

(*i*) O, mád- | *ness ! to* | *thi'nk u'se* | of stróng- | est
wi'nes

(*ii*) *In that* | *swe'et moo'd* | when pléa- | sant thóughts

The second foot of the first line is a *Pyrrhic* and the third foot is a *Spondee.*

The first foot of the second line is a *Pyrrhic* and the second foot is a *Spondee.*

A pyrrhic is often followed by a Spondee.

(*c*) **Catalectic**—It literally means 'stopping short'. It is a line in which the last foot requires one or two unaccented syllables to make a complete foot. But it is counted as one foot.

Li'fe is | shórt and | ti'me is | swi'ft ×

Rós-es | fáde and | shá-dows | shi'ft ×

The last foot of both the lines lack an unaccented foot to make it a Trochaic.

(*d*) **Acephalous**—It literally means 'headless'. Verses at the beginning of which unaccented syllables are dropped are called *Acephalous*, e.g.,

× Wéigh | the vés- | sel úp.

An unaccented foot at the beginning would make the first foot Iambic.

Acephalous and Catalectic Distinguished :

Both *Acephalous* and *Catalectic* are cases of the *dropping out* of unaccented syllables. In an *Acephalous* line, the unaccented syllable is dropped out at the *beginning*. In a *Catalectic* line, the unaccented syllable is dropped out *at the end.*

(*e*) **Acatalectic** (=*not stopping short*): Lines are called *Acatalectic* when they have the full number of syllables as required by the metre, neither more, nor less. When there is deficiency in syllables, that is, the syllables are short of the requirements of the metre, the lines are called *Catalectic*. When the syllables are in excess of the requirements of the metre, they are called *Hypercatalectic.*

(*f*) **Diaeresis**—When two adjacent vowels are distinctly pronounced to form two syllables it is called *Diaeresis*, e.g., aer-i-al.

(*g*) **Anacrusis**—It is a prefix of one or two unaccented syllables to a verse generally beginning with an accented syllable.

(*h*) **Hypermetrical**—Verses ending with unaccented syllables, in excess of what is required by the metre, are called *hypermetrical*, e.g.,

(*i*) O'n the | hópe-less | fú-ture | pón-der- | *ing*
(*ii*) With cloúds | and sky' | a-boút | the ríng- | *ing*

(*i*) **Elision**—It is the suppression of a vowel or of a syllable in pronunciation to make the line conform to the metrical pattern. It consists in cutting off a vowel and thereby uniting two syllables into one, *e.g.*,

Súre-ly | '*twere* bét- | ter nót | to bé.

(*j*) **Synaeresis**—It is the coalescence (*joining together*) of two consecutive unaccented vowels not divided by a consonant, *e.g.*,

(*i*) No rést | through mán- | *y a* dark | and dréar- | y vále
(*ii*) They pássed | and mán- | *y a* ré- | gion dó- | lo-róus.

CHAPTER V

How to Scan

1. First, *divide* the words (except monosyllabic words) into syllables by hyphens, *e.g.*, mankind = man-kind.

Note : *One vowel, one syllable is the general rule.* When two vowels side by side are pronounced as one sound, they also make one syllable—as 'ea' in *please.* (But *real* may be two syllables). There may even be three vowels together which give only one vowel-sound, e.g., *beauty* = *beau*-ty. Here three vowels *eau* give only one **u**-sound.

2. Next, *place* accents on the syllables by giving a slanting stroke like this (′) on the vowel of the accented syllable* ; as pa′-tience, go′d-less.

Note : Remember that an *accent* generally falls on the root-syllable of a word, and *not* on a prefix or a suffix. Remember also that an *accent* generally falls on a *more important word.* An *accent* does not, as a rule, falls on a preposition, conjunction or interjection, articles (*a* or *the*), *an* and such endings as *-ed, -es, -ing.*

3. Now, *count* the number of syllables and the number of accents. If the number of syllables be *double* or about double the number of accents, then the verse is *Disyllabic* ; if *treble* or about treble, then the verse is *Trisyllabic.*

4. If it is *Disyllabic*, draw a vertical line like this (|) *after* each group of *two* syllables. If it is *Trisyllabic* draw a vertical line like this (|) *after* each group of *three* syllables.

---

* Some authorities prefer placing the stroke *in the last letter* of the syllable, thus for *lu′n-ar*, they would write lun′-ar. The student might follow *either* method.

5. In a *Disyllabic metre* when the first syllable of each foot is accented it is **Trochaic**, and when the second syllable of each foot is accented it is **Iambic**. [When both the syllables are accented it is **Spondee**, and when both of them are unaccented it is **Pyrrhic**. But these will be very rare.]

6. A metre with *Trisyllabic* feet in which the *first* syllable of each foot *is accented* is **Dactylic**, and when only the *last* syllable *is accented* it is **Anapaestic** and when only the *middle* one is accented it is **Amphibrachic.**

7. Verses at the *end* of which unaccented syllables *are dropped* are called **Catalectic** and verses at the *beginning* of which unaccented syllables *are dropped* are called **Acephalous.** Lines ending with extra unaccented syllables at the *end* are called **Hypermetrical.**

Note : It follows therefore that a Trochaic verse without the final unaccented syllable is the same as an Iambic verse without the initial syllable. So some prosodists feel justified in scanning Iambic acephalous verses as Trochaic catalectic. This, however is wrong, for the *rhythm of Trochaic and Iambic differs.*

8. All the lines to be scanned may not be of the same metre. In this case, a student should *name* the prevailing (main, dominant) metre and then point out the variations. Even in a line, three feet may be *Iambic* and one foot may be *Trochaic* or *Spondee* or *Pyrrhic.* In a case like this he should state the name of the metre and point out the variation.

9. Remember that an *Iambic metre* is the most common metre used in English poems : sonnets, odes, elegies, blank verse, heroic couplets—all are written in Iambic metre, usualy Iambic pentameter, etc. It is smooth, stately and graceful and it has somehow suited the genius of English verse.

10. Remember: Words of two syllables have only *one* accent. In *nouns* of two syllables the accent is on the *first*, while *verbs* of two syllables are accented on the *second* syllable. Thus *pro'-test* is noun, but *pro-te'st* is verb.

11. As regards **variations**, remmber the following:

(*a*) An *Iambic* line may have Trochees, Spondees, Pyrrhics or Anapaests but *never Dactyls* as variations.

(*b*) A *Trochaic* line may have *Iambuses* and *Dactyls* as variations.

(*c*) An *Anapaestic* line may have only *Iambuses* as variations.

(*d*) A *Dactylic* line may have only *Trochees* as variations.

(*e*) A *Trochaic* catalectic line can be easily converted into an *Iambic* acephalous line, by leaving out an accented syllable at the beginning, instead of at the end.

A few verses Scanned

1. Rich the treasure,
Sweet the pleasure.

First, divide the words into syllables with hyphens—a **syllable** contains only *one* vowel-sound;—*secondly*, place the **accent** by putting a slanting stroke (') on the vowel where the **accent** is to fall; *thirdly*, count the syllables and accents, and if the syllables be double of the accents, the **metre** is *disyllabic*. If disyllabic, a vertical line is to be placed after each group of two syllables (|). Follow this procedure for this piece and the pieces that follow, and then compare what you have done with the answer given. This will teach you the art of scanning.

Ans. Ri'ch the | tréa-sure,
Swéet the | pléa-sure.

The lines are *Trochaic Dimeter*.

2. With ravish'd ears,
The monarch hears,
Assumes the god,
Affects to nod.—*Dryden.*

Ans. With ráv- | ish'd eárs,
The món- | arch heárs,
As-súmes | the gód,
Af-fécts | to nód.

The lines are *Iambic Dimeter.*

3. A thousand cups of gold
In Judah deem'd divine—
Jehovah's vessels hold
The godless heathen's wine.—*Byron.*

Ans. A thoú- | sand cúps | of góld
In Jú- | dah déem'd | di-vi'ne—
Je-hó- | vah's vés- | sels hóld
The gód- | less héa- | then's wi'ne.

The lines are *Iambic Trimeter.*

4. Is there no hope?—the sick man said.
The silent doctor shook his head.

Ans. Is thére | no hópe? | —the si'ck | man sáid,
The si'- | lent dóc- | tor shoók | his héad.

The lines are *Iambic Tetrameter.*

5. A man he was to all the country dear,
And passing rich with forty pounds a year.

Ans. A mán | he wás | to áll | the cóunt- | ry déar,
And páss- | ing ri'ch | with fór- | ty poúnds | a yéar.

The lines are *Iambic Pentameter.*

6. By the wolf-scaring faggot that guarded the slain,
At the dead of the night, a sweet vision I saw.

Ans. By the wólf | scar-ing fág- | got that guárd- | ed the sláin,
At the déad | of the ni'ght | a sweet vi'- | sion I sáw.

The lines are *Anapaestic Tetrameter.*

7. Bring me my Bow of burning gold!
Bring me my Arrows of desire!

Ans. Bri'ng me | my Bo'w | of búrn- | ing góld!
Bri'ng me | my A'- | rrows of' | desi're.

The lines are *Iambic Tetrameter* with the first foot Trochaic in each line.

8. Swiftly walk over the western wave,
Spirit of Night!

Ans. Swi'ft-ly | wálk o- | ver the wést- | ern way'e,
Spi'-rit | of Ni'ght.

The first two feet in the first line are *Trochaic*, the third foot *Anapaestic* and the last *Iambic*. In the second line, the first foot is *Trochaic* and the second *Iambic*.

Alternatively, the first line may be scanned:
Swi'ft-ly | wálk o- | ver the | wést-ern | wáve—

The line is written in *Trochaic metre*, the third foot being *Pyrrhic* and the last foot *Catalectic*.

Note that however we cut out the feet, the accents remain the same. **The accents**, it should be remembered, **are the soul of scansion.**

9. Picture and book remain,
An acre of green grass.

Ans. Pi'c-ture | and bóok | re-máin
An á- | cre of | greén gráss.

The first foot in the first line is *Trochaic* and the other two *Iambic*. In the second line, the first foot is *Iambic*, the second foot *Pyrrhic* and the third foot a *Spondee*.

10. Think how it wakes the seeds,—
Woke, once, the clays of a cold star.

Ans. Thi'nk hów | it wákes | the seéds,—
Wóke on'ce | the cláys | of a | cóld stár.

The first foot in the first line is a *Spondee*, the other two feet are *Iambic*.

The first foot of the second line is a *Spondee*, the second foot an *Iambic*, the third foot a *Pyrrhic* and the fourth foot a *Spondee* again.

[*Such variations are common in modern poetry.* They bring the *rhythm of conversation* in poetry and *add to its realism.*]

CHAPTER VI

Scansion Exercises Worked Out

The students should remember that Art is not arithmetic. Scanning a poem is not like doing a sum where the answer is the same for all. This, however, does not mean that anything can be done. It only means that there may be honest differences of opinion with regard to details in scansion, *i.e.*, as to how a line should be read. A slight difference in opinion will not spoil the value of scansion. But an *accent* must be rightly placed, for **accent is the soul of scansion.** So the piece to be scanned must be read properly, *i.e.*, with proper accents before it can be correctly scanned.

So far as the prevailing (main) metre is concerned, there must be full agreement.

A number of passages are scanned below. The student will do well to write down a passage, scan it and then compare his result with the scanned passage below. This will quickly help him to master the art of scanning.

1. The curfew tolls the knell of parting day,
   The lowing herd wind slowly o'er the lea,
   The ploughman homeward plods his weary way,
   And leaves the world to darkness and to me.

Ans. The cúr- | few tólls | the knéll | of párt- | ing dáy,
The lów- | ing hérd | wind slów- | ly ó'er | the léa
The plóugh- | man hóme- | ward plóds | his weár- | y wáy,
And léaves | the wórld | to dárk- | ness, ánd | to mé.

Prosodic name : *Iambic pentameter*, without any *variation.*

2. When I consider how my light is spent
   Ere half my days, in this dark world and wide,

And that one talent which is death to hide
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present,
My true account, lest He returning chide,—

Ans. Whén I | con-si'd- | er hów | my li'ght | is spént
Ere hálf | my dáys, | in thi's | dark wórld | and wi'de,
And thát | one tál- | ent whi'ch | is déath | to hi'de
Lódged with | me úse- | less thóugh | my sóul |
more bént
To sérve | there-wi'th | my Mák- | er, ánd | pre-sént
My trúe | ac-cóunt, | lest Hé | re-túrn- | ing chi'de,—

Prosodic name : *Iambic Pentameter.* The first foot of each of the first and fourth lines is *Trochaic.*

3. Much have I seen and known ; cities of men
And manners, climates, councils, governments,
Myself not least, but honoured of them all ;
And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy.

Ans. Múch have | I séen | and knówn ; | ci'-ties | of mén
And mán- | ners, cli'- | mates, coún- | cils, gó- | vern-ménts,
My-sélf | not leást, | but hó- | noured óf | them áll ;
And drúnk | delight | of bát- | tle with | my péers,
Fár on | the ríng- | ing plai'ns | of wínd- | y Tróy.

Prosodic name : *Iambic Pentameter* : Blank Verse. The first foot of each of the first and last lines and the fourth foot of the first line are *Trochaic.*

[*Alternately* : The last line may be scanned thus—
Fár | on the ríng- | ing pláins | of wi'nd- | y Tróy.]

4. Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure ;

Nor Grandeur hear, with a disdainful smile,
The short and simple annals of the poor.

[Jadv. Hons. 1967]

Ans. Lét not | am-bí'- | tion móck | their úse- | ful tóil,
Their ho'me- | ly jo'ys, | and dést- | i-ny' | obs-cúre ;
Nor Gra'n- | deur he'ar | with a | dis-dai'n- | ful smi'le,
The sho'rt | and si'm- | ple a'n- | nals o'f | the po'or.

Prosodic name : *Iambic Pentameter* with the following variations :

1st line—The first foot is *Trochaic.*
3rd line—The third foot is *Pyrrhic.*

5. The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Awaits alike th' inevitable hour :—
The paths of glory lead but to the grave.

Ans. The boást | of hé- | ral-dry', | the pómp | of pów- | er,
And áll | that béau- | ty, áll | that wéalth | e'er gáve,
A-wáits | a-líke | th'in-évi- | it-á- | ble hóur :
The páths | of gló- | ry léad | but tó | the gráve.

Prosodic name : *Iambic Pentameter.* The first line is hypermetrical.

6. But Knowledge to their eyes her ample page
Rich with the spoils of time did ne'er unroll ;
Chill Penury repressed their noble rage,
And froze the genial current of the soul.

Ans. But Knów- | ledge tó | their ey'es | her ám- | ple páge
Ri'ch with | the spóils | of ti'me | did né'er | un-róll ;
Chi'll Pé- | nur-y | re-préssed | their nó- | ble rage,
And fróze | the gé- | nial cúr- | rent óf | their sóul.

Prosodic name : *Iambic Pentameter* with the following variations :

2nd line—The first foot is *Trochaic.*

3rd line—The first foot is *Spondee* and the second foot is *Pyrrhic.*

7. Full many a gem, of purest ray serene,
The dark unfathomed caves of ocean bear ;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

Ans. Full mán- | y a gém | of púr- | est ráy | se-réne,
The dárk | un-fá- | thomed cáves | of ó- |
cean béar ;
Full mán- | y a flów- | er is bórn | to blúsh | un-séen,
And wáste | its swéet- | ness ón | the dé- | sert áir.

Prosodic name : *Iambic Pentameter* with variations in the first and third lines. The second foot of each of the first and third lines and the third foot of the third line are *Anapaestic.*

8. I bring fresh showers for the thirsting flowers,
From the seas and the streams ;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.

Ans. I bri'ng | frésh shów(e)rs | for the thi'rst- |
ing flów- | ers,
From the séas | and the streáms ;
I béar | li'ght sháde | for the léaves | when láid
In their nóon | day dréams.

From my wi'ngs | are sháken | the déws | that wák- | en
The swéet | búds éve- | ry óne,
When rócked | to rést | on their mó- | ther's bréast,
As she dánc- | es a-bóut | the sún.

1st, 3rd and 7th lines—each *Tetrameter* of which the 1st and 4th feet are *Iambic* and the 3rd foot—*Anapaestic*. The second foot of the first and that of the third line are *Spondees* and that of the seventh line is *Iambic*. The first line is *hypermetrical*.

2nd line—*Anapaestic dimeter*.

4th line—*Dimeter*—1st foot *Anapaestic*, 2nd foot *Iambic*.

5th line—*Iambic tetrameter hypermetrical*; the 1st foot is *Anapaestic*.

6th line—*Iambic Trimeter*. The second foot is a *Spondee*.

8th or last line—*Anapaestic Trimeter*; the last foot is *Iambic*.

9. I sift the snow on the mountains below,
And their great pines groan aghast;
And all the night 'tis my pillow white,
While I sleep in the arms of the blast.

Ans. I si'ft | the snów | on the móun- | tains be-lów,
And their gréat | pines gróan | a-ghást;
And áll | the ni'ght | 'tis my píl- | low whi'te.
While I sléep | in the árms | of the blást.

Prevailing metre: *Iambus* and *Anapaest* combined and *Tetrameter* and *Trimeter* alternately.

1st line—1st and 2nd feet are *Iambic*: 3rd and 4th feet are *Anapaestic*.

2nd line—1st foot is *Anapaestic*: 2nd and 3rd feet are *Iambic*.

3rd line—1st, 2nd and 4th feet are *Iambic*: 3rd foot is *Anapaestic*.

4th line—all the three feet are *Anapaestic*.

10. That orbed maiden with white fire laden,
Whom mortals call the moon,
Glides glimmering o'er my fleece-like floor,
By the midnight breezes strewn ;
And wherever the beat of her unseen feet,
Which only the angels hear,
May have broken the woof of my tent's thin roof,
The stars peep behind her and peer ;

Ans. That órb- | ed máid(e)n | with whi'te | fire lád- | en,
Whom mór- | tals cáll | the móon,
Glides gli'm- | m(e)ring ó'er | my flé-ce- | like flóor,
By the mi'd- | night bréez- | es stréwn ;
And wher-év- | er the béat | of her ún- | seen féet,
Which ón- | ly the án- | gels héar,
May have brók- | en the wóof | of my tént's | thin róof,
The stars péep | be-hind hér | and péer ;

Prevailing metre : *Iambus* and *Anapaest* combined : *Tetrameter* and *Trimeter* alternately.

1st line—All the feet are *Iambic* and the line is *Hypermetrical.*

2nd line—All the feet are *Iambic.*

3rd line—All the feet are *Iambic.*

4th line—1st foot is *Anapaestic* : 2nd and 3rd feet are *Iambic.*

5th line—1st, 2nd and 3rd feet are *Anapaestic* ; 4th foot is *Iambic.*

6th line—1st and 3rd feet are *Iambic* ; 2nd foot is *Anapaestic.*

7th line—1st, 2nd and 3rd feet are *Anapaestic* ; 4th foot is *Iambic.*

8th line—1st and 2nd feet are *Anapaestic*; 3rd foot is *Iambic.*

11. I am the daughter of Earth and Water,
And the nursling of the Sky;
I pass through the pores of the ocean and shores;
I change, but I cannot die.
I silently laugh at my own cenotaph,
And out of the caverns of rain,
Like a child from the womb, like a ghost from the tomb,
I arise and unbuild it again.

Ans. I ám | the dáugh- | ter of Eárth | and Wá- | ter
And the núrs- | ling óf | the sky′;
I páss | through the póres | of the ó- | cean and shóres
I chánge, | but I cán- | not di′e.
I si′- | lent-ly láugh | at my ówn | ce-no-táph,
And óut | of the cá- | verns of ráin,
Like a chi′ld | from the wómb, | like a ghóst | from the tómb,
I a-ri′se | and un-búild | it a-gáin.

Prevailing metre: *Iambus* and *Anapaest* combined.

The first line is *Iambic tetrameter* hypermetrical with the third foot *Anapaestic.*

The second line is *Iambic trimeter* with the first foot *Anapaestic.*

The third line is *Anapaestic tetrameter* with the first foot *Iambic* and the second, third and fourth feet are *Anapaestic.*

The fourth line is *Iambic trimeter* with the second foot *Anapaestic.*

The fifth line is *Anapaestic tetrameter*, with its first foot *Iambic.*

The sixth line is *Anapaestic trimeter* with the first foot *Iambic.*

The seventh and eighth lines are *Anapaestic tetrameter* and *trimeter* respectively.

N.B. The fifth line may also be scanned as a *Pentameter* line, thus :

I si' | lent-ly láugh | at my | ówn cé- | no táph,

The first and the last feet are *Iambic*, the second *Anapaestic*, the third a *Pyrrhic* and the fourth a *Spondee.*

12. Behold her, single in the field,
Yon solitary Highland Lass !
Reaping and singing by herself ;
Stop here, or gently pass !
Alone she cuts, and binds the grain,
And sings a melancholy strain ;
O listen ! for the vale profound
Is overflowing with the sound.

Ans. Be-hóld | her, si'n- | gle i'n | the fi'eld,
Yon sól- | i-tá- | ry Hi'gh- | land Láss !
Réap-ing | and si'ng- | ing by' | her-sélf ;
Stóp here, | or gént- | -ly páss !
A-lóne | she cúts, | and bi'nds | the gráin,
And si'ngs | a mé- | lan-chó- | ly stráin ;
O li's- | ten ! fór | the vále | pro-fóund
Is ó- | ver-flów- | ing wi'th | the sóund.

Prevailing metre : *Iambic tetrameter* with variations. The fourth line is *trimetric.* The first foot of each of the third and fourth lines is *Trochaic.*

13. No nightingale did ever chant
More welcome notes to weary bands
Of travellers in some shady haunt,

Among Arabian sands :
A voice so thrilling ne'er was heard
In spring-time from the cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.

Ans. No ni'ght- | ing-ále | did év- | er chánt
More wél- | come nótes | to weár- | y bánds
Of tráv- | (e)llers i'n | some shád- | y háunt,
A-móng | A-rá- | bian sánds :
A vóice | so thri'll- | ing né'er | was héard
In spri'ng- | time fróm | the cúc- | koo-bi'rd,
Bréak-ing | the si'- | lence óf | the séas
A-móng | the fárth- | est Hé- | bri-dés

Prevailing metre : *Iambic tetrameter* with variations. The fourth line is *trimetric.* The first foot of the seventh line is *Trochaic.*

14. I leant upon a coppice gate
When Frost was spectre-gray,
And Winter's dregs made desolate
The weakening eye of day.
The tangled bine-stems scored the sky
Like strings of broken lyres,
And all mankind that haunted nigh
Had sought their household fires.

Ans. I léant | up-ón | a cóp- | pice gáte
When Fróst | was spéc- | tre-gráy,
And Wi'n- | ter's drégs | made dé- | so-láte
The wéak- | (e)ning éye | of dáy.
The tán- | gled bi'ne- | stéms scóred | the sky'
Like stri'ngs | of brók- | en ly'res,

The sixth line is *Anapaestic trimeter* with the first foot *Iambic.*

The seventh and eighth lines are *Anapaestic tetrameter* and *trimeter* respectively.

N.B. The fifth line may also be scanned as a *Pentameter* line, thus :

I sí' | lent-ly láugh | at my | ówn cé- | no táph,

The first and the last feet are *Iambic*, the second *Anapaestic*, the third a *Pyrrhic* and the fourth a *Spondee.*

12. Behold her, single in the field,
Yon solitary Highland Lass !
Reaping and singing by herself ;
Stop here, or gently pass !
Alone she cuts, and binds the grain,
And sings a melancholy strain ;
O listen ! for the vale profound
Is overflowing with the sound.

Ans. Be-hóld | her, si'n- | gle i'n | the fi'eld,
Yon sól- | i-tá- | ry Hi'gh- | land Láss !
Réap-ing | and si'ng- | ing by' | her-sélf ;
Stóp here, | or gént- | -ly páss !
A-lóne | she cúts, | and bi'nds | the gráin,
And si'ngs | a mé- | lan-chó- | ly stráin ;
O li's- | ten ! fór | the vále | pro-fóund
Is ó- | ver-flów- | ing wi'th | the sóund.

Prevailing metre : *Iambic tetrameter* with variations. The fourth line is *trimetric.* The first foot of each of the third and fourth lines is *Trochaic.*

13. No nightingale did ever chant
More welcome notes to weary bands
Of travellers in some shady haunt,

Among Arabian sands :
A voice so thrilling ne'er was heard
In spring-time from the cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.

Ans. No ni'ght- | ing-ále | did év- | er chánt
More wél- | come nótes | to weár- | y bánds
Of tráv- | (e)llers i'n | some shád- | y háunt,
A-móng | A-rá- | bian sánds :
A vóice | so thri'll- | ing né'er | was héard
In spri'ng- | time fróm | the cúc- | koo-bi'rd,
Bréak-ing | the si'- | lence óf | the séas
A-móng | the fárth- | est Hé- | bri-dés

Prevailing metre : *Iambic tetrameter* with variations. The fourth line is *trimetric.* The first foot of the seventh line is *Trochaic.*

14. I leant upon a coppice gate
When Frost was spectre-gray,
And Winter's dregs made desolate
The weakening eye of day.
The tangled bine-stems scored the sky
Like strings of broken lyres,
And all mankind that haunted nigh
Had sought their household fires.

Ans. I léant | up-ón | a cóp- | pice gáte
When Fróst | was spéc- | tre-gráy,
And Wi'n- | ter's drégs | made dé- | so-láte
The wéak- | (e)ning éye | of dáy.
The tán- | gled bi'ne- | stéms scóred | the sky
Like stri'ngs | of brók- | en ly'res,

Each túrned | his fáce | with a ghást | -ly páng,
And cúrsed | me wi'th | his éye.

Prosodic name : *Iambic tetrameter* and *trimeter* alternate with the following variations :

1st line—1st foot is *Trochaic*, 3rd foot is *Anapaestic*.
3rd line—3rd foot is *Anapaestic*.

[3rd foot of the 1st line may be made into an *iambic* by eliding (*i.e.*, dropping) the -e of *the* in pronunciation.]

20. Alone, alone, all, all alone,
Alone on a wide wide sea !
And never a saint took pity on
My soul in agony.

Ans. A-lóne | , a-lóne | , all, áll | a-lóne,
A-lóne | on a wi'de | wide séa !
And név | -er a sáint | took pi'- | ty ón
My sóul | in á | -go-ny'.

Prevailing metre : *Iambic tetrameter* and *trimeter* alternate with the following variations :

In each of the 2nd and third lines, the second foot is *Anapaestic*.

21. The upper air burst into life !
And a hundred fire-flags sheen,
To and fro they were hurried about !
And to and fro, and in and out,
The wan stars danced between.

Ans. The úp | -per áir | búrst in | -to li'fe ?
And a húnd- | -red fi're | -flags shéen,
Tó | and fró | they were húr | -ried a-bóut !
And tó | and fró, | and i'n | and óut,
The wán | stars dánced | be-twéen.

Prevailing metre : *Iambus* with *Anapaestic* variations 1st, 3rd and 4th lines are *Tetrametric* ; the other 2 lines are *Trimetric*. First foot of the 2nd line and the third and fourth feet of the 3rd line are *Anapaestic*. The 3rd line is acephalous. The Second foot of the 3rd line is *Iambic*. The third foot in the 1st line is a trochee.

22. Swiftly, swiftly flew the ship,
Yet she sailed softly too ;
Sweetly, sweetly blew the breeze—
On me alone it blew.

Ans. Swi'ft- | ly swi'ft- | ly flew | the shi'p,
Yet she | sai'led soft- | ly too ;
Sweet- | ly, sweet- | ly blew | the breeze—
On me | a-lone | it blew.

Prevailing metre : *Iambic tetrameter* and *trimeter* alternate with variations as follows :

1st and 3rd lines—The 1st foot of each of these lines is *Acephalous*.

2nd line—1st foot is *Pyrrhic* : 2nd foot is *Spondee*.

23. Then felt I like some watcher of the skies
When a new planet swims into his ken ;
Or like stout Cortez when with eagle eyes
He star'd at the Pacific—and all his men
Look'd at each other with a wild surmise—
Silent, upon a peak in Darien.

Ans. Then felt | I li'ke | some watch- | er of | the ski'es
When a | new-plan- | et swi'ms | in-to | his ken ;
Or li'ke | stout Cort- | ez when | with eá | gle eyes
He star'd | at the | Pa-ci' | fic and all | his men
Look'd at | each o- | ther wi'th | a wi'ld | sur-mi'se
Si'-lent, | up-on | a peak | in Da- | ri-en.

Prosodic name—*Iambic pentameter* with variations as follows:

In the second line the first and fourth feet are *Pyrrhic* and the second foot is a *Spondee*.

In the fourth line the second foot is a *Pyrrhic* and the fourth foot is *Anapaestic*;

In each of the fifth and sixth lines the first foot is *Trochaic*.

24. Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth like a garment wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky,—
All bright and glittering in the smokeless air.

Ans. Earth has | not an- | y thi'ng | to show | more fair
Dull would | he be | of soul | who could | pass by'
A si'ght | so touch- | *ing i'n* | its maj- | est-y';
This Ci't- | y now | doth li'ke | a gar- | ment wear.
The beau- | *ty o'f* | the morn- | ing; si'- | lent, bare,
Shi'ps, tow- | ers, domes, | thea-tres | , and tem- | ples lie
O'-pen | un-to | the fields, | *and to'* | the sk'y,—
All-bri'ght | and gli't- | t(e)-ring i'n | the smoke- | less air.

Prevailing metre—*Iambic pentameter*. There are variations as follows:

1st line—1st foot is *Trochaic*;

2nd line—1st foot is *Trochaic*; the 4th and 5th feet are *pyrrhic* and *spondee* respectively.

6th line—1st foot is a *spondee*: 3rd foot is *Trochaic*.

7th line—1st and 2nd feet are *Trochaic*.

[The third foot of the 3rd, the second foot of the 4th and the fourth foot of the 6th line may be read as *pyrrhic* also.]

25. One lesson, Nature, let me learn of thee—
One lesson which in every wind is blown,
One lesson of two duties served in one,
Though the loud world proclaim their enmity—
Of Toil unsevered from Tranquillity!
Of Labour, that in still advance outgrows
Far noisier schemes, accomplished in Repose,
Too great for haste, too high for rivalry!

Ans. One lés- | son, Ná- | ture, lét | me leárn | of thée—
One lés- | son whi'ch | in év- | (e)ry wi'nd | is blówn,
One lés- | son of | twó dú- | ties sérved | in óne,
Though the | lóud wórld | pro-cláim | their én- | mit-y'—
Of tóil | un-sév- † ered fróm | Tran-qúil- | li-ty'!
Of Lá- | bour, thát | in sti'll | ad-vánce | out-gróws
Far nói- | sier schémes, | ac-cóm- | plished i'n | Re-póse,
Tóo gréat | for háste, | tóo hi'gh | for ri'- | val-ry';

Prevailing metre : *Iambic pentameter.* There are following variations :

3rd line—2nd foot is a *pyrrhic* and 3rd foot is a *spondee.*
4th line—1st foot is a *pyrrhic* and 2nd foot is a *spondee.*
8th line—The 1st and the 3rd feet are *spondees.*

26. Move him into the sun—
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Ans. Móve him | i'n-to | the sún—
Gént-ly | its toúch | a-wóke | him ónce,
At hóme, | whi's-per- | ing of fiélds | un-sówn.
Al-wáys | it wóke | him, év(e)n | in Fránce.
Un-ti'l | this mórn- | ing ánd | this snów.
If án- | y thi'ng | might róuse | him nów
The ki'nd | old sún | will knów.

Prevailing metre : *Iambic tetrameter* with following variations :

1st line—Trimeter—1st and 2nd feet are *Trochaic.*
2nd line—1st foot is *Trochaic.*
3rd line—2nd foot is *Trochaic* and 3rd foot is *Anapaestic.*
7th line—*Iambic trimeter.*

[The third line may also be scanned as :
At hóme | whi'sp(e)r-ing | of fiélds | un-sówn ;
making it a regular *Iambic* (with 'e' of *whispering* elided) with only the 2nd foot a *Trochaic.*]

27, Sunset and evening star,
And one clear call for me !
And may there be no moaning of the bar
When I put out to sea.
But such a tide as moving seems asleep.
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.
Twilight and evening bell,
And after that the dark !
And may there be no sadness of farewell,
When I embark.

Ans. Sún-set | and éve- | ning stár,
And óne | cléar cáll | for mé ;

And máy | there bé | no moán- | ing óf | the bár
When I' | put oút | to séa ;
But súch | a ti'de | as móv- | ing séems | a-sléep,
Tóo fúll | for sóund | and fóam
When thát | which dréw | from óut | the bóund- | less déep
Túrns a- | gáin hóme.
Twi'-light | and éve- | ning béll,
And áf- | ter thát | the dárk !
And máy | there bé | no sád- | ness óf | fare-wéll,
When I' | em-bárk.

Prosodic name ; *Iambic trimeter* with *Trochaic* variations. The 1st, 2nd, 4th, 6th, 9th, 10th lines are *Iambic trimeter*. The 1st foot of each of the 1st and 9th lines is *Trochaic* and the 2nd foot of the 2nd line and the first foot of the 6th line are *spondees*. The 3rd, 5th, 7th and 11th lines are *Iambic pentameter*. In the 8th line the first foot is *Trochaic* and the second foot is a *spondee*. The 8th line is *Trochaic dimeter* and the 12th line is *Iambic dimeter*.

28. Hail to thee, blithe spirit !
Bird thou never wert,
That from heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art.

Ans. Háil to | thée, blithe | spi'-rit !
Bi'rd thou | név-er | wért,
Thát from | héav(e)n, or | néar it,
Póur-est | thy' fúll | heárt
In pró | fuse strai'ns | of ún- | pre-méd- | i-tá- | ted árt.

Prosodic name : The first four lines are *Trochaic trimeter*. The second and fourth lines are *catalectic*. The fifth line is

iambic hexameter (*Alexandrine*). The second foot of the fourth line is a *spondee*.

29. Lead, kindly Light, amid the encircling gloom
Lead Thou me on !
The night is dark, and I am far from home—
Lead Thou me on !
Keep Thou my feet ; I do not ask to see
The distant scene,—one step enough for me.

Ans. Léad, ki'nd- | ly Li'ght, | a-mi'd | the en-ci'r- |
cling glóom
Léad Thóu | me ón !
The ni'ght | is dárk, | and I' | am fár | from hóme—
Leád Thóu | me ón !
Keep Thóu | my féet | ; I dó | not ásk | to sée
The di's- | tant scéne, | —one stép | e-nóugh | for mé.

Prosodic name : All the lines excepting the second and the fourth are *Iambic pentameter*. The second and fourth lines are *dimeter*, the first foot a *spondee*, the second *Iambic*. [These two lines may also be scanned as *Trochaic dimeter*.] The first foot of the 1st line also is a *spondee* and its fourth foot is an *Anapaest*. [This fourth foot can be made an *Iambic* by eliding the *e* of 'encircling'].

30. The lights begin to twinkle from the rocks :
The long day wanes ; the slow moon climbs : the deep
Moans round with many voices. Come my friends,
'Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows ; for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars, until I die.

Ans. The li'ghts | be-gi'n | to twi'n- | kle fróm | the rócks ;
The lóng | day wánes : | the slów | moon cli'mbs : |
the déep
Moáns róund | with mán- | y vói- | ces. Cóme, |
my fri'ends,
'Tis not | toó láte | to séek | a néw- | er wórld.
Púsh off, | and si't- | ting wéll | in ór- | der smi'te
The soúnd- | ing fúr- | rows ; fór | my púr- | pose hólds,
To sáil | be-yónd | the sún- | set, ánd | the báths
Of áll | the west- | ern stárs, | un-ti'l | I di'e.

Prevailing metre : *Iambic pentameter*, with variations as follows : The first foot of the third and the second foot of the fourth line are *spondees*. The first foot of the fifth line is a *trochee*, and the first foot of the fourth line is a *pyrrhic*.

31. Crumble, crumble,
Voiceless things :
No faith can last
That never sings.
For the last hour
To joy belongs ;
The steadfast perish
But not the songs.

Ans. Crúm-ble, | crúm-ble,
Vóice-less | thi'ngs ;
No fáith | can lást
That név- | er si'ngs
For the | lást hóur
To jóy | be-lóngs ;
The stéad- | fast pér- | ish
But nót | the sóngs.

Prevailing metre : *Dimeter.*

1st line—*Trochaic dimeter.*
2nd line—*Trochaic dimeter catalectic.*
3rd, 4th, 6th and 8th lines—*Iambic dimeter.*
5th line—1st foot—*pyrrhic* ;
2nd foot—*spondee.*
7th line—*Iambic dimeter hypermeterical.*

32. Like a poet hidden
In the light of thought,
Singing hymns unbidden,
Till the world is wrought
To sympathy with hopes and fears it heeded not.

Ans. Li'ke a | pó-et | hi'd-den
I'n the | li'ght of | thoúght
Si'ng-ing | hy'mns un- | bi'd-den
Ti'll the | wórld is | wróught
To sy'm | -pa-thy' | with hópes | and feárs |
it héed- | ed nót.

Prevailing metre : The lines are written in *Trochaic trimeter.* The second and fourth lines are, however, written in *Trochaic trimeter catalectic.* The fifth line is an *Alexandrine or Iambic hexameter.*

33. Not the be-medalled commander, beloved of the throne,
Riding cock-horse to parade when the bugles are blown,
But the lads who carried the coppie and cannot be known.
Not the ruler for me, but the ranker, the tramp of the road,
The slave with the sack on his shoulders pricked on with the goad.
The man with too weighty a burden, too weary a load.

Ans. Nót | the be-mé- | dalled com-mánd- |
er be-lóv(e)d | of the thróne,
Ri'-ding | cóck-horse | to pa-ráde |
when the bú- | gles are blówn,
But the láds | who cár- | ried the cóp- |
pie and cán- | not be knówn
Not the rú- | ler for mé, | but the rán |
ker, the trámp | of the róad,
The sláve | with the sáck | on his shóul- |
ders pric'ked on | with the góad,
The mán | with too wéigh- | ty a búr- |
den, too wéar- | y a lóad.

Prosodic Name: All these lines are written in *Anapaestic pentameter* with the following variations: 1st foot of the first line is only one accented syllable (*acephalous*). The first and the 2nd feet of the second line are *Trochaic*. The 2nd foot of the third line and the 1st foot of the fifth and sixth lines are *Iambic*. The 4th foot of the fifth line is *Amphibrachic* (this may be made into a *Trochee* by the elision of the last syllable of *shoulders*).

34. Sport that wrinkled Care derides,
And Laughter, holding both her sides.
Come, and trip it as ye go
On the light fantastic toe,
And in thy right hand lead with thee,
The mountain nymph, sweet Liberty,
And, if I give thee honour due.
Mirth, admit me of thy crew.

Ans. Spórt | that wri'n- | kled Cáre | de-ri'des
And Láugh- | ter, hóld | ing bóth | her si'des
Cóme | and tri'p | it ás | ye gó
O'n | the li'ght | fan-tás- | tic toé,

And i'n | thy rig'ht | hand leád | with thée
The moún- | tain ny'mph | , sweet Li'- | ber-ty';
And, i'f | I gi've | thee hón- | our dúe,
×Mi'rth, | ad-mi't | me óf | thy créw.

Prevailing metre: The lines are written in *Iambic tetrameter*, the first, third, fourth and eighth lines are *acephalous* i.e., the first foot is wanting in the unaccented syllable.

These lines might alternatively be scanned as *Trochaic catalectic*:

Spórt that | wri'n-kled | cáre de- | ri'des
Cóme and | túp it- | ás ye | g'o×
On' the | li'ght fan- | tás-tic | tóe×
Mi'rth, ad- | mi't me | óf thy | créw

34. The star that bids the shepherd fold,
Now the top of heaven doth hold,
And the gilded car of day,
His glowing axle doth allay
In the steep Atlantic stream,
And the slope sun his upward beam
Shoots against the dusky pole,
Pacing towards the other goal
Of his chamber in the east.

Ans. The stár | that bi'ds | the shé- | pherd fóld,
Nów the | tóp of | heáv(e)n doth | hóld,×
An'd the | gi'ld-ed | cár of | dáy,×
His glów- | ing áx- | le dóth | al-láy
I'n the | steép At- | lán-tic | stréam,×
And the | slópe sún | his úp- | ward béam
Shóots a- | gai'nst the | dús-ky | póle,×
Pác-ing | tó-wards | the ó- | ther góal
O'f his | chám-ber | i'n the | eást.×—

Prevailng metre : The lines are in *tetrameter.* The second, third, fifth, seventh and ninth lines are *Trochaic tetrameter catalectic.* The first, fourth and sixth lines are *Iambic tetrameter,* but the first foot of the sixth line is a *Pyrrhic* and second foot, a *Spondee.*

35. Ever let the fancy roam,
Pleasure never is at home :
At a touch sweet Pleasure melteth,
Like to bubbles when rain pelteth ;
Then let winged Fancy wander
Through the thought still spread beyond her.

Ans. E'v-er | lét the | fáncy | roám,
Pleá-sure | név-er | i's at | hóme :
A't a | tóuch sweet | Pleá-sure | mél-teth,
Li'ke to | búbb-les | whén rain | pél-teth,
Thén let | wi'ng-ed | Fán-cy | wán-der
Thróugh the | thóught still | spréad bey- | ónd her.

Prevailing metre : The lines are written in *Iambic tetrameter,* the first and second lines being *catalectic.* The 3rd foot of the fourth line might be scanned as *Pyrrhic* too.

36. In Xanadu did Kubla Khan
A stately pleasure-dome decree :
When Alph, the sacred river ran
Through caverns measureless to man
Down to a sunless sea.

Ans. In Xán- | adú | did Kúb- | la Khán
A státe- | ly pleá- | sure-dóme | de-crée :
When Al'ph | , the sác- | red ri'- | ver rán
Through cáv- | erns meá- | sure-less' | to mán
Dówn to | a sún- | less séa.

Prevailing metre : The lines are written in *Iambic tetrameter.* The fifth line is a *trimeter* and its 1st foot is *trochaic.*

37. Fear no more the heat o' th' sun,
Nor the furious winter's rages ;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages.
Golden lads and girls all must,
As chimney-sweeper, come to dust.

Ans. Féar no | móre the | héat o' th' | sún, ×
Nór the | fú-rious | wi'n-ter's | rá-ges ;
Thóu thy | wo'rld-ly | tásk hast | dóne, ×
Hóme art | góne, and | tá'en thy | wáges.
Gól-den | láds and | gi'rls all | múst, ×
As chi'm- | ney-swée- | pers, cóme | to dúst.

Prevailing metre : The lines are written in *Trochaic tetrameter.* The first, third and fifth lines are *catalectic.* The last line is *Iambic tetrameter.*

[The first and third lines may also be scanned as *Iambic acephalous* :

Féar | no móre | the héat | o' th' sún
Thóu | thy wórld- | ly tásk | hast dóne

The student should note how the vowel *e* in the last foot of the first line has been omitted for the sake of the metre.]

38. Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
'Forward, the Light Brigade !
Charge for the guns', he said ;
Into the valley of Death
Rode the six hundred.

[C.U. B.A. Hons. 1966]

Ans. Hálf a league, | hálf a league,
Hálf a league | ón-ward,
A'll in the | vá-lley | of Déath
Róde the | si'x hun- | dréd
'Fór-ward | the Li'ght | Bri-gáde
Chárge for | the gúns', | he sai'd ;
In' to the | vá-lley | of Deáth
Róde the | si'x hun- | dréd.

Prevailing metre : The lines are written in a mixture of *Dactyls* and *Trochees*. There are a *few Iambic feet* also.

1st line—Both the feet are Dactyls.
2nd line—The first a Dactyl and the second a Trochee.
3rd line—The three feet are Dactyl, Trochee and Iambic in that order.
4th line—Trochaic trimeter catalectic.
5th and 6th line—The first foot is Trochaic and the other two are Iambic.
7th line—Same as the third line.
8th line—Same as the fourth line.

39. The king was on his throne,
The Satraps thronged the hall ;
A thousand bright lamps shone
O'er that high festival.

Ans. The ki'ng | was ón | his thróne,
The Sát- | raps thróng(e)d | the háll ;
A thoús- | and bri'ght | lamps shóne
O'er that | hi'gh fés- | tivál.

Prevailing metre : The lines are written in *Iambic trimeter* with the following variations :—the 1st foot of the fourth line is a *Pyrrhic* and the 2nd foot, a *Spondee*. [The student shoul note that *over* is written as *o'er* (to be pronounced as one syllable) for the sake of metre.]

40. Like the leaves of the forest when summer is green,
That host with their banners at sunset were seen ;
Like the leaves of the forest when autumn hath blown,
That host on the morrow lay withered and strewn.

Ans. Like the léaves | of the fór- | est when súm- | mer is gréen,
That hóst | with their bán- | ners at sún- | set were seén ;
Like the leáves | of the fór- | est when áu- | tumn hath blówn,
That hóst | on the mór- | row-lay wi'th- | ered and strówn.

Prevailing metre : The lines are written in *Anapaestic tetrameter* with the following variations : the first foot of the 2nd and 4th line each is *Iambic*.

41. In secret we met—
In silence I grieve,
That thy heart could forget,
Thy spirit deceive.

Ans. In sé- | cret we mét |
In si'- | lence I griéve,
That thy héart | could for-gét,
Thy spi'- | rit decei've.

Prevailing metre : Each of the 1st, 2nd and 4th lines is an *Iambic* and an *Anapaest*. The third line is *Anapaestic dimeter*.

42. When I shall be divorced, some ten years hence,
From this poor present self which I am now ;
When youth has done its tedious vain expense.
Of passions that for ever ebb and flow ;
Shall I not joy youth's heats are left behind,
And breathe more happy in an even clime ?

Ans. Whén I | shall bé | di-vórc(e)d, | some tén | years hénce,
From this | póor pré- | sent sélf | which I' | am nów ;
When yóuth | has dóne | its té- | dious váin | ex-pénse
Of pá- | ssions thát | for é- | ver eb'b | and flów ;
Shall I' | not jóy | youth's héats | are léft | be-hi'nd,
And breáthe | more há- | ppy in | an é- | ven cli'me ?

Prevailing metre : The lines are written in *Iambic pentameter* with the following variations : 1st foot of the first line is *Trochaic* ; the 1st foot of the second line is a *Pyrrhic* and its 2nd foot is a *Spondee* ; the 3rd foot of the last line is also a *Pyrrhic* (some, however, might prefer to scan it as *Iambic*). The 2nd foot of the first line may be scanned as *Pyrrhic* also.

[**N. B.** Note that *when* in the first line is stressed, whereas the same word is not stressed in the third line.]

43. In this lone, open glade I lie,
Screen'd by deep boughs on either hand ;
And at its end, to stay the eye,
Those black-crown'd, red-holed pine-trees stand.

Ans. In this | lóne, ó- | pen gláde | I li'e,
Scréen'd by | déep bóughs | on éi- | ther hánd,
And át | its en'd | to stáy | the éye
Those bláck | crowned, réd | holed pi'né | trees stánd.

Prevailing metre : The lines are written in *Iambic tetrameter*, with the following variations : the 1st foot in first line is a *Pyrrhic* and the 2nd foot, a *Spondee* ; the 1st foot of the second line is a *Trochee* and the 2nd foot, a *Spondee*.

44. Flow down, cold rivulet to the sea,
Thy tribute wave deliver :
No more by thee my steps shall be,
For ever and for ever.

Flow softly, flow by lawn and lea,
A rivulet then a river :
Nowhere by thee my steps shall be,
For ever and for ever. [C.U., B. T. 1968]

Ans. Flów down | , cold ri-vú | let tó- | the séa,
Thy tri'- | bute wáve | deli'- | ver : ×
No móre | by theé | my stéps | shall bé
For é- | ver ánd | for é- | ver. ×
Flów sóft- | ly flów | by láwn | and léa,
A ri-vú- | let thén | a ri'- | ver : ×
No-whére | by theé | my stéps | shall bé
For é- | ver and | for é- | ver. ×

Prevailing metre : The lines are written in *Iambic tetrameter* and *trimeter* alternately with the following variations : The 1st foot of the first line is a *Trochee* and the 2nd foot, an *Anapaest* ; the 1st foot of the fifth line is a *Spondee* and the 1st foot of the sixth line is an *Anapaest*. The second, fourth, sixth and eighth lines are *hypermetrical*.

45. Higher still and higher
From the earth thou springest,
Like a cloud of fire ;
The blue deep thou wingest,
And singing still dost soar and soaring ever singest.
[C.U., B. T. 1966]

Ans. Hi'gh-er | sti'll and | hi'gh-er
Fróm the | eárth thou | spr'ing-est,
Li'ke a | clóud of | fi'-re ;
The blué | déep thou | wi'ng-est,
And si'ng- | ing sti'll | dost sóar | and soár- | ing é- | ver
si'ng- | est.

Prevailing metre : The first four lines are written in *Trochaic*

trimeter with the following variations : the first foot of the 4th line is *Iambic.* The fifth line is *Iambic hexameter* (Alexandrine) hypermetrical.

[N.B. *Fire* in the 3rd line is to be read as a dissyllable keeping balance with *higher* in line 1.]

46. One more Unfortunate
Weary of breath,
Rashly importunate,
Gone to her death !
Take her up tenderly,
Lift her with care
Fashion'd so slenderly,
Young and so fair ! [C.U., B. T. 1965]

Ans. O'ne more un- | fór-tun-ate
Wéa-ry of | bréath, ×
Rásh-ly im- | pór-tun-ate,
Góne to her | déath ! ×
Táke her up | tén-der-ly,
Li'ft her with | cáre ; ×
Fásh-ion'd so | slén-der-ly,
Yóung and so | fáir ! ×

Prevailing metre : The lines are written in *Dactyllic dimeter* ; the second foot of each of the 2nd, 4th, 6th and 8th line consists of one accented syllable only.

47. He is gone on the mountain,
He is lost to the forest,
Like a summer-dried fountain
When our need was the sorest.
The font re-appearing,
From the rain-drops shall borrow,
But to us comes no cheering
To Duncan no morrow.

Ans. He is góne | on the móun- | tain,
He is lóst | to the·fór- | est,
Like a súm- | mer-dried fóunt- | ain,
When our néed | was the sór- | est.
The fónt | re-a-ppéar- | ing,
From the ráin- | drops shall bór- | row,
But to ús | comes no chéer- | ing,
To Dún- | can no mór- | row. [C.U., B. T. 1967]

Prevailing metre: The lines are written in *Anapaestic dimeter* with the following variations: the 1st foot of each of the fifth and eighth line is an *Iambic*. Each line is hypermetrical, *i.e.*, there is an unaccented extra syllable at the end.

48. Be Yarrow stream unseen, unknown;
It must or we shall rue it.
We have a vision of our own,
Ah! why should we undo it?
The treasured dreams of long times past,
We'll keep them, winsome Marrow!
For when we're there, although so fair,
'Twill be another Yarrow.

Ans. Be Yár- | row stréam | un-séen, | un-knówn,
It múst, | or wé | shall rúe | it.
We háve | a ví'- | sion óf | our ówn,
Ah! wh'y | should w'e | un-dó | it?
The treá- | sured dreáms | of lóng | ti'mes pást,
We'll keép | them, wi'n- | some Má- | rrow!
For whén | we're thére, | al-though | 'tis fai'r,
'Twi'll be | anó- | ther Yá- | rrow!

Prevailing metre: The lines are written in *Iambic tetrameter* and *trimeter* alternately with the following variations:

the 1st foot of the last line is a *Trochaic*. The second, fourth, sixth and eighth lines are *hypermetrical*.

49. My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk.

Ans. My héart | áches, and | a dró- | wsy númb- | ness páins
My sénse, | as thoúgh | of hém- | lock I' | had drúnk,
Or émp- | tied some | dúll óp- | iate tó | the dráins
One mi'n- | ute pást, | and Léth- | e-wards | had súnk.

Prevailing metre : The lines are written in *Iambic pentameter* with the following variations : the 2nd foot of the first line is *a Trochee* ; 2nd foot of the third line is a *Pyrrhic* and its 3rd foot is a *Spondee* ; the 4th foot of the last line is a *Pyrrhic*.

50. O listen, listen, ladies gay !
No haughty feat of arms I tell ;
Soft is the note, and sad the lay
That mourns the lovely Rosabelle.

Ans. O li's- | ten, li's- | ten lá- | dies gáy !
No haúgh- | ty féat | of árms | I téll ;
Sóft is | the nóte | , and sád | the láy
That móurns | the lóve- | ly Ró- | sa-bélle.

Prevailing metre : The lines are written in *Iambic tetrameter* (ballad metre) with only one variation—the 1st foot in the third line is a *Trochaic*.

51. How sweet the answer Echo makes
To music at night
When, roused by lute or horn, she wakes
And far away o'er lawns and lakes
Goes answering light.

Ans. How swéet | the án- | swer E'- | cho mákes
To mú- | sic at ni'ght
When, róused | by lúte | or hórn | , she wákes
And fár | a-wáy | o'er láwns | and lákes
Goes án- | swer-ing li'ght.

Prevailing metre : The first, third and fourth lines are *Iambic tetrameter* ; the second and fifth lines are *dimeter*—the 1st foot of each is *Iambic* and the 2nd foot *Anapaestic.*

52. Blow, blow, thou winter wind,
Thou art no so unkind
As man's ingratitude ;
Thy tooth is not so keen,
Because thou art not seen
Although thy breath be rude.

Ans. Blów, blów, | thou wi'n- | ter wi'nd,
Thou art | nót só | un-ki'nd
As mán's | in-grá- | ti-túde ;
Thy toóth | is nót | so keén,
Be-cáuse | thou ar't | not seén
Al-thóugh | thy bréath | be rúde.

Prevailing metre : The lines are written in *Iambic trimeter* with the following variations : the 1st foot of the first line as well as the 2nd foot of the second is *Spondee* ; the 1st foot of the second line is a *Pyrrhic.* [The 2nd foot of the second line may be scanned as *Trochee* as well].

53. On Linden, when the sun was low,
All bloodless lay the untrodden snow ;
And dark as winter was the flow
Of Iser rolling rapidly.

Ans. On Li'n- | den whén | the sún | was lów,
All bloód- | less láy | the un-tró- | dden snów ;
And dárk | as wi'n- | ter wás | the flów,
Of I'- | ser róll- | ing rá- | pid-ly'.

Prevailing metre : The lines are written in *Iambic tetrameter*, the 3rd foot of the second line being an *Anapaest*.

54. Not a drum was heard, not a funeral note,
As his corpse to the rampart we hurried ;
Not a soldier discharged his farewell shot
O'er the grave where our hero we buried.

[C.U., B.A. Hons. 1964]

Ans. Not a drúm | was heárd | , not a fú- | ne-ral nóte,
As his córpse | to the rám- | part we húr- | ried ;
Not a sól- | dier dis-chárged | his fáre- | well shót
O'er the gráve | where our hé- | ro we búr- | ried.

Prevailing metre : The lines are written in *Anapaestic tetrameter* with the following variations : the 2nd foot of the first line, the 3rd and 4th feet of the third line are *Iambic* ; second and fourth lines are *hypermetrical*, i.e., have an extra unaccented syllable at the end.

55. Slowly and sadly we laid him down,
From the field of his fame fresh and gory ;
We carved not a line, and we raised not a dome—
But we left him alone with his glory.

[C.U., B.A. Hons. 1966]

Ans. Slów-ly | and sád- | ly we láid | him dówn,
From the fi'eld | of his fáme | fresh and gó- | ry ;
We cárved | not a li'ne | , and we ráised | not a dóme—
But we léft | him a-lóne | with his gló- | ry.

Prevailing metre : The lines are written in *Anapaestic tetrameter* with the following variations : The 1st foot of the first line is *Trochaic*, and 2nd and 4th feet of the first line and the 1st foot of the third line are *Iambic* ; the first and the third lines are *hypermetrical*, i.e., have an unaccented syllable at the end.

56. Thou wast not born for death, immortal Bird!
No hungry generation tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown.

Ans. Thou wast | not bórn | for déath |, im-mór- | tal Bi'rd!
No hún- | gry gen- | (e)ra't(io)ns trĕad | thee dówn;
The voi'ce | I héar | this páss- | ing ni'ght | was héard
In án- | cient dáys | by ém- | per-or | and clówn.

Prevailing metre: The lines are written in *Iambic pentameter* with the following variations: the 1st foot of the first line, the 2nd foot of the second line and the 4th foot of the fourth line are *Pyrrhic*.

57. The poplars are felled, farewell to the shade
And the whispering sound of the cool colonnade;
The winds play no longer and sing in the leaves,
Nor Ouse on his bosom their image receives.

Ans. The póp- | lars are félled |, fare-wéll | to the shádе
And the whi's- | per-ing soúnd | of the cóol | co-lo-nnáde;
The wi'nds | play no lóng- | er and si'ng | in the léaves,
Nor Oúse | on his bó- | som their i'- | mage re-cei'ves.

Prevailing metre: The lines are written in *Anapaestic tetrameter* with the following variations: the 1st and 3rd feet of the first line, and the 1st foot of each of the third and fourth lines are *Iambic*.

58. Thee haughty tyrants ne'er shall tame;
All this attempts to bend thee down
Will but arouse thy generous flame,
And work their woe and thy renown.

Ans. Thée háugh- | ty ty'- | rants ne'ér | shall táme;
A'll their | at-témpts | to bénd | thee dówn
Will but | a-róuse | thy gén- | er-ous fláme,
And wórk | their wóe | and thy' | re-nówn.

Prevailing metre : The lines are written in *Iambic tetrameter* with the following variations : the 1st foot of the first line is a *Spondee* ; the 1st foot of the second line is a *Trochee* and of the third line is a *Pyrrhic*. The 4th foot of the third line is an *Anapaest* (This may be scanned as *Iambic* with elision of 'e' in —*erous* of *generous*).

59. Ruin seize thee, ruthless King !
Confusions on thy banners wait !
Tho' fann'd by Conquest's crimson wing
They mock the air with idle state.

Ans. Rúin sei'ze | thee, rúth- | less Ki'ng !
Con-fú- | sions ón | thy bán- | ners wai't !
Tho' fánn'd | by Cón- | quest's cri'm- | son wi'ng
They móck | the ai'r | with i'- | dle státe.

Prevailing metre : The lines are written in *Iambic tetrameter* with the following variations : the first foot of the first line is a *Spondee*. The first line is a *trimeter*.

60. It is a beauteous evening, calm and free ;
The holy time is quiet as a Nun
Breathless with adoration ; the broad sun
Is sinking down in its tranquillity.

Ans. It is | a béau- | teous éve- | ning cálm | and frée ;
The hó- | ly ti'me | is qúi- | et as | a Nún
Bréath-less | with a- | do-rá- | tion ; the | bróad sún
Is si'nk- | ing dówn | in its | tran-qúi- | lli-ty'.

Prevailing metre : The lines are written in *Iambic pentameter* with the following variations : the 1st foot of the first, the 4th foot of each of the second and third lines and the 3rd foot of the fourth line are all *Pyrrhic* ; the 1st foot of the third line is a *Trochee* and its last foot is a *Spondee*.

61. Come, pensive Nun, devout and pure,
Sober, steadfast, and demure,
All in a robe of darkest grain
Flowing with majestic train,
And sable stole of cypress lawn
Over thy decent shoulders drawn.
[C.U., Hons. 1963]

Ans. Cóme, pén | sive Nún | , de-vóut | and púre,
Sób- | er, stéad- | fast, ánd | de-múre,
A'll in | a róbe | of dárk- | est gráin
Flów-ing | with maj-és- | tic tráin,
A'nd sa- | ble stóle | of cy'p- | ress láwn
O'vér | thy dé- | cent shóul- | ders dráwn.

Prevailing metre : The lines are written in *Iambic*. The fourth line is a *trimeter*, others are *tetrameter*. The variations are : the 1st foot in the first line is a *Spondee* ; the 1st foot of each of the third, fourth and sixth lines are *Trochaic* ; the 3rd foot of the fourth line is an *Anapaest*. The 1st foot of the second line is acephalous.

62. And the soul of the rose went into my blood,
As the music clashed in the hall,
And long by the garden lake I stood
For I heard your rivulet fall. [C.U. Hons. 1965]

Ans. And the sóul | of the róse | wént i'n- | to my bloód,
As the mús- | ic clásh-ed | in the háll,
And lóng | by the gár- | den láke | I stoód
For I heárd | your ri-vú- | let fáll.

Prevailing metre : The lines are written in *Anapaestic tetrameter* and *trimeter* alternately. The variations are : the 3rd foot of the first line is a *Spondee* ; the 2nd foot of the second line, the 1st, 3rd and 4th feet of the third line and the last foot of the last line are *Iambic*. [The 3rd foot of the first line may be scanned as *Trochee* as well].

63. The night has a thousand eyes,
And the day but one
Yet the light of the bright world dies
With the dying sun.

Ans. The ni'ght | has a thóus- | and eyés,
And the dáy | but óne ;
Yet the li'ght | of the bri'ght | world di'es
With the dy'- | ing sún.

Prevailing metre : The lines are written in *Anapaestic trimeter* and *dimeter* alternately with the following *iambic* feet : the last foot of each line and the first foot of the first line.

64. Oh, is the water sweet and cool,
Gentle and brown above the pool ?
And laughs the immortal river still
Under the mill, under the mill ?

Ans. O'h, is | the wá- | ter sweét | and cóol,
Gén-tle | and brówn | a-bóve | the póol ?
And láughs | the im-mórt- | al ri'- | ver sti'll
U'n-der | the mi'll | , ún-der | the mi'll ?

Prevailing metre : The lines are written in *Iambic tetrameter* with the following variations : the 1st foot of each of the first, second and fourth lines are all *Trochaic* ; the 2nd foot of the third line is *Anapaestic* (it may be scanned as *Iambic* by the elision of 'e' in *the*).

65. As we rush, as we rush in the train,
The trees and the houses go wheeling back,
But the starry heavens above the plain
Come flying on our track.

Ans. As we rúsh, | as we rúsh | , in the trai'n,
The trées | and the hóu- | ses go whéel- | ing bac'k,
But the stár- | ry heáv- | ens abóve | the pláin
Cóme fly'- | ing on | our tráck.

Prevailing metre : The lines are written in *Anapaestic* with the following variations : The 1st and 4th feet of the second line, the 2nd and 4th feet of the third line and the last foot of the fourth line are all *Iambic*. The 1st foot of the last line is a *Spondee* and the 2nd foot, a *Pyrrhic*. The first and fourth lines are in *trimeter*, the other two in *tetrameter*.

66. I know that I shall meet my fate
Somewhere among the clouds above ;
Those that I fight I do not hate,
Those that I guard I do not love.

Ans. I knów | that I' | shall méet | my fáte
Sóme-where | a-móng | the cloúds | a-bóve ;
Thóse that | I fi'ght | I dó | not háte,
Thóse that | I guárd | I dó | not lóve.

Prevailing metre : The lines are written in *Iambic tetrameter*, the 1st foot of the second, third and fourth lines being all *Trochaic*.

67. Crossing alone the nighted ferry
With the one coin for fee,
Whom, on the wharf of Lethe waiting
Count you to find ? Not me.

[C. U. Hons. 1970]

Ans. Cróss-ing | a-lóne | the ni'ght- | ed fé- | rry
With the | óne coi'n | for fée,
Whóm, on | the whárf | of Lé- | the wáit- | ing,
Coúnt you | to fi'nd ? | Not mé.

Prevailing metre : The lines are written in *Iambic tetrameter* and *trimeter* alternately with the following variations : the 1st foot of each of the first, third and fourth lines is *Trochaic*. The 1st foot of the second line is a *Phyrric*, and the 2nd a *Spondee*. The first and third lines are *hypermetrical*.

68. There lived a singer in France of old
By the tideless dolorous midland sea,
In a land of sand and ruin and gold
There shone one woman, and none but she.

Ans. There li'ved | a si'ng- | er in Fránce | of óld
By the ti'de- | less dól- | or-us mi'd- | land séa,
In a lánd | of sánd | and rúin | and góld
There shóne | one wó- | man, and nóne | but shé.

Prevailing metre : The lines are written in *Iambic tetrameter*, but the 3rd foot of the first, second and fourth lines and the 1st foot of the second and third lines are *Anapaestic*.

69. We are they who come faster than fate : we are they who ride early or late :
We storm at your ivory gate : Pale Kings of the sunset, beware :
Nor in silk nor in sunset are lie, not in curtained solemnity die
Among women who chatter and cry, and children who mumble a prayer.

Ans. We are thév | who cóme fas- | ter than fáte | :
we are thév | who ride éar- | ly or láte ;
We stórm | at your i'- | vo-ry gáte | : Pále Ki'ngs |
of the sún- | set, be-wáre :
Nor in si'lk | nor in sún- | set we li'e, | not in cúr- |
tained so-lémn- | ity di'e
Among wó | men who chá- | tter and cry' | , and chi'ld- |
ren who múm- | ble a práy(e)r.

Prevailing metre : The lines are written in *Anapaestic hexameter* with the following variations : the 1st foot of each of the second and fourth lines is an *Iambic*, the 4th foot of the second

line is a *Spondee*. The 4th foot of the fourth line and the last foot of the third line are *Iambics*. [*Prayer*, the last word in the last line is to be pronounced as one syllable with the elision of 'e'].

70. When the hounds of spring are on winter's traces,
The mother of months in meadow or plain
Fills the shadows and windy places
With lisp of leaves and ripple of rain.

Ans. When the hóunds | of spri'ng | are on wi'n- | ter's trá- | ces
The mó- | ther of mónths | in méa- | dow or plai'n
Fi'lls | the shá- | dows and wi'n- | dy plá- | ces
With li'sp | of leáves | and ri'p- | ple of ráin.

The lines are written in irregular *tetrameters*—the most prevailing metre being *Anapaestic*. The following feet are *Iambic*: 2nd and 4th feet of the first line: 1st and 3rd feet of the second line; 2nd and 4th feet of the third line; 1st, 2nd and 3rd feet of the fourth line. The first foot of the third line is *Acephalous*; the first and third lines are *hypermetrical*. The last two may be considered as *amphibrach* too.

71. Round the cave of a sudden came the sea,
And the sun looked over the mountain's ri'm;
And straight was a path of gold for him,
And the need of a world of men for me.

Ans. Round the cáve | of a sú- | dden cáme | the séa,
And the sún | lóoked o- | ver the móun- | tains rúin:
And stráight | was a páth | of góld | for hi'm,
And the néed | of a wórld | of mén | for mé.

Prevailing metre: The lines are written in irregular *tetrameters*. The most prevailing meter is *Iambic*. The 2nd foot of

the second line is a *Trochee*. The following feet are *Anapaestic*: 1st and 2nd feet of the first line; 1st and 3rd of the second line; 2nd feet of the third line; 1st and 2nd of the fourth line.

72. Break, break, break,
On thy cold gray stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.

Ans. Breák, || | breák, || | breák, ||
On thy cóld | gray stónes | , O Séa!
And I wóuld | that my tóngue | could útt-er
The thóughts | that a-ri'se | in mé.

Prevailing metre: The metre is determined by the number of accented syllables, here *three*, in each line—*Anapaestic* and *Iambic* feet are mixed. In the first line the three accented syllables with pause between each stand for three feet. The last foot in the third line may be regarded as *hypermetrical* or *amphibrachic*.

73. Care-charmer Sleep, son of the sable Night,
Brother to Death, in silent darkness born,
Relieve my languish, and restore the light;
With dark forgetting of my care return.

Ans. Care-chárm- | er Sleép, | són of | the sá- | ble Ni'ght,
Bró-ther | to Déath, | in si'- | lent dárk- | ness bórn,
Re-liéve | my láng- | uish, and | res-tóre | the li'ght;
With dárk | for-gétt- | ing of | my cáre | re-túrn.

Prevailing metre: The lines are written in *Iambic pentameter* with the following variations: The 3rd foot of the first line, 1st foot of the second line are *Trochaic*; and the 3rd foot of each of the third and fourth lines is a *Pyrrhic*.

74. Some men with swords may reap the field,
And plant fresh laurels where they kill :
But their strong nerve at last must yield .
They tame but one another still.

Ans. Sóme men | with swórds | may reáp | the fi'eld,
And plánt | fresh láu- | rels whére | they ki'll :
But their | stróng nérve | at lást | must yiéld :
They táme | but one | a-nó- | ther sti'll.

Prevailing metre : The lines are written in *Iambic tetrameter* with the following variations : the 1st foot of the first line is a *Trochee*, and the 1st foot of the third and the 2nd foot of the fourth line are *Pyrrhics* ; the 2nd foot of the third line is a *Spondee*. [The 1st foot of the first line may alternatively be scanned as an *Iambic*—perhaps even as a *Spondee* ; the 2nd foot of the fourth may alternatively be scanned as *Iambic*.]

75. Now first, as I shut the door,
I was alone
In the new house ; and the wind
Began to moan.
Old at once was the house
And I was old ;
My ears were teased with the dread
Of what was foretold.

Ans. Now, fi'rst, | as I shút | the dóor.
I was | a-lóne
In the | néw house ; | and the wi'nd
Be-gán | to móan.
O'ld | at ónce | was the house,
And I' | was óld ;

My eárs | were teásed | with the dreád
Of whát | was fore-tóld.

Prevailing metre : The metre is determined by the number of accented syllable—the odd lines (1, 3, 5, 7) have *three* accents, and the even lines (2,4,6,8) have *two* each. The second line has *one* accent. The foot division is marked in the passage. It will be seen that *Iambics* and *Anapaests* prevail ; the third line has a *Pyrrhic* followed by a *Spondee*. The 1st foot of the fifth line is *acephalous*.

76. That is no country for old men. The young
In one another's arms, birds in the trees—
Those dying generations—at their song ;
The salmon-falls, the mackerel-crowded seas.

Ans. That is | nó cóun- | try for | óld mén. | The yóung
In óne | a-nó- | ther's árms, | bi'rds in | the trées—
Those dy'- | ing ge- | ne-rá- | tions—át | their sóng,
The sál- | mon-fálls, | the máck- | (e)rel-crówd- | ed séas.

Prevailing metre : The lines are written in *Iambic pentameter* with the following variations : *Pyrrhic*—1st and 3rd feet of the first and 2nd foot of the third line ; *Spondee*—the 2nd and 4th feet of the first line ; *Trochee*—4th foot in the second line.

77. Alas, alas, who's injur'd by my love ?
What merchant's ships have my sighs drown'd ?
Who says my tears have overflow'd his ground ?
When did my colds a forward spring remove ?

Ans. A-lás, | a-lás, | who's i'n- | jur'd by | my lóve ?
What mér- | chant's shi'ps | have my | si'ghs drówn'd ?
Who sáys | my teárs | have ó- | ver-flów'd | his gróund ?
Whén did | my cólds | a fór- | ward spri'ng | re-móve ?

Prevailing metre : The lines are written in *Iambic pentameter* the second however has *four feet.* The 4th foot of the first and 3rd foot of the second lines are *Pyrrhic*, the 4th foot of the second line is a *Spondee* and the 1st foot of the fourth line is *Trochaic.*

78. Sweetest love, I do not go,
For weariness of thee,
Nor in hope the world can show
A fitter love for me.

Ans. Swée- | test lóve, | I dó | not gó,
For wéa- | ri-néss | of thée,
Nór | in hópe | the wórld | can shów
A fi'- | tter lóve | for mé.

Prevailing metre : The lines are written in *Iambic tetrameter* and *trimeter* alternately—the first and third lines being *acephalous*, i.e., the first foot has only one accented syllable, the unaccented syllable having been cut off.

79. Full fathom five thy father lies :
Of his bones are corals made :
Those are pearls that were his eyes :
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.

Ans. Fúll fá- | thom fí've | thy fá- | ther lí'es :
Of his bo'nes | are có- | rals máde :
Those are pea'rls | that wére | his éyes :
Nó-thing | of hi'm | *that doth fa'de*
But doth su'- | ffer a | séa-chánge
In-to so'me- | thing ri'ch | and stránge.

Prevailing metre : This is a song and the metre is irregular. The feet are as marked above. *Iambics* predominate, the italicized

feet being *Anapaestic*; the 1st foot of the first and the 3rd foot of the fifth line are *Spondees*. The 2nd foot of the fifth line is a *Phyrric* and the 1st foot of the fourth line a *Trochee*.

80. Take, O take those lips away
That so sweetly were forsworn,
And those eyes the break of day,
Lights that do mislead the morn.

Ans. Táke, | O táke | those li'ps | a-wáy
That so swe'et- | ly wére | for-swórn,
And those e'yes | the bréak | of dáy,
Li'ghts that | *do mis-le'ad* | the mórn.

Prevailing metre : It is a song and the metre is irregular. *Iambics* predominate; the italicized feet are *Anapaestic*. The first line is *Acephalous* and the 1st foot of the fourth line is *Trochaic*.

81. O mistress mine, where are you roaming ?
O stay and hear ! Your true-love's coming
That can sing both high and low :
Trip no further, pretty sweeting
Journeys end in lovers' meeting.

Ans. O mi's- | tress mi'ne, | whére are | you róam- | *ing* ?
O stáy | and héar ! | Your tru'e- | love's cóm- | *ing*
That can si'ng | both hi'gh | and lów :
Tri'p no | fúr-ther, | pré-tty | swéet-ing
Joúr-neys | énd in | lóv-ers | méet-ing.

Prevailing metre : It is a song and the metre is irregular. The first two lines are *Iambic tetrameter* (*hypermetrical*), the 3rd foot in the first line being *Trochaic*. The 1st foot of the third line is an *Anapaest* and the other two are *Iambics*. The fourth and fifth lines are *Trochaic tetrameter*.

82. Come away, come away, Death,
And in sad Cypres let me be laid :
Fly away, fly away, breath :
I am slain by a fair cruel maid.

Ans. Cóme a- | wáy, cóme | a-wáy, | Deáth,
And in sád | Cy'-pres | let mé | be láid :
Fl'y a- | wáy, fl'y | a-wáy, | bréath ;
I am sláin | by a | fáir crú- | el máid.

Prevailing metre : It is a song and the metre is irregular. The feet are as marked. *Trochees* predominate, but there are *Iambuses*, *Anapaests*, *Pyrrhics* and *Spondees* too. The first and third lines are *catalectic*. The first and third lines could better be scanned as follows :

Co'me | a-wáy | , *co'me* | a-wáy, | *Dea'th...*
Fl'y | a-wáy, | *fly'* | a-wáy, | *brea'th.*

The Italicized feet are all *monosyllabic* ; the heavy accents on the words filling up the time for the unaccented syllable (*see* Example 72 above)

83. One road leads to London
One road runs to Wales.
My road leads me seawards,
To the white dipping sails.

Ans. O'ne road | léads to | Lón-don,
O'ne road | rúns to | Wáles,
My' road | léads me | seá-wards
To the | whi'te di'- | pping sai'ls.

Prevailing metre : The lines are written in *Trochaic trimeter* with the following variations : the 1st foot in the fourth line is a *Pyrrhic* ; the 2nd, a *Spondee* and the 3rd an *Iambus*. The second line is *catalectic*.

84. I saw with open eyes
Singing birds sweet
Sold in the shops
For the people to eat,
Sold in the shops of
Stupidity Street.

Ans. I sáw | with ó- | pen eyés
Si'ng-ing | bi'rds swéet
Sóld in | the shóps
For the péo- | ple to eát,
Sóld in | the shóps | *of*
Stúp-i- | di-ty Streét.

Prevailing metre : The lines are in *Iambic*, with the following variations : *Trochees*—1st foot of second, third, fifth and sixth lines ; *Spondee*—2nd foot of the second line ; *Anapaests*—both the feet of the fourth line and the last foot of the last line. The fifth line has an extra unaccented syllable at the end.

85. Whither, O splendid ship, thy white sails crowding,
Leanning across the bosom of the urgent west,
That fearest nor sea-rising, nor sky-clouding,
Whither away, fair rover, and what thy quest ?

Ans. Whi'th-er, | O splén- | did shi'p | thy whi'te | sail
crówd- | *ing*,
Léann-ing | a-cróss | the bó- | soms of | the úr- |
gent wést,
That féar- | est nor | séa-ri's- | ing, nor | sky'-cloúd- | *ing*,
Whi'th-er | a-wáy, | fair ró- | ver, and whát | thy
quést ?

Prevailing metre : The lines are written in *Iambic pentameter* with the following variations : the 1st foot of each of first, second and fourth lines is *Trochaic* ; 4th foot of the second, 2nd

and 4th feet of the third are *Pyrrhic*; the 3rd and 5th feet of the third line are *Spondees*; 4th foot of the fourth line is an *Anapaest*. There is an extra unaccented syllable at the end of first and third lines (*hypermetrical*).

86. The lake lay blue below the hill
O'er it, as I looked, there flew
Across the craters, cold and still,
A bird whose wings were palest blue.

Ans. The láke | lay blúe | be-lów | the hi'll,
O'ér it, | as I loóked, | there fléw
A-cróss | the wá- | ter, cóld | and sti'll,
A bi'rd | whose wi'ngs | were pá- | lest blúe.

Prevailing metre: The lines are in *Iambic tetrameter* with the following variations: the 1st foot of the second line is *Trochaic*, and the 2nd foot an *Anapaest*. The second line is in *trimeter*.

87. Beyond the East the Sunrise; beyond the West the sea;
And East and West the Wander-Thirst that will not let me be;
It works in me like madness to bid me say good-bye,
For the seas call, and the stars call, and oh! the call of the sky.

Ans. Be-yónd | the Eást | the Sun-ri'se; | be-yónd | the Wést | the séa;
And Eást | and Wést | the Wán- | der-Thi'rst | that wi'll | not lét | me bé;
It wórks | in mé | like mád- | ness to bi'd | me sáy | good-bye,
For the | seás cáll, | and the | stárs cáll, | and o'h! | the cáll | of the sk'y.

Prevailing metre : The lines are written in *Iambic hexameter and septameter* alternately with the following variations : *Apapaests*—the 3rd foot of the first line, 4th foot in the third line and the last foot of the last line ; *Pyrrhics*—the 1st and 3rd feet of the last line ; *Spondees*—the 2nd and 4th feet of the last line.

88. They are not those who used to feed us
When we were young—they cannot be—
These shapes that now bereave and bleed us.

Ans. Théy are | not thóse | who úsed | to feéd | *us*
Whén we | were yóung | —they cán- | not bé—
These shápes | that nów | be-reáve | and bléed | *us*.

Prevailing metre : These lines are written in *Iambic tetrameter* with the following variations : The 1st foot of each of the first and second lines is *Trochaic* ; the first and third lines are *hypermetrical.*

89. This is the weather the cuckoo likes,
And so do I ;
When showers be tumble the chestnut spikes,
And nestlings fly.

Ans. Thi's is | the wéa- | ther the cúc- | koo lik'es,
And só | do I' ;
When shów- | ers be túm- | ble the chést- | nut spi'kes ;
And nést- | lings fly'.

Prevailing metre : The lines are in *Iambic tetrameter* and *dimeter* alternately with the following variations : the 1st foot of the first line is *Trochaic*, the 3rd foot of the first line and the 2nd and 3rd feet of the third line are *Anapaests.*

90. Everyone suddenly burst out singing ;
And I was filled with such delight

As prisoned birds must find in freedom
Winging wildly across the while
Orchards and dark green fields ; on ; and out of Light.

Ans. E'v-ery | one súdd- | en-ly búrst | out si'ng- | *ing* ;
And I' | was fi'lled | with súch | de-li'ght
As pri'- | soned bi'rds | must fi'nd | in frée- | *dom*
Wi'ng-ing | wi'ld-ly | a-cróss | the whi'le
O'r-chards | and dárk | green fi'elds | ; ón ; ánd |
out of si'ght.

Prevailing metre : These lines are written in *Iambic tetrametr*, the fifth line is in *pentameter* with the following variations : *Trochaic*—1st foot of the first line, 1st and 2nd feet of the fourth line, 1st foot of the fifth line ; *Spondee*—4th foot of the last line ; *Anapaests*—The 3rd foot of the first line and the last foot of tne last line. First and third lines are *hypermeterical*.

91. Old age hath yet his honour and his toil ;
Death closes all : but something ere the end
Some work of noble note, may be done,
Not unbecoming men that strove with gods.

Ans. O'ld age | hath yét | his hó- | nour ánd | his tóil ;
Death clós- | es áll : | but sóme- | thing ére | the énd
Some wórk | of nó- | ble nóte, | may yét | be dóne,
Nót ún- | be-com- | ing mén | that stróve | with góds.

Prevailing metre : The lines are written in *Iambic pentameter* with *Trochaic* variation in the 1st foot of the first line. The first foot of the last line is a *Spondee* and the 2nd foot is a *Phyrric*.

92. It little profits that an idle king,
By this still hearth, among these barren crags,
Match'd with an aged wife, I mete and dole.

Unequal laws unto a savage race,
That hoard and sleep. and feed, and know not me.

Ans. It li't- | tle pró- | fits thát | an i'- | dle ki'ng,
By this | sti'll heárth | a-móng | these bá- | ren crágs,
Mátch'd with | an á- | ged wi'fe, | I méte | and dóle,
Un-é- | qual láws | ún-to | a sá- | vage ráce,
That hóard, | and sléep, | and féed | and knów | not mé.

Prevailing metre : The lines are written in *Iambic pentameter* with the following variations : The 1st foot of the second line is a *Phyrric* and the 2nd foot a *Spondee*. The 1st foot of the third line and the 3rd foot of the fourth line are *Trochaic*.

93. Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire
Hands that the rod of empire might have swayed
Or waked to ecstasy the living lyre.

[**Burd. Hons. 1967**]

Ans. Per-háps | in thi's | neg-lect- | ed spót | is lai'd
Some héart | once prég- | nant wi'th | ce-lés- | tial fi're ;
Hánds that | the ród | of émp- | ire mi'ght | have swáyed.
Or wáked | to éc- | sta-sy' | the li'v- | ing ly're.

Prevailing metre : The lines are written in *Iambic pentameter* with the following variation. The 1st foot of the third line is a *Trochee*.

94. When the lamp is shatter'd,
The light in the dust lies dead—
When the cloud is scatter'd,
The rainbow's glory is shed. [**C. U. Hons. 1970**]

Ans. Whén the | lámp is | shá-tter'd,
The li'ght | in the dúst | lies déad—

Whén the | clóud is | scá-tter'd :
The ráin- | bow's glóry | is shéd.

Prevailing metre : The lines are written in irregular *trimeter*, the most prevailing metre being *Trochaic*. The second and fourth lines are *Iambic*, the 2nd foot of the second line being an *Anapaest*.

95. There through the summer day
Cool streams are laving,
There while the tempests sway
Scare are boughs waving ;
There they rest shalt thou take
Parted for ever. [**Burd. Hons. 1969**]

Ans. Thére through the | sú-mmer day
Cóol streams are | láv-ing,
Thére while the | témp-ests sway
Scárce are boughs | wáv-ing ;
Thére they rest | shált thou take
Párt-ed for | év-er.

Prevailing metre : The lines are written in *Dactylic Dimeter* with the following variations. The 2nd foot of each of the second, fourth and the sixth line are *Trochaic*.
[The first, third and fifth lines may be scanned differently :

Thére through | the sú- | mmer dáy
Thére while | the témp- | ests swáy
Thére thy | rest shált | thou táke.]

96. Tho' much is taken, much abides ; and tho'
We are not now that strength which in old days
Moved earth and heaven ; that which we are, we are ;
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find. and not to yield.

Ans. Tho' múch | is ták- | en, múch | a-bi'des | and thó'
We áre | not nów | that stréngth | which i'n | old dáys
Móved earth | and heáv(e)n ; | that whi'ch | we áre, |
we áre ;
One é- | qual témp- | er of | he-ró- | ic heárts,
Made wéak | by ti'me | and fáte, | but stróng | in wi'll
To stri've, | to seék, | to fi'nd, | and nót | to yi'eld.

Prevailing metre : The lines are written in *Iambic pentameter* with the following variations : The 1st foot of the third line is a *Trochee*. The 3rd foot of the fourth line is a *Phyrric*.

97. Large was his bounty, and his soul sincere ;
Heaven did a recompense as largely send ;
He gave to misery (all he had), a tear.
He gain'd from Heaven ('twas all he wish'd) a friend.

Ans. Lárge was | his bóun- | ty, ánd | his sóul | sin-cére ;
Héav(e)n did | a ré- | com-pénse | as lárge- | ly sénd ;
He gáve | to mi's- | (e)ry (áll | he hád), | a téar ;
He gáin'd | from Héav(e)n | ('twas áll | he wi'sh'd) | a
fri'end.

Prevailing metre : The lines are written in *Iambic pentameter* with *Trochaic* variations in the 1st foot of each of the first and second lines.

98. No farther seek his merits to disclose.
Or draw his frailties from their dread abode.
(There they alike in trembling hope repose,)
The bosom of his Father and his God.

Ans. No fár- | ther séek | his mé- | rits tó | dis-clóse
Or dráw | his frail- | ties fróm | their dréad | a-bóde
(There théy | a-li'ke | in trémb- | ling hópe | re-póse),
The bó- | som óf | his Fá- | ther ánd | his Gód.

Prevailing metre : The lines are written in *Iambic pentameter* without any variation.

99. At once a voice out-burst among
The bleak twigs over-head
In a full-throated even song
Of joy illimited.

Ans. At ónce | a vóice | out-búrst | a-móng
The bléak | twi'gs o- | ver-héad
In a | fúll-thróat- | ed év- | en sóng
Of jóy | il-li'- | mi-téd

Prevailing metre : The lines are written in *Iambic tetrameter* and *trimeter* alternately with the following variations : The 2nd foot of the second line is *Trochaic*. The 1st foot of the third line is a *Phyrric* and the 2nd foot a *Spondee*.

100. Alack it was I who leaped at the sun
To give it my loving friends to keep !
Naught man could do, have I left undone :
And you see my harvest, what I reap
This very day, now a year is run.

Ans. A'-lack | it was I' | who léap(e)d | at the sún
To gi've | it my lóv- | ing fri'(e)nds | to keép !
Naught mán | could dó, | have I léft | un-dóne :
And you seé | my hár- | vest, whát | I réap
This vé- | ry dáy, | now a yéar | is rún.

Prevailing metre : The lines are written in *Iambic tetrameter* with *Anapaestic* variations. The 1st foot of the fourth line, the 3rd foot of each of the third and fifth lines, the 2nd foot of the first and second lines and the 4th foot of the first line are all *Anapaests*.

101. There at the foot of yonder nodding beach
That wreathes its old fantastic roots so high,
His listless length at noon-tide would he stretch,
And pore upon the brook that babbles by.

Ans. Thére at | the fóot | of yón- | der nódd- | ing béach
That wréathes | its óld | fan-tás- | tic róots | so hi'gh,
His li'st- | less léngth | at nóon- | tide wóuld | he stretch,
And póre | up-ón | the bróok | that bább- | les by'.

Prevailing metre : The lines are written in *Iambic pentameter*. However, the 1st foot of the first line is *Trochaic*. [The first line may alternately be scanned as *Acephalous* in the 1st foot with the 2nd an *Anapaest*.]

102. Stern o'er each bosom Reason holds her state ;
With daring aims irregularly great ;
Pride in their port, defiance in their eye,
I see the lords of human kind pass by.

Ans. Stérn o'er | each bó- | som Réa- | son hólds | her státe,
With dár- | ing ai'ms | ir-ré- | gu-lár- | ly gréat ;
Pri'de in | their pórt | de-fi'- | ance i'n | their éye,
I sée | the lórds | of hú- | man ki'nd | páss by'.

Prevailing metre : The lines are in *Iambic pentameter*, with the following variations. The 1st foot of the first and third lines are *Trochaic*. The last foot of the fourth line is a *Spondee*. [The 1st foot of the first and third lines may also be scanned as *Acephalous* and the 2nd foot of them *Anapaestic*. The last foot of the fourth line can also be treated as a *Trochee*.]

103. He peeps and he feels
In the toes and the heels.
They turn up the dishes. They turn up the plates.
They take up the poker and poke out the grates.

Ans. He peéps | and he féels
In the tóes | and the héels.
They túrn | up the di'sh- | es. They túrn | up the plátes.
They táke | up the pó- | ker and póke | out the grátes.

Prevailing metre : The lines are written in *Anapaestic* meter. The first two lines are in *dimeter* and the last two lines are in *pentameter*. The 1st foot of each of the first, third and fourth lines is *Iambic*.

104. Fired at the sound my genius spreads her wing
And flies where Britain courts her western spring ;
When lawns extend that scorn Arcadian pride,
And brighter streams than famed Hydaspes glide.

Ans. Fi'red at | the sóund | my gé- | nius spréads | her wi'ng
And fli'es | where Bri'- | tain cóurts | her wést- | ern spri'ng :
When láwns | ex-ténd | that scórn | Ar-cá- | dian pri'de,
And bri'ght- | er streáms | than fámed | Hy-dás- | pes gli'de.

Prevailing metre : The lines are written in *Iambic pentameter* with the 1st foot of the first line a *Trochee*.

105. From Stirling castle we had seen
The mazy Forth unravelled,
Had trod the banks of Clyde, and Tay,
And with the Tweed had travelled ;

Ans. From Sti'r- | ling cás- | tle wé | had seén
The má- | zy Fórth | un-rá- | *velled*,
Had tród | the bánks | of Cly'de, | and Táy,
And wi'th | the Twéed | had trá- | *velled* ;

Prevailing metre : The lines are in *Iambic tetrameter* and *trimeter* alternately. Trimetric lines are both *hypermetrical.*

106. Books ! 'tis a dull and endless strife ;
Come, hear the woodland linnet,
How sweet his music ! on my life
There's more of wisdom in it.
And hark ! how blithe the throstle sings !
He too is no mean preacher ;
Come forth into the light of things
Let Nature be your Teacher.

Ans. Bóoks ! | 'tis a dúll | and énd- | less stri'fe ;
Cóme, héar | the wóod- | land li'nn- | *et*
How swéet | his mú- | sic ón | my li'fe
There's móre | of wi's- | dom i'n | *it.*
And hárk | how bli'the | the thrós- | tle si'ngs !
Hé tóo | is nó | méan préach- | *er*
Cóme forth | in-tó | the li'ght | of thi'ngs,
Let Ná- | ture bé | your Téach- | *er.*

Prevailing metre : The lines are written in *Iambic tetrameter* and *trimeter* alternately with the following variations. The 1st foot of the first line is *Acephalous* and the 2nd an *Anapaest.* The 1st foot of the second line and the 1st and the 3rd feet of the sixth are all *Spondees.* The 1st foot of the seventh line is a *Trochee.* All the even lines (2, 4, 6, 8) are *hypermetrical.*

[The first line may also be scanned as follows :

Bóoks ! 'ti's | a dúll | and énd- | less stri'fe.]

INDEX

INDEX TO SCANSION EXERCISES

M.M. UDDIN, IU, Kushtia.
Dept of English. 3.9.06

The haughty tyrants ne'er shall fame ...
There at the foot of yonder nodding beech ...
There lived a singer in France of old ...
There through the summer day ... ...
This is the weather the cuckoo likes ... ...
They are not those who used to feed us ...
Tho' much is taken, much abides ... ...
The star that bids the shepherd fold ... ...
Water, water every where ... ...
We are they who come faster than fate ...
When I consider how my light is spent ...
When I shall be divorced, some ten years ...
When the hounds of spring are on winter's traces
When the lamp is shattered ... ...
Whither, O splendid ships, thy white sails crowding ... ...

F60BC

E107=

A GUIDE TO RHETORIC & PROSODY

K. Banerjee
Prof. A. K. Banerjea