

THE
PRINCETON
HANDBOOK
OF

POETIC
TERMS

EDITED BY
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ASSOCIATE EDITORS

The Princeton Handbook Of Poetic Terms

Achim Hölder



The Princeton Handbook Of Poetic Terms:

The Princeton Handbook of Poetic Terms Roland Greene, Stephen Cushman, 2016-07-26 An essential handbook for literary studies The Princeton Handbook of Poetic Terms drawn from the latest edition of the acclaimed Princeton Encyclopedia of Poetry and Poetics provides an authoritative guide to the most important terms in the study of poetry and literature Featuring 226 fully revised and updated entries including 100 that are new to this edition the book offers clear and insightful definitions and discussions of critical concepts genres forms movements and poetic elements followed by invaluable up to date bibliographies that guide users to further reading and research Because the entries are carefully selected and adapted from the Princeton Encyclopedia the Handbook has unrivalled breadth and depth for a book of its kind in a convenient portable size Fully indexed for the first time and complete with an introduction by the editors this is an essential volume for all literature students teachers and researchers as well as other readers and writers Drawn from the latest edition of the acclaimed Princeton Encyclopedia of Poetry and Poetics Provides 226 fully updated and authoritative entries including 100 new to this edition written by an international team of leading scholars Features entries on critical concepts canon mimesis prosody syntax genres forms and movements ballad blank verse confessional poetry ode and terms apostrophe hypotaxis and parataxis meter tone Includes an introduction bibliographies cross references and a full index

The Princeton Handbook of Poetic Terms Alex Preminger, O. B. Hardison Jr., Frank J. Warnke, 2014-07-14 This compact volume makes available a selection of 402 entries from the widely praised Princeton Encyclopedia of Poetry and Poetics with emphasis on prosodic and poetic terms likely to be encountered in many different areas of literary study The book includes detailed discussions of poetic forms prosody rhetoric genre and topics such as theories of poetry and the relationship of linguistics to poetry Originally published in 1987 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

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The New Princeton Handbook of Poetic Terms Terry V. F. Brogan, 1994 This reference volume makes available for convenient personal and classroom use nearly 200 entries selected from the New Princeton Encyclopedia of Poetry and Poetics with primary emphasis on poetic and prosodic terms that are most common in literary study Included are detailed discussions of poetic forms rhetoric genre and diverse topics such as performance language poetry and linguistics and poetics Each entry includes new bibliographical references which have been updated since 1986 reflecting the current state of theory and knowledge Despite its compact size this New Handbook retains the detailed treatment of entries that is a hallmark of its parent Encyclopedia

[The New Princeton Handbook of Poetic Terms](#) Terry V. Brogan, 1994-01-01

The Concise Oxford Dictionary of Literary Terms, 1996

[The Princeton Handbook of Multicultural Poetries](#) Terry V.F. Brogan, 2021-04-13 Drawn from the acclaimed New Princeton Encyclopedia of Poetry and Poetics the articles in this concise new reference book provide a complete survey of the poetic history and practice in every major national literature or cultural tradition in the world As with the parent volume which has sold over 10 000 copies since it was first published in 1993 the intended audience is general readers journalists students teachers and researchers The editor's principle of selection was balance and his goal was to embrace in a structured and reasoned way the diversity of poetry as it is known across the globe today In compiling material on 106 cultures in 92 national literatures the book gives full coverage to Indo European poetries all the major Celtic Slavic Germanic and Romance languages as well as other obscure ones such as Hittite the ancient middle Eastern poetries Hebrew Persian Sumerian and Assyro Babylonian subcontinental Indian poetries the widest linguistic diversity Asian and Pacific poetries Chinese Japanese Korean Vietnamese Mongolian and half a dozen others continental American poetries all the modern Western cultures and native Indian in North Central and South American regions and African poetries ancient and emergent oral and written

[The Princeton Handbook of Multicultural Poetries](#) T. V. F. Brogan, 1995-11 Drawn from the acclaimed New Princeton Encyclopedia of Poetry and Poetics the articles in this concise new reference book provide a complete survey of the poetic history and practice in every major national literature or cultural tradition in the world As with the parent volume which has sold over 10 000 copies since it was first published in 1993 the intended audience is general readers journalists students teachers and researchers The editor's principle of selection was balance and his goal was to embrace in a structured and reasoned way the diversity of poetry as it is known across the globe today In compiling material on 106 cultures in 92 national literatures the book gives full coverage to Indo European poetries all the major Celtic Slavic Germanic and Romance languages as well as other obscure ones such as Hittite the ancient middle Eastern poetries Hebrew Persian Sumerian and Assyro Babylonian

subcontinental Indian poetries the widest linguistic diversity Asian and Pacific poetries Chinese Japanese Korean Vietnamese Mongolian and half a dozen others continental American poetries all the modern Western cultures and native Indian in North Central and South American regions and African poetries ancient and emergent oral and written

The Languages of World Literature Achim Hölter, 2024-03-04 This volume opens the series of papers presented at the Vienna Congress of AILC ICLA 2016 beginning with eight keynotes Thirty four further papers are dedicated to the central theme of the conference the linguistic side of world literature under different focal points The volume further contains five roundtables the papers of a workshop of the UNESCO memory of the worlds programme a presentation of the avldigital de platform as well as several bibliographically enriched overviews of the special lexicography of comparative literature up to date versions of the ICLA publications and an example of multiple translations of a famous modern classic

A Reference Guide for English Studies Michael J. Marcuse, 2023-11-15

Rococo Fiction in France, 1600-1715 Allison Stedman, 2012-10-26 Rococo Fiction in France reconfigures the history of the long eighteenth century by revealing the rococo as a literary phenomenon that characterized a range of experimental texts from the end of the French Renaissance to the eve of the French Revolution Tracing the literary rococo s evolution from the late 1500s to the early 1700s and exploring its radicalization during the 1670s 80s and 90s Allison Stedman unearths the seventeenth century rococo s counter vision for the trajectory of the French monarchy and the dawn of the French Enlightenment The first part of the study investigates the relationship between Montaigne s philosophy of literary production and those of early seventeenth century table talk novelists libertine writers and playwrights involved in the quarrel over Corneille s play Le Cid She thus establishes the existence of a rococo philosophy of literary production whose goal was to innovate to bring pleasure and to create communities The second part of the study explores the impact that the Duchess de Montpensier s literary portrait galleries Jean Donneau de Vis s periodical the Mercure Galant and other forms of rococo literary production by such authors as Charles Sorel Alcide de Saint Maurice J N de Parvial and Jean de Pr chac had in the creation of a textually mediated social sphere that served as the foundation of the publicly critical culture of the French Enlightenment The study concludes with an investigation of the influx of salon sociability into the textually mediated social sphere during the 1690s Stedman examines the role of interpolated literary fairy tales proverb plays and other rococo publication strategies in such late seventeenth century women writers as d Aulnoy Lh ritier Murat and Durand in transfiguring the salon from an exclusive social circle mediated by physical presence to an inclusive social diaspora mediated by texts Rococo Fiction in France challenges established views of early modern French literary history and discusses a range of little known works in a generous and engaging manner

The Book of Judges Marc Zvi Brettler, 2005-11-02 The Book of Judges has typically been treated either as a historical account of the conquest of Israel and the rise of the monarch or as an ancient Israelite work of literary fiction In this new approach Brettler contends that Judges is essentially a political tract which argues for the legitimacy of Davidic

kingship He skilfully and accessibly shows the tension between the stories in their original forms and how they were altered and reused to create a book with a very different meaning Important reading for all those studying this part of the Bible

Hebrew Verse Structure Michael Patrick O'Connor, 1980 In this extensive and eclectic reconsideration of classical Hebrew poetics O Connor evaluates the assumptions that have guided scholars for more than two hundred years The result is a great leap forward in the analysis and interpretation of early Hebrew poetry David Noel Freedman **Paul Muldoon in America** Alex Alonso, 2021 A study of the later career of the poet Paul Muldoon who left his native Northern Ireland for the United States in 1987 and acquired US citizenship The volume explores how the move to the US influenced Muldoon's work especially concerning themes of departure and return Poetry Bernard O'Donoghue, 2019-09-26 Poetry arguably has a greater range of conceptual meaning than perhaps any other term in English At the most basic level everyone can recognise it it is a kind of literature that uses special linguistic devices of organization and expression for aesthetic effect However far grander claims have been made for poetry than this such as Shelley's that the poets are the unacknowledged legislators of the world and that poetry is a higher truth In this Very Short Introduction Bernard O Donoghue provides a fascinating look at the many different forms of writing which have been called poetry from the Greeks to the present day As well as questioning what poetry is he asks what poetry is for and considers contemporary debates on its value Is there a universality to poetry And does it have a duty of public utility and responsibility ABOUT THE SERIES The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area These pocket sized books are the perfect way to get ahead in a new subject quickly Our expert authors combine facts analysis perspective new ideas and enthusiasm to make interesting and challenging topics highly readable A Comparative Study of Byrd Songs , 2023-05-02 A comparative anthology of all of the variedly bylined texts in William Byrd's linguistic group with scholarly introductions that solve previously impenetrable literary mysteries This is a comparative anthology of William Byrd's multi bylined verse with scholarly introductions to their biographies borrowings and generic and structural formulas The tested Byrd group includes 30 texts with 29 different bylines Each of these texts is covered in a separate chronologically organized section This anthology includes modernized translations of some of the greatest and the wittiest poetry of the Renaissance Some of these poems are the most famous English poems ever written while others have never been modernized before These poems serve merely as a bridge upon which a very different history of early British poetry and music is reconstructed through the alternative history of the single ghostwriter behind them This history begins with two forgeries that are written in an antique Middle English style while simultaneously imitating Virgil's Eclogues Alexander Barclay's claimed translation of Pope Pius II's Eclogues 1514 and John Skelton's Eclogues 1521 The next attribution mystery solved is how only a single poem assigned to Walter Ralegh of the Middle Temple when Raleigh is not known to have been a member of this Inn of Court in The Steale Glass A Satire 1576 has snowballed into entire anthologies of poetry that continue to be assigned to Raleigh as their author

Matthew Lowndes assigned the Edmund Spenser byline for the first time in 1611 to the previously anonymous *Shepherds Calendar* 1579 to profit from the popularity of the appended to it *Fairy Queen* And Thomas Watson has been credited with creating *Hekatompathia* 1582 when this was his first book length attempt in English and this collection has been described as the first Petrarchan sonnet sequence in English when actually most of these poems have 18 line instead of 14 line stanzas Byrd's self attributed *Psalms Sonnets and Songs* 1588 includes several lyrics that have since been re assigned erroneously to other bylines in this collection such as *My Mind to Me a Kingdom* Is being re assigned to Sir Edward Dyer The Byrd chapter also describes the history of his music licensing monopoly The University Wit label is reinterpreted as being applied to those who completed paper degrees with help from ghostwriters as exemplified in Robert Greene's confession that his *Pandosto* and *Menaphon* were so many parricides as if these obscene topics were forced upon him without his participation in the authorial process Philip Sidney's *Astrophil and Stella* 1591 is showcased as an example of erroneous autobiographical interpretations of minor poetic references for example the line *Rich she is* in a sonnet that puns repeatedly on the term *rich* has been erroneously widely claimed by scholars to prove that Sidney had a prolonged love interest in Lady Penelope Devereux *Rich* Similarly Thomas Lodge's 1592 *3 voyage to South America* has been used to claim his special predilection for sea studies in works such as *Phyllis* 1593 when adoring descriptions of the sea are common across the Byrd group Alexander Dyce appears to have assigned the anonymous *Licia* 1593 to Giles Fletcher in a brief note in 1843 using only the evidence of a vague mention of an associated monarch in a text from another member of the Fletcher family One of the few blatantly fictitiously bylined Renaissance texts that have not been re assigned to a famous Author is Henry Willebisse's *Avisa* 1594 that invents a non existent Oxford affiliated editor called Hadrian Dorrell who confesses to have stolen this book without Willebisse's permission Even with such blatant evidence of satirical pseudonym usage or potential identity fraud scholars have continued to search for names in Oxford's records that match these bylines John Monday's *Songs and Psalms* 1594 has been labeled as one of the earliest madrigal collections 1594 was the approximate year when Byrd began specializing in providing ghostwriting services for mostly university educated musicologists who used these publishing credits to obtain music positions at churches such as the Westminster Abbey or at Court An Oxford paper degree helped Thomas Morley become basically the first non priest Gospelseller at the Chapel Royal The section on Morley's *Ballets* 1595 describes the fiscal challenges Morley encountered when the music monopoly temporarily transitioned from Byrd's direct control to his John Dowland's *First Book of Songs or Aires* 1597 is explained as a tool that helped Dowland obtain an absurdly high 500 daler salary from King Christian IV of Denmark in 1600 and his subsequent equally absurd willingness to settle for a 21 salary in 1612 to become King James I's Lutenist And the seemingly innocuous publication of Michael Cavendish's *14 Aires in Tablature to the Lute* 1598 is reinterpreted with previously neglected evidence as actually a book that was more likely to have been published in 1609 as part of the propaganda campaign supporting Lady Arabella Stuart's succession to the British throne the

attempt failed and led to Arabella's death during a hunger strike in the Tower and to the closeting of Airs William Shakespeare's *The Passionate Pilgrim* 1599 has been dismissed by scholars as only containing a few firmly Shakespearean poems in part because nearly all of its 20 poems had appeared under other bylines *Passionate's* poems 16 17 19 and 20 are included with an explanation of the divergent Ignoto Shakespeare and Marlowe bylines they were instead assigned to in England's *Helicon* 1600 Scholars have previously been at a loss as to identity of the John Bennet of the *Madrigals* 1599 and this mystery is solved with the explanation that this byline is referring to Sir John Bennet 1553 1627 whose 20 000 bail was in part sponsored with a 1 200 donation from Sir William Byrd John Farmer's *First Set of English Madrigals* 1599 is reinterpreted as a byline that appears to have helped Farmer continue collecting on his Organist salary physically appearing for work between a notice of absenteeism in 1597 and 1608 when the next Organist was hired Thomas Weelkes *Madrigals* 1600 is reframed as part of a fraud that managed to advance Weelkes from a menial laborer 2 salary at Winchester to a 15 Organist salary at Chichester He was hired at Chichester after somehow finding around 30 to attain an Oxford BA in Music in 1602 in a suspicious parallel with the Dean William Thorne of Chichester's degree completion from the same school this climb was followed by one of the most notorious Organist tenures as Weelkes was repeatedly cited for being an absentee drunkard and yet Dean Thorne never fired him Richard Carlton's *Madrigals* 1601 also appears to be an inoffensive book before the unnoticed by scholars *Mus* 1291 A is explained as torn out prefacing pages that had initially puffed two schemers that were involved in the conspiracy of Biron in 1602 The British Library describes *Hand D* in *Addition Ilc* of Sir Thomas More as Shakespeare's only surviving literary manuscript this section explains Byrd's authorship of verse fragments such as *Addition III* and Percy's authorship of the overall majority of this censored play the various handwritings and linguistic styles in the More manuscript are fully explained Michael Drayton's *Idea* 1603 1619 series has been explained as depicting an autobiographical life long obsession with the unnamed in the text Anne Goodere despite Drayton's apparent split interest also in a woman called Matilda 1594 and in male lovers in some sprinkled male pronoun sonnets Michael East's *Second Set of Madrigals* 1606 is one of a few music books that credit Sir Christopher Hatton as a semi author due to their authorship at his Ely estate the many implications of these references are explored Thomas Ford's *Music of Sundry Kinds* 1607 serves as a gateway to discuss a group of interrelated Jewish Court musicians included Joseph Lupo a potential though impossible to test ghostwriter behind the Byrd group and open cases of identity fraud such as Ford being paid not only his own salary but also 40 for the deceased John Ballard William Shakespeare's *Sonnets* 1609 are discussed as one of Byrd's mathematical experiments which blatantly do not adhering to a single English sonnet formula as they include deviations such as poems with 15 lines six couplets and a double rhyme schemes The poems that have been erroneously assigned to Robert Devereux are explained as propaganda to puff his activities as a courtier when he was actually England's top profiteer from selling over 70 000 in patronage knighthoods and various other paper honors Orlando Gibbons or Sir Christopher Hatton's *First Set of*

Madrigals and Motets 1612 describes the lawsuit over William Byrd taking over a Cambridge band leading role previously held by William Gibbons who in retaliated by beating up Byrd and breaking his instrument This dispute contributed to Byrd and Harvey s departure from Cambridge Byrd s peaceful life in academia appears to be the period that Byrd was thinking back to in 1612 as he was reflecting on his approaching death in the elegantly tragic Gibbons First songs Acronyms and Figures Introduction Handwriting Analysis Byrd Group Alexander Barclay s Translation of Pope Pius II s Eclogues 1530 John Skelton s Pithy Pleasant and Profitable Works 1568 Sir Walter Raleigh s Poems Between 1576 and 1604 Edmund Spenser s Shepherds Calendar 1579 Thomas Watson s Hekatompathia or Passionate Century of Love 1582 William Byrd s Psalms Sonnets and Songs of Sadness and Piety 1588 Sir Edward Dyer s Poems Between 1588 and 1620 Robert Greene s Poems in Menaphon 1589 and Dorastus and Fawnia 1588 1696 Philip Sidney s Astrophil and Stella 1591 Thomas Lodge s Phillis 1593 Giles Fletcher s Licia 1593 Henry Willobie s Avisa 1594 John Monday s Songs and Psalms 1594 Thomas Morley s Ballets 1595 John Dowland s First Book of Songs or Aires 1597 Michael Cavendish s 14 Aires in Tablature to the Lute 1598 William Shakespeare s The Passionate Pilgrim 1599 John Bennet s Madrigals 1599 John Farmer s First Set of English Madrigals 1599 Thomas Weelkes Madrigals 1600 Richard Carlton s Madrigals 1601 Anthony Monday Henry Chettle and William Shakespeare s Sir Thomas More Addition III Censored 1592 1603 Michael Drayton s Idea 1603 1619 Michael East s Second Set of Madrigals 1606 Thomas Ford s Music of Sundry Kinds 1607 William Shakespeare s Sonnets 1609 Robert Devereux s Poems 1610 Orlando Gibbons or Sir Christopher Hatton s First Set of Madrigals and Motets 1612 Terms References Questions Exercises

Cantos and Strophes in Biblical Hebrew Poetry P. van der Lugt,2005-12-01 This volume deals with the poetic framework and material content of the book of Psalms The rhetorical analyses of Psalms 1 41 are preceded by a broad survey of the history of strophic investigation into Hebrew poetry starting from the beginning of the nineteenth century Formal and thematic devices demonstrate that the psalms are composed of a consistent pattern of cantos stanzas and strophes The formal devices include quantitative balance on the level of cantos in terms of the number of verselines verbal repetitions and transition markers A quantitative structural approach also helps to identify the focal message of the poems An introduction to the design of biblical poetry describing the fundamentals that determine the macrostructure of individual compositions concludes this massive study

Verbal/Visual Crossings 1880-1890 Theo D'haen,2023-12-18

The Lie That Tells a Truth: A Guide to Writing Fiction John Dufresne,2004-08-10 This is an essential guide for writers in general fiction writers in particular beginning writers serious writers and anyone facing a blank page Page 4 of cover

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