BLOOMSBURY

Literary Terms

Alliteration – repetition of consonants: e.g. *pede Poena* (2.32), *Priamo Paridisque* (3.40).

Anaphora – repetition of a word or phrase in successive clauses: e.g.*non...non...* (3.2-3), *ter...ter...ter* (3.65-7), *Virtus....Virtus...*(2.17, 21) *deorum...dis...di* (6.3-7)

Apostrophe – address to a character: e.g. 3.13

Assonance – 'vocalic rhyme' or repetition of vowel sounds: e.g. *neglectus incesto* (2.30), *seditionibus resedit* (3.29-30)

Asyndeton – phrases without 'and' or other connecting particles: e.g. 4.26-7

Chiasmus – ABBA pattern of words: *laetum equino sanguine Concanum* (4.34)

Compound adjective- adjective made up of more than one word joined together such as *centimanus* (4.69)

Enjambement – where the sense-making sentence runs on from one line to the next: e.g. 3.4-5, 4.12-13, 4.66-7

Epanalepsis – repetition of a word from one line at the start of the next line: e.g. 3.60-61 (*Troiae./ Troiae*)

Hendiadys – the expression of a single concept or image through two joined terms e.g. *fidibus citharave* 4.4, *impios/ Titanas immanemque turbam* (4.42-3)

Hypallage – transferred epithet such as *Cereris/sacrum arcanae* (2.26-7)

Hyperbaton: manipulation of the word-order to enhance the emphasis, e.g. 4.9-12 (*fabulosae...palumbes* stretched over a whole stanza), 4.37-8 *militia..fessas.*

Litotes – double negative e.g. 'not without' for 'with' (*non sine* 4.20, 6.29.)

Metaphor – applying terms which are strictly inaccurate but which paint a vivid picture by so doing: e.g. *leonem* (2.11), *aurae* 2.20, *nutricis* 4.10

Metonymy change of name whereby (e.g.) the name of Jupiter (the Sky God) is used to denote the open sky (2.5) *alite* (3.61) literally means a bird but here means the ill-omen which the bird portends.

Oxymoron – a clash of imagery in adjacent words, e.g. *bellicosis Quiritibus* (3.57), *amabilis/insania* (4.5-6)

Paronomasia – playing on the sounds of words such as *seditionibus...resedit* (3.29-30).

Personification – giving human characteristics to the inanimate: e.g. *mors...persequitur...nec parcit* (2.14-15)

Polyptoton – repetition of the same word in different grammatical forms; e.g. *auditis?...audire...* (4.5-6), *deorum...dis...di* (6.3-7).

Polysyndeton – excessive use of 'and' in connecting words and phrases: 4.19

Recusatio – the ironic 'refusal' to speak in a way which the poet feels is not appropriate: e.g. 3.69-72

Rhetorical question – posing a question to which an answer is not expected or not possible: e.g. 4.53-58, 6.45

Syllepsis – the figure in which a verb is used with different words in different ways: e.g. *debacchentur* in 3.55 is more approperiate to the *ignes* than to the *nebulae pluviique rores* which also go with it.

Synecdoche: a form of metonymy in which a thing or person is referred to by the term for one part or aspect alone:.*tergo* at 2.16 stands for the man running away.

Synizesis – the merging or two syllables into one for metrical effect: e.g. 4.41 *consilium* and 6.6 *principium* in both words the third vowel ('i') is treated as a consonant and the word is scanned *cōnsīl(ium) et....*