

Poetry 12 Terminology

This list of terms builds on the preceding lists you have been given in grades 9-11. It contains all the terms you were responsible for learning in the past, as well as the new terms you are now responsible for learning for the exam.

- *The new terms are marked with (NT): New Term.*
- *Government exam terms are marked with an asterisk (*).*

Poem: Words organized in such a way that there is a pattern of rhythm, rhyme and/or meaning. The relationships between words are emphasized in poetry, so the various word-clusters or verses have a collective impact on the reader/listener (which is different from prose, where the words “hit” the reader one at a time in sentences).

Speaker*: The voice used by a poet to speak a poem. The speaker is often a created identity (a made up self) and should not automatically be equated with the author. The speaker is not the same as the author—poets and storytellers make things up (fiction). The speaker does not necessarily reflect the author’s personal voice; however, authors sometimes use speakers as masks to protect themselves when they are writing about controversial ideas and/or criticizing politics or religion.

Types of Poems

- **Ballad*:** A long poem that tells a story, usually a folk tale or legend, in rhyme. Often set to music, the traditional ballad typically has a refrain or chorus, which adds to its musical qualities.
- **Concrete:** Concrete poetry experiments with the very materials of the poem itself: words, letters, format. The final product does what it says in that its words, letters, and format demonstrate the poem’s meaning. Concrete poems rely heavily on the visual or phonetic to get across their meaning.
- **Dramatic Monologue*:** The words of a single speaker who reveals his/her own personality and the dramatic situation (setting, audience) through his/her words. It is different from a stage soliloquy because there is no play to help the reader understand setting – the poem does it all. (NT)
- **Elegy*:** This is a particular type of lyric that is written to mourn the passing of something or someone. (NT)
- **Epic*:** This is a very, very long poem that tells a story. Epic poems are narrative poems that are long enough to be in a book of their own, rather than an anthology.
- **Epitaph*:** Epitaphs are poems about the dead that are written to be on a tombstone; this means they are usually very short.
- **Epigram*:** These are very short, witty poems that make a pithy pronouncement about something. Usually they are written as a couplet.

- **Free Verse***: Modern poetry that has no regular pattern of rhythm, rhyme or line length. Free verse poems experiment with words to create images for the reader.
- **Lyric***: Shorter poems of intense feeling and emotion. Some are modern free verse poems and others are more “old-fashioned” poems that have rhythm and rhyme. Types: sonnet, ode, and elegy.
- **Narrative***: A poem that tells a story. Narratives may or may not rhyme, but they almost always follow the plot structure of a short story.
- **Parody***: A parody is a mockery of another piece of literature; it copies the style and voice, and sometimes language of the original for comedic effect. Parodies can exist in any genre, not just poetry.
- **Pastoral***: A pastoral is a poem that is set in the countryside. It often presents an unrealistic, idealistic notion of country living: happy shepherds, lovely shepherdesses, contented flocks of sheep, sunny meadows, and gentle weather. (NT)
- **Sonnet***: A fourteen-line lyric written in iambic pentameter. Sonnets follow a rigid rhyme scheme. Typical rhyme schemes for sonnets are the Shakespearian or English sonnet (abab cdcd efef gg) or the Italian or Petrarchan sonnet (abba abba cdc cdc OR abba abba cde cde). For more information about iambic pentameter and rhyme scheme, see “Rhythm and Rhyme” below.
- **Ode***: This is a very serious form of the lyric; it is written about a serious topic and is very dignified, if not stately, in tone and style. (NT)

Poetic Devices

A. Sound

- **Alliteration***: Repeated consonant sounds at the beginning of a series of words. This device uses sound to catch the reader’s attention. *I kicked cold coffee coloured puddles* is an alliteration because of the repeating “ck” sound.
- **Assonance***: Repeating vowel sounds in the middle of words. This device also uses sound to catch the reader’s attention. This is a subtle device for which you have to listen carefully. *Twinkle twinkle little star* is an example of assonance because of the repeating short “i” sound.
- **Cacophony***: Sounds that are unpleasant and harsh to the ear. Usually, cacophony is achieved through repeating “s”, “c”, “k” or other, similarly harsh-sounding sounds. For example: “*and squared and stuck their squares of soft white chalk.*” The opposite of euphony.
- **Consonance***: Repeating consonant sounds in the middle of words. This device also uses sound to catch the reader’s attention. This is a subtle device, although it is less subtle than assonance. *If elephants laugh carefully, it is because they are afraid* is an

example of consonance with the repeating “f” sound. Notice that the ‘ph’, ‘gh’ and ‘f’ letter patterns all make the “f” sound.

- **Dissonance***: Similar to cacophony, dissonance involves the mingling together of discordant or clashing sounds. (NT)
- **Euphony***: Sounds that are very pleasant to the ear. The opposite of cacophony.
- **Onomatopoeia***: Words that sound like what they mean are called onomatopoeia. “Buzz”, “hiss”, “splash” are typical examples of this sound device. Onomatopoeia is also known as imitative harmony.

B. Comparison

- **Extended Metaphor***: If a metaphor is a direct comparison between two dissimilar items (see below), an extended metaphor is a longer version of the same thing. In an extended metaphor, the comparison is stretched through an entire stanza or poem, often by multiple comparisons of unlike objects or ideas.
- **Metaphor***: A direct comparison between two dissimilar items. *She is a monster* is a metaphor comparing a girl to a monster.
- **Metonymy***: This is a type of metaphor in which a reference point is substituted for the thing to which reference is actually made. *The pen is mightier than the sword, the kettle is boiling, and I love reading Shakespeare* are three examples of metonymy. (NT)
- **Personification***: A comparison between a non-human item and a human so that the non-human item is given human characteristics. *The trees stretched their arms to the sky* is a personification because the trees are described as if they are people stretching.
- **Simile***: A comparison between two dissimilar items using “like” or “as” to make the comparison. *The stars are like diamonds in the sky* is a simile, comparing stars to diamonds.
- **Synecdoche***: Very similar to metonymy, synecdoche occurs when the significant part is used for the whole. *All hands on deck!* and *Five sails appeared in the harbour* are examples of synecdoche. (NT)

C. Word Play

- **Allusion***: A reference in one piece of literature to something from another piece of literature. Allusions can also be references to person/events/places in history, religion, or myth. Allusions are frequently made in poetry, but they can/do occur in other genres as well.
- **Apostrophe***: A rhetorical figure in which the speaker addresses a dead or absent person, or an abstraction or inanimate object. For example, the speaker in John Donne’s “Holy Sonnet X” speaks to death as if it were a person. “O Death!”

- **Cliché:** A phrase, line or expression that has been so overused, it is boring and commonplace, such as “it was a dark and stormy night” or “red with anger.”
- **Connotation*:** The unspoken, unwritten series of associations made with a particular word. For example, the word “dog,” depending on how it is used, might connote faithfulness, loyalty, and devotion. On the other hand, the word “dog” could connote viciousness.
- **Denotation*:** The literal meaning of the word that a person would find in the dictionary.
- **Euphemism*:** Substituting a pleasant or polite word or phrase for an unpleasant reality. For example, people say “she passed over”, she passed away”, or “she has gone to her reward” when they mean “she died”. (NT)
- **Figurative Language*:** The imaginative language that makes a poem rich to a reader. Figurative language often relies on comparison devices like simile, metaphor, and personification to make the point. Figurative language is the opposite of literal language.
- **Hyperbole*:** A deliberate exaggeration to make a point. *I am hungry enough to eat the fridge* is a hyperbole.
- **Idiom*:** A phrase that can't be translated literally into another language because the meaning isn't the same as the words that make up the phrase. There are thousands of idioms in English. Some examples include: “it is raining cats and dogs”; “flat broke”; “going to hell in a hand-basket”; and “head in the clouds.” (NT)
- **Image*:** A single mental picture that the poem creates in the reader's mind.
- **Imagery*:** Poets create pictures in the reader's mind that appeal to the sense of sight; they also create descriptions to appeal to the other four senses. This collection of appeals to the five senses is called the imagery of the poem. Also: the collection and/or pattern of images in a poem.
- **Literal language*:** The literal meaning of the poem, which ignores imagery, symbolism, figurative language and any imagination on the part of the poet or the reader. Literal language is the opposite of figurative language.
- **Mood*:** The emotion of the poem. The atmosphere. The predominant feeling created by or in the poem, usually through word choice or description. The feelings created by the poem in the reader; mood is best discovered through careful consideration of the images presented by the poem, and thinking about what feelings those images prompt. For example: if the “rain weeps”, the mood is sad; if the “rain dances”, the mood is happy. Mood and tone are **not** the same.
- **Oxymoron*:** An oxymoron is a pair of single word opposites placed side by side for dramatic effect. A contradiction in terms. For example, “cold fire” or “sick health” or “jumbo shrimp”.

- **Paradox***: A large oxymoron. An apparently contradictory statement that, despite the contradiction, has an element of truth in it. Wordsworth's "the child is the father of the man" is a paradoxical statement.
- **Repetition***: Deliberately repeated words, sounds, phrases, or whole stanzas. Repetition is used to make a point in the poem.
- **Symbol***: Something that represents something else. For example, a dove often represents the concept of peace.
- **Syntax**: Word order—the way words are put together to form phrases, clauses or sentences in a poem. Sometimes poets play with syntax to increase the richness of their figurative language or to make a line of poetry work into a particular rhythm. (NT)
- **Tone***: The narrator's attitude toward the subject of the poem and, sometimes, toward the reader of the poem. Tone is NOT THE SAME AS MOOD, although the two can overlap.
- **Understatement***: The opposite of hyperbole. Understatement achieves its effect through stating less than what is necessary. For example, a person might say to a hospitalized car crash victim, "I bet that hurt."
- **Voice***: Voice is the personality of the writing, the specific characteristics that make the writing unique. The voice of a piece of writing is assessed in terms of style and/or tone. Every writer/narrator/speaker has a unique and recognizable voice. (NT)

Verse Forms

- **Ballad Stanza***: A ballad stanza is a quatrain (4 line verse) of alternating tetrameter and trimeter lines. The rhyme scheme is a-b-c-b (sometimes abab). Not all ballads have stanzas that follow this formula. See below for explanations of tetrameter and trimeter. The following is an example of a ballad stanza from "Faithless Nellie Gray" by Thomas Hood: (NT)

Ben Battle was a soldier bold,
And used to war's alarms;
But a cannon-ball took off his legs,
So he laid down his arms.

Other examples:

Oh, I forbid ye maidens all
That wear gold in your hair
To come or go by Carterhaugh
For young Tam Lin is there.

and

In Scarlet Town, where I was born

There lived a fair maid dwellin';
Made many a youth cry well-a-day,
And her name was Barbara Allen.

and

There lived a wife at Usher's Well,
And a wealthy wife was she;
She had three stout and stalwart sons,
And sent them o'er the sea.

In folk ballads, the meter is often irregular (as in the example above from "Barbara Allen") and the rhymes are often approximate.

- **Couplet***: Two lines of poetry that rhyme. The last two lines of an English sonnet work together to make a couplet. The following is an example of a couplet:
*Roses are red, violets are blue
Sugar is sweet and so are you*
- **Octave***: Eight lines of poetry that have a rhyme scheme. The first part of an Italian sonnet is an octave.
- **Quatrain***: Four lines of poetry that have a rhyme scheme. Quatrains often have an abab, abcb, or aabb rhyme scheme. The first three verses of an English sonnet are quatrains.
- **Sestet***: Six lines of poetry that have a rhyme scheme. The second part of an Italian sonnet is a sestet.
- **Stanza***: Another word for "verse paragraph". See below.
- **Verse (technically: Verse Paragraph)**: A paragraph of writing in a poem. These paragraphs are written as clusters of rhyming lines in traditional poetry, such as octaves, sestets and quatrains. Also known as a **stanza**.

Rhythm and Rhyme

- **Blank Verse***: Unrhymed iambic pentameter. All sonnets, Shakespearian plays and the King James version of the Bible are written in blank verse. Unrhymed iambic pentameter is said to closely mimic the cadences of natural speech. See below for more information on iambic pentameter.
- **End Rhyme**: Rhyme that occurs at the ends of verse lines. The nursery rhyme in "rhyme scheme" below is written with end rhyme.
- **Iambic Pentameter***: A line of poetry that is ten syllables in length. The syllables follow a pattern in which an unstressed syllable is followed by a stressed one. The words "giraffe" and "destroy" are iambs. An iamb is two syllables, and "penta" means

five, so five iambs in a row = iambic pentameter. A line of iambic pentameter bounces gently along (soft-hard-soft-hard-soft-hard-soft-hard-soft-hard). For example, when Romeo says, "O, she doth teach the torches to burn bright" (*Romeo and Juliet*, I.v.44), he is speaking in iambic pentameter. The following is an example of iambic pentameter (in this case, blank verse) from *Hamlet*:

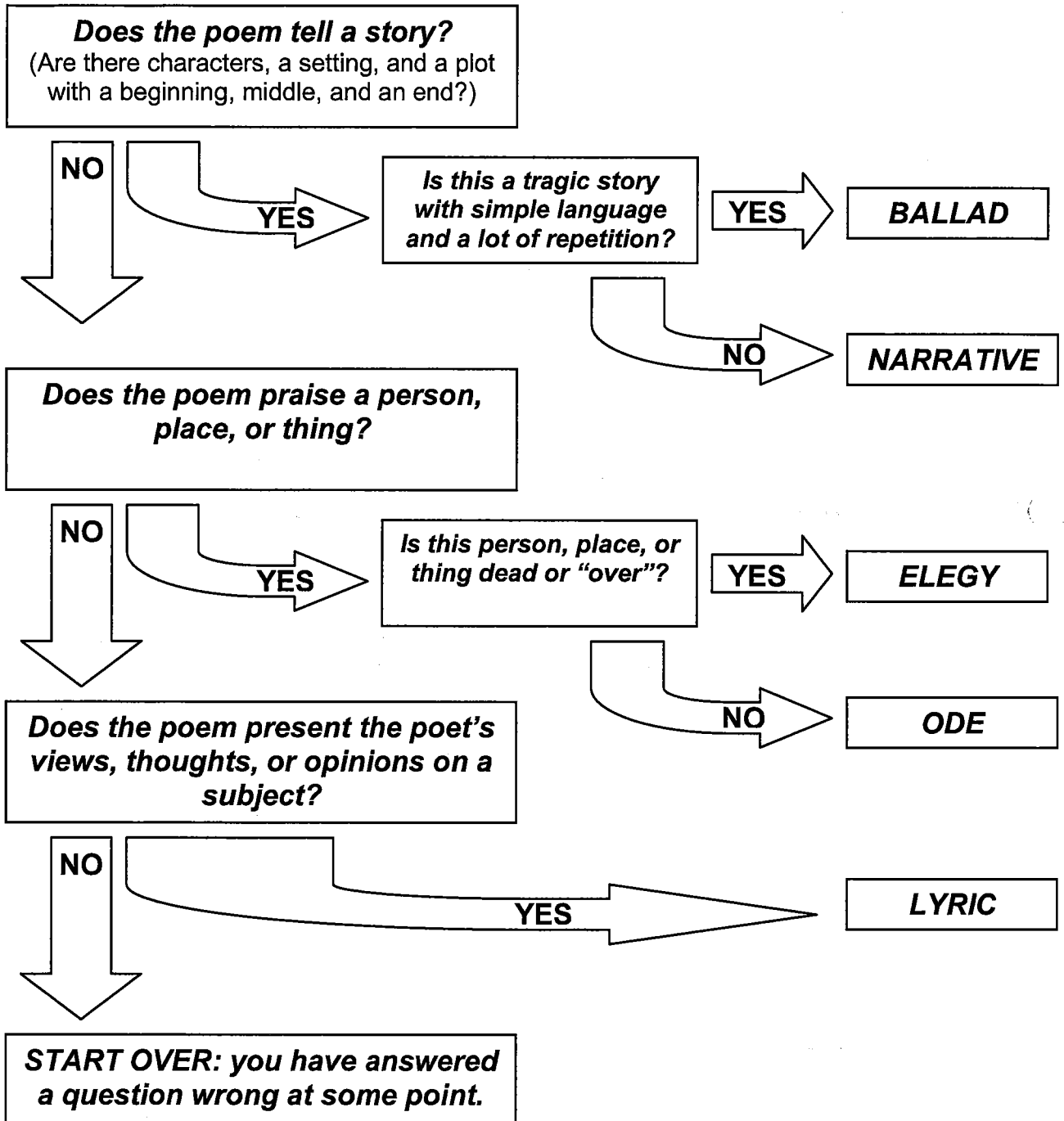
To tell the secrets of my prison-house,
I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes like stars start from their spheres,
Thy knotted and combined locks to part... (I.v.14-18)

- **Internal Rhyme:** When two or more words rhyme within the same line of poetry. For example, "Once upon a midnight dreary, while I pondered weak and weary" is an example of internal rhyme.
- **Metre (meter)*:** The regular beat of a poem. There are different kinds of meters, depending on the syllable pattern in the line of poetry. Different syllable patterns, and different numbers of patterns, have different names. For example: dimeter, trimeter, tetrameter, pentameter, hexameter, heptameter, and octameter. (NT)
- **Tetrameter:** "Penta" means "five", and "tetra" means "four." So, if pentameter is five repeating patterns of syllables, tetrameter is four repeating patterns of syllables. Lines 1 and 3 in the "typical" ballad stanza are in tetrameter. (NT)
- **Trimeter:** "Tri" means "three", so trimeter means three repeating patterns of syllables. Lines 2 and 4 in the ballad stanza above are in trimeter. (NT)
- **Refrain*:** The chorus of a ballad, or a repeating set of words or lines, is the refrain of a poem. Refrains add to the musical quality of a poem and make them more song-like. This is interesting because the ancestral origin of poetry was song.
- **Rhyme*:** When sounds match at the end of lines of poetry, they rhyme (technically, it is end-rhyme). The examples below in "rhyme scheme" and "couplet" demonstrate this.
- **Rhyme Scheme*:** The pattern of rhyme in a poem, indicated with letters of the alphabet. To decide on a rhyme scheme, you assign a letter of the alphabet to all rhyming words at the ends of lines of poetry, starting with the letter "a". When you run out of one rhyme sound, you start with the next letter of the alphabet. For example, the following is an example of an aabb rhyme scheme (star, are, high, sky):
Twinkle, twinkle, little star
How I wonder what you are
Up above the world so high
Like a diamond in the sky
- **Rhythm*:** A pattern of sound in a poem; it may be a regular or irregular pattern. Rhythm is the musical beat of the poem, and some poems are more musical than others.

English Poetry Terms

Types of Poems

Just like there are many different types of movies (romantic comedy, sci-fi thriller, slasher horror, horror parody, road movie, etc), there are also many types of poems. The subject matter and how the writer of the poem portrays it define a poem's type. For our purposes there are only 5 major types. To determine what is the type of poem, there are some basic questions you ask:



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Fugue of Death

Black milk of daybreak we drink it at nightfall
 we drink it at noon in the morning we drink it at night
 we drink it and drink it
 we are digging a grave in the sky it is ample to lie there
 A man in the house he plays with the serpents he writes
 he writes when the night falls to Germany your golden
 hair Margarete
 he writes it and walks from the house the stars glitter he
 whistles his dogs up
 he whistles his Jews out and orders a grave to be dug in
 the earth
 he commands us strike up for the dance

Black milk of daybreak we drink you at night
 we drink you in the morning at noon we drink you at
 nightfall
 drink you and drink you
 A man in the house he plays with the serpents he writes
 he writes when the night falls to Germany your golden
 hair Margarete
 Your ashen hair Shulamith we are digging a grave in the
 sky it is
 ample to lie there

He shouts stab deeper in earth you there and you others
 you sing and you play
 he grabs at the iron in his belt and swings it and blue are
 his eyes
 stab deeper your spades you there and you others play on
 for the dancing

Black milk of daybreak we drink you at nightfall
 we drink you at noon in the mornings we drink you at
 nightfall
 drink you and drink you
 a man in the house your golden hair Margarete
 your ashen hair Shulamith he plays with the serpents

He shouts play sweeter death's music death comes as a
 master from Germany
 he shouts stroke darker the strings and as smoke you
 shall climb to the sky
 then you'll have a grave in the clouds it is ample to lie
 there

Black milk of daybreak we drink you at night
 we drink you at noon death comes as a master from
 Germany
 we drink you at nightfall and morning we drink you and

drink you
a master from Germany death comes with eyes that are
blue
with a bullet of lead he will hit in the mark he will hit
you
a man in the house your golden hair Margarete
he hunts us down with his dogs in the sky he gives us a
grave
he plays with the serpents and dreams death comes as a
master from Germany

your golden hair Margarete
your ashen hair Shulamith.

Credit:

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Author:

Paul Celan



Paul Antschel, who wrote under the pseudonym Paul Celan, was born in Czernovitz, in Romania, on November 23, 1920. The son of German-speaking Jews, Celan grew up speaking several languages, including Romanian, Russian, and French.

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Ode to the West Wind

By Percy Bysshe Shelley, 1819

I

O wild West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou,
Who chariotest to their dark wintry bed

The wingèd seeds, where they lie cold and low,
Each like a corpse within its grave, until
Thine azure sister of the Spring shall blow

Her clarion o'er the dreaming earth, and fill
(Driving sweet buds like flocks to feed in air)
With living hues and odours plain and hill:

Wild Spirit, which art moving everywhere;
Destroyer and Preserver; hear, O hear!

II

Thou on whose stream, 'mid the steep sky's commotion,
Loose clouds like Earth's decaying leaves are shed,
Shook from the tangled boughs of Heaven and Ocean,

Angels of rain and lightning: there are spread
On the blue surface of thine airy surge,
Like the bright hair uplifted from the head

Of some fierce Maenad, even from the dim verge
Of the horizon to the zenith's height,
The locks of the approaching storm. Thou dirge

Of the dying year, to which this closing night
Will be the dome of a vast sepulchre
Vaulted with all thy congregated might

Of vapours, from whose solid atmosphere
Black rain, and fire, and hail will burst: O hear!

III

Thou who didst waken from his summer dreams
The blue Mediterranean, where he lay,

Lulled by the coil of his crystalline streams,

Beside a pumice isle in Baiae's bay,
And saw in sleep old palaces and towers
Quivering within the wave's intenser day,

All overgrown with azure moss and flowers
So sweet, the sense faints picturing them! Thou
For whose path the Atlantic's level powers

Cleave themselves into chasms, while far below
The sea-blooms and the oozy woods which wear
The sapless foliage of the ocean, know

Thy voice, and suddenly grow grey with fear,
And tremble and despoil themselves: O hear!

IV

If I were a dead leaf thou mightest bear;
If I were a swift cloud to fly with thee;
A wave to pant beneath thy power, and share

The impulse of thy strength, only less free
Than thou, O Uncontrollable! If even
I were as in my boyhood, and could be

The comrade of thy wanderings over Heaven,
As then, when to outstrip thy skiey speed
Scarce seemed a vision; I would ne'er have striven

As thus with thee in prayer in my sore need.
Oh! lift me as a wave, a leaf, a cloud!
I fall upon the thorns of life! I bleed!

A heavy weight of hours has chained and bowed
One too like thee: tameless, and swift, and proud.

V

Make me thy lyre, even as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,
Sweet though in sadness. Be thou, Spirit fierce,
My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe
Like withered leaves to quicken a new birth!
And, by the incantation of this verse,

Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawakened Earth

The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?

The Ode and the Elegy

Please complete all work on a separate piece of paper, and on the copy of each poem itself, as required by the task:

The Ode	The Elegy

“Ode to the West Wind” by Percy Bysshe Shelley

The speaker of the poem appeals to the West Wind to infuse him with a new spirit and a new power to spread his ideas. In order to invoke the West Wind, he lists a series of things the wind has done that illustrate its power: driving away the autumn leaves, placing seeds in the earth, bringing thunderstorms and the cyclical "death" of the natural world, and stirring up the seas and oceans.

The speaker wishes that the wind could affect him the way it does leaves and clouds and waves. Because it can't, he asks the wind to play him like an instrument, bringing out his sadness in its own musical lament. Maybe the wind can even help him to send his ideas all over the world; even if they're not powerful in their own right, his ideas might inspire others. The sad music that the wind will play on him will become a prophecy. The West Wind of autumn brings on a cold, barren period of winter, but isn't winter always followed by a spring? (www.shmoop.com/ode-to-west-wind/)

1. In section I, lines 1-8 the narrator describes the West Wind's work in Autumn. What is it?
2. Lines 9-12 indicate a change in the Wind's work? What is the new job?
3. Write short summaries cantos 2 and 3 (lines 15-42). In your summaries, focus on the following:

What events is the Wind responsible for? Why is it responsible for such fear? What do we learn about the wind?

4. In section IV, lines 43-56, the narrator identifies how he'd like to be the same as the Wind. What characteristics would he have if he were similar to the Wind?

5. Section V is a sort of prayer to the Wind. What does the narrator want the Wind to help him do? As you read, annotate the poem, identifying figurative language, literary devices and meaning.

"Deathfugue" by Paul Celan

Paul Celan's "Deathfugue" belongs among the group of great and terrifying literary works written by survivors of the Holocaust, such as *Night* by Elie Wiesel and the memoirs of Primo Levi. Like those books, the subject matter of the poem is the experience of life in the Nazi concentration camps. It describes a group of Jewish prisoners who are forced to dig mass graves while other prisoners play music. They are ordered around by a sadistic guard who thinks he is a sophisticated man of letters. At the end of the poem, the guard executes the prisoners. Because so few people survived to write about the Holocaust, much less in poetry, "Deathfugue" is a work of both literary and historical importance.

The poem is partly inspired by Paul Celan's own experience in the camps, and partly by histories of places like Auschwitz. Celan was born Paul Antschel in the European country of Romania. During the war, he was separated from his parents, who died in Nazi concentration camps. He spent more than a year in a labor camp, where he saw enough horrible things to last a lifetime. After the war he began to seriously write poetry, and "Deathfugue" was published in 1948. It remains his best-known work. Later he became a teacher in Paris, but he struggled to come to terms with the Holocaust throughout his life and eventually committed suicide.

(www.shmoop.com/death-fugue/)

1. What is the effect of adding the adjective "black" to milk on the reader? What is milk traditionally associated with, and how does the descriptor change this meaning?
2. The speaker describes the "man in the house" as whistling for "his dogs" and whistling for "his Jews". What impact does this have?
3. What is the significance of the man having blue eyes?
4. Discuss the use of repetition in this poem. Provide examples, and explain its impact.
5. "A fugue is a musical piece that begins with a theme and then restates that theme several times with variations. The fugue is most closely associated with J.S. Bach, a German musician who was one of the greatest composers who ever lived. Bach's fugues could get crazy-complicated, to the point that he embedded his own name in musical notes: B-A-C-H. One of his most important works is called "The Art of the Fugue." The title of Celan's poem, then, refers both to the music played by the prisoners in the poem and also to the repetitive form that Celan uses throughout" (www.shmoop.com).
- a. Music is a motif throughout this poem. Identify the quotes that refer to music. Explain the irony of using musical references within this poem.
6. What symbols are at work in this poem? For example, consider the serpents, Shulamith's "ashen" hair...
7. What is the effect of the lack of punctuation and run-on sentences in this poem?
8. What other instances of irony can you identify?
9. In what way does this poem fit the definition of "elegy"?
10. The author of this poem is someone who never saw combat. Would you still consider "Deathfugue" to be a "war poem"?