Literary Terms with Examples
Pre-AP/AP English Grades 8-12

Allegory—a literary work that has an underlying meaning beneath the literal meaning. Allegory relies heavily on symbolism to teach a lesson or illustrate an idea. Characters often represent abstract concepts such as truth, good, or evil.

- *Pilgrim's Progress* is an allegory in which Vanity Fair represents the world, and the Celestial City symbolizes Heaven.

Alliteration—the repetition of a beginning consonant sound in a line.

- Let us go forth to lead the land we love. J.F. Kennedy, Inaugural

Allusion—makes reference to a historical or literary person, place, or event with which the reader is assumed to be familiar. Many works of prose and poetry contain allusions to the *Bible* or to classical mythology.

- Allusions can be historical, (like referring to Hitler), literary (like referring to Kurtz in *Heart of Darkness*), religious (like referring to Noah and the flood), or mythical (like referring to Atlas).

Ambiguity—a term describing those words, figures of speech, and also actions in literary works for which more than one meaning is possible. It may result from the subtlety of an author's art, or it may stem from his confusion. It is the source of multiple interpretations: that is, different people can interpret the same words and events in opposite ways because of the suggestive power of the story or the poem.

- William Empson's analysis of a line from Shakespeare's "Sonnet 73"—In the poem the speaker compares his advancing age to a tree in early winter and the bough of that tree to "Bare ruined choirs where late the sweet birds sang."

Analogy---makes a comparison between two or more things that are similar in some ways but otherwise unlike.

Anaphora—the regular repetition of the same word or phrase at the beginning of successive phrases or clauses.

- We shall not flag or fail. We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills. We shall never surrender. Churchill

Anecdote---is a brief story about an interesting, amusing, or strange event. Writers tell anecdotes to entertain or to make a point.

- Evelyn Waugh's essay "People Who Want to Sue Me" contains an anecdote about a young lady who mistakenly thought she knew who the characters in a book were.

Antagonist—the character who is placed in opposition to the protagonist (good guy). He is a rival or enemy of the protagonist. The antagonist may be a person or force in society or nature.

- The antagonist in Tolstoy's "The Long Exile" is Makar Semyonof.

Anastrophe—word order is reversed or rearranged.

- Milton's *Paradise Lost*—from the beginning of Belial's speech in the Council of Pandemonium is deliberately confused to suggest Belial's speciousness:

  I should be much for open war, O Peers,
  As not behind in hate, if what was urged
  Main reason to persuade immediate war
  Did not dissuade me most, and seem to cast
  Ominous conjecture on the whole success.
  When he who most excels in fact of arms,
  In what he counsels and in what excels
  Mistrustful, grounds for his courage on dispair
  And utter dissolution, as the scope
  Of all his aim, after some dire revenge.

- T.S.Eliot's "one night cheap hotels".

Antithesis—the juxtaposition of contrasting ideas.

- Francis Bacon's witty saying "Crafty men condemn studies; simple men admire them; and wise men use them."

Aphorism—a self-evident or universally recognized truth written in a concise manner. Aphorisms are used to make a point about a topic or issue. Aphorisms are also called maxims, axioms, morals, sayings, or adages.

- from Pope's *An Essay on Criticism:* We think our fathers fools, so wise we grow;
  Our wiser sons, no doubt, will think us so.

Apostrophe—a figure of speech that directly addresses an absent or imaginary person or abstraction.

- For Brutus, as you know, was Caesar's angel.
  Judge, O you gods, how dearly Caesar loved him. Shakespeare, *The Tragedy of Julius Caesar*

Apposition—the placing next to a noun another noun or phrase that explains it.

Archetype—An image, plot, character, or descriptive detail that occurs frequently in literature, myth, religion, or folklore, and causes emotion in the reader because it awakens an image in unconscious memory. The archetype is universally recognized, transcending cultures and time. The symbols that exists in the collective unconscious of people that include symbols in art, literature, myths, religion that reoccur over time and across cultures. All archetypes must be primordial, universal, and recurring. There are three types of archetypes: situational, character, and symbolic.

1—**situational archetypes**

a—**the quest**—this motif describes the search for someone or some talisman which when found and brought back, will restore fertility to a waste land, the desolation of which is mirrored by a leader's illness and disability

b—**the task**—to save the kingdom, to win the fair lady, to identify himself so that he may reassume his rightful position the hero must perform some nearly superhuman deed or the function of the ultimate goal

c—**the initiation**—this usually take the form of an initiation into adult life. The adolescent comes into his/her maturity with new awareness and problems along with new hope for the community

d—**the journey**—the journey sends the hero in search for some truth or information necessary to restore fertility to the kingdom. Usually the hero descends into a real or psychological hell and is forced to discover the blackest truths, quite often concerning his faults. Once the hero is at his lowest point, he must accept personal responsibility to return to the world of the living. A second use of this pattern is the depiction of a limited number of travelers on a sea voyage, bus ride, or any other trip for the purpose of isolating them and using them as a microcosm of society.

e—**the fall**—this archetype describes a descent from a higher to a lower state of being. The experience involves a defilement and/or loss of innocence and bliss. The fall is often accompanied by expulsion from a kind of paradise as penalty for disobedience and moral transgression

f—**death and rebirth**—the most common of all situational archetypes, this motif grows out of the parallel between the cycle of nature and the cycle of life. Thus, morning and springtime represent rebirth, birth, and youth; evening and winter suggest old age and death

g—**nature vs. mechanistic world**—nature is good while technology and society are often evil

h—**battle between good and evil**—obviously the battle between two primal forces. Mankind shows eternal optimism in continual portrayal of good triumphing over evil despite great odds

i—**the unhealable wound**—this wound is either physical or psychological and cannot be healed fully. This wound also indicated a loss of innocence. These wounds often drive the sufferer to desperate measures.

k—**the ritual**—the actual ceremonies the initiate experiences that will mark his rite of passage into another state. The importance of the ritual rites cannot be over stressed as they provide clear sign post for character's role in society as well as our own position in the world.

l—**the magic weapon**—this symbolizes the extraordinary quality of the hero because no one else can wield the weapon or use it to its fullest potential. It is usually given by a mentor figure.

m—**paradise**—is seen as a place of peace, light, and beauty, echoing the primordial perfection of nature. It sometimes represents heaven itself and sometimes a stage on the road toward it. It may be depicted as a garden or, in the Christian tradition, as the New Jerusalem.

2—**character archetypes**—

a—**the hero**—Lord Reglan in the *Hero: A Study in Tradition, Myth and Drama*, contends that this archetype is so well defined that the life of the protagonist can be clearly divided into a series of well—marked adventured which strongly suggest a ritualistic pattern. Reglan finds that traditionally the hero's mother is a virgin, the circumstances of his conception are unusual, and at birth some attempt is made to kill him. He is, however, spirited away and reared by foster parents. We know almost nothing of his childhood, but upon reaching manhood he returns to his future kingdom. After a victory over the king or a wild beast, he marries a princess, becomes a king, after which he meets a mysterious death, often at the top of a hill. His body is not buried, but nevertheless, he has one of more holy sepulchers

b—**the young man from the provinces**—this hero is spirited away as a young man and raised by strangers. He later returns to his home and heritage where he is a stranger who can see new problems and solutions.

c—**the initiates**—these are young heroes or heroines, who prior to their quest, must endure some training and ceremony.

d—**mentors**—these individuals serve as teachers or counselors to the initiates. Sometimes they work as role models and often serve as a father or mother figure

e—**mentor-pupil relationship**—the mentor teaches by example the skills necessary to survive the quest

f—**father-son conflict**—tension often results from separation during childhood or from an external source when the individuals meet as men and where the mentor often has a higher place in the affections of the hero than the natural parent

g—**hunting or group companions**—loyal companions willing to face any number of perils in order to be together

h—**loyal retainers**—these individuals are somewhat like servants who are heroic themselves. Their duty is to protect the hero and reflect the nobility of the hero.

i—**friendly beast**—this shows that nature is on the side of the hero

k—**the devil figure**—evil incarnate, this character offers worldly goods, fame, or knowledge to the protagonist in exchange for possession of the soul

l—**the evil figure with the ultimately good heart**—a redeemable devil figure saved by the nobility or love of the hero

m—**the scapegoat**—an animal or more usually a human whose death in a public ceremony expiates some taint or sin that has been visited upon a community. Their death often makes them a more powerful force in society than when they lived.

n—**the outcast**—a figure who is banished from a social group for some crime (real or imagined) against his fellow man. The outcast is usually destined to become a wanderer from place to place.

o—**the woman figure**—

1—**the earthmother**—symbolic of fruition, abundance, and fertility. This character traditionally offers spiritual and emotional nourishment to those with whom she comes in contact. Often depicted in earth colors and has large breasts and hips symbolic of her childbearing capabilities

2—**the temptress**—characterized by sensuous beauty, this woman is one to who the protagonist is physically attracted and who ultimately brings about his downfall

3—**the platonic ideal**—this woman is a source of inspiration and a spiritual ideal, for whom the protagonist or author has an intellectual rather than a physical attraction

4—**the unfaithful wife**—a woman married to a man she sees as dull or distant and is attracted to more virile or interesting men

5—**the damsel in distress**—the vulnerable woman who must be rescued by the hero. She often is used as a trap to ensnare the unsuspecting hero

6—**the star-crossed lovers**—these two characters are engaged in a love affair that is fated to end tragically for one or both due to the disapproval of the society, friends, or family or some tragic situation

p—**the creature of nightmare**—a monster usually summoned from the deepest, darkest part of the human psyche to threaten the lives of the hero/heroine. Often it is a perversion or desecration of the human body

3—**symbolic archetypes**—

a—**light vs. dark**—light usually suggests hope, renewal, or intellectual illumination; dark implies the unknown, ignorance, or despair

b—**water vs. desert**—because water is necessary to life and growth, it commonly appears as a birth or rebirth symbol. Water is used in baptismal services, which solemnizes spiritual births. Similarly, the appearance of rain in a work of literature can suggest a character's spiritual rebirth.

c—**heaven vs. hell**—Man has traditionally associated parts of the universe not accessible to him with the dwelling places of the primordial forces that govern his world. The skies and mountain tops house the gods; the bowels of the earth contain diabolic forces that inhabit this universe

d—**innate wisdom vs. educated stupidity**—some characters exhibit wisdom and understanding of situations instinctively as opposed to those supposedly in charge. Loyal retainers often exhibit this wisdom as they accompany them on the journey.

e—**haven vs. wilderness**—places of safety contrast sharply against the dangerous wilderness. Heroes are often sheltered for a time to regain health and resources

f—**supernatural intervention**—the gods intervene on the side of the hero or sometimes against him

g—**fire vs. ice**—fire represents knowledge, light, life, rebirth; while ice like desert represents ignorance, darkness, sterility, and death

h—**mandalas (India) and yantras (Tibet)**—In Sanskrit, mandala means circle. Jung says that one of the most powerful religious symbols is the circle. He says that the circle is one of the most powerful religious symbols is the circle. He says that the circle is one of the greatest primordial images of mankind and that, in considering the symbol of the circle, we are analyzing the self. The circle represents totality, everything within the circle is one thing which is encircled, enframed. But the temporal aspect of the circle is that you leave, go somewhere, and always come back. The circle suggests a complete totality, whether in time or space.

i—**mazes or labyrinth**—inner journey through the confusing and conflicting pathways of the mind until the seeker reaches the center and discovers the realities of his/her own nature

Archetypal symbols—

Numbers—

three—the Trinity (Father, Son, Holy Ghost); mind, body, spirit; birth, life, death

four—Mankind—four limbs; four elements; four seasons; the ages of man

six—devil; evil

seven—Divinity (3) + Mankind (4) = relationship between man and God. Seven deadly sins; seven days of the week; seven days to create the world; seven stages of civilization; seven colors of the rainbow; seven gifts of the Holy Spirit

Shapes—

oval—woman, passivity

triangle—communication between heaven and earth, fire, the number 3, trinity, aspiration, movement upward, return to origins, gas, light, sight

square—pluralism, earth, firmness, stability, construction, material, solidity, the number 4

rectangle—most rational, most secure

cross—tree of life, axis of the world, struggle, martyrdom, orientation in space

circle—heaven, intellect, thought, sun, unity, perfection, eternity, oneness, celestial realm, hearing, sound

spiral—evolution of the universe, orbit, growth, deepening, cosmic motion, relationship between unity and multiplicity, macrocosm, breath, spirit, water

Colors—

dark—matter, germ, before existence, chaos
light—spirit, mortality, all, creative force, the direction East, spiritual thought
red—sunrise, birth, blood, fire, emotion, wounds, death, passion, sentiment, mother, anger, excitement, heat, physical stimulation
orange—fire, pride, ambition, egoism
green—earth, fertility, sensation, vegetation, death, water, nature, sympathy, adaptability, growth, envy
blue—clear sky, thinking, the day, the sea, height, depth, heaven, religious feeling, devotion, innocence, truth, psychic ability, spirituality, physical soothing and cooling
violet—water, nostalgia, memory, advanced spirituality
gold—majesty, sun, wealth, corn (life dependency), truth
silver—moon, wealth

Nature—

air—activity, creativity, breath, light, freedom, liberty, movement
ascent—height, transcendence, inward journey, increasing intensity
center—thought, unity, timelessness, paradise, creator, infinity, neutralizing opposites
descent—unconscious, potentialities of being, animal nature
duality (ying/yang)—opposites, complements, positive-negative, male-female, life-death
earth—passive, feminine, receptive, solid
fire—ability to transform, love, life, health, control, spiritual energy, regeneration, sun, God, passion
image—highest form of knowing, thought as a form
lake—mystery, depth, unconsciousness
crescent moon—change, transition
moon—master of women, vegetation
mountain—height, mass, loftiness, center of the world, ambition, goals
valley—depression, low-points, evil, unknown
sun—hero, son of Heaven, knowledge, the Divine eye, fire, life force, creative guiding force, brightness, splendor, active awakening, healing, resurrection, ultimate wholeness
unity—spirit, oneness, wholeness, transcendence, the source, harmony, revelation, active principle, a point, a dot, supreme power, completeness in itself, the divinity
water—passive, feminine, change
rivers—life force, life cycle
streams—life force, life cycle
stars—guidance
wind—Holy Spirit, life, messenger
ice/snow—coldness
clouds—mystery, sacred
mist—mystery, sacred
rain—life giver
steam—transformation to the Holy Spirit
volcano—evil, shadow
lightening—intuition, inspiration
tree—where we learn, tree of life, tree of knowledge
forest—evil, lost, fear

Objects—

feathers—lightness, speed
shadow—our dark side, evil, devil, materiality
masks—concealment
boats/rafts—safe passage
bridge—change, transformation
right hand—rectitude
left hand—deviousness
feet—stability, freedom
skeleton—mortality, vanity
heart—love, emotions
hourglass—passage of time

father time—time swiftly passing; death

Gems—

pearl—royalty, power, passion, tears of joy or sorrow
emerald—fertility, faith, wisdom
jade—perfection, immortality
sapphire—Heaven
diamond—permanence, incorruptibility

Animals—

deer (stag)—wisdom
ox—power, strength
spider—web of life
pig—gluttony
griffin—guardian on path to salvation
cat—domesticity
tiger—ferocity, protectiveness
eagle—Sky God
lion—valor, royalty
cockerel—pride, courage
horse—speed, power, mobility
unicorn—female, purity
goat—devil
bear—bravery, strength
bull—power, stubbornness
toad—witchcraft
white elephant—patience, wisdom, long memory
lamb—sacrifice, innocence, purity

B —flight, ascension
feathers—speed, lightness
dove—peace, Holy Spirit
peacock—pride
pelican—self-sacrifice
raven—prophecy
bat—darkness, chaos

Aristotle's Rules for Tragedy—the purpose of a tragedy is to arouse the emotions of pity and fear thus to produce in the audience a catharsis of the emotions. An imitation of an action that is complete, and whole, and of a certain magnitude

1--**dramatic unities**—the principles of dramatic structure involving actions, time, and place; having a beginning, a middle, and an end

2-- **recognition**—a plot in which the principal reversal or peripety results from the acquisition by one of the characters of knowledge which was previously withheld by the characters or the story and now results in a decisive change of course for the character

3-- **reversal**—a change of fortune for the protagonist in a dramatic or fictional plot

4-- **hamartia**—the character weakness or great error through which the fortunes of the hero of a tragedy are reversed. This tragic flaw may be caused by bad judgment, bad character, inherited weakness, or any other possible causes of error that must be expressed through a definite action or failure to perform such an action

5-- **catharsis**—purgation of emotions

6-- **hubris**—is excessive pride, and it is often the downfall of literary characters.

Audience—the person or group of people for whom the piece of writing is intended

obiography---is a form of nonfiction in which the writer tells the story of his or her own life. An autobiography may tell about the person's whole life or only a part of it.

Aside—a convention in drama whereby a character interrupts a conversation to address the audience and not the person to whom he has been talking

- An example occurs in Act I, scene 4 of *The Tragedy of Macbeth:*
  King. My worthy Cawdor!
  Macbeth. [Aside.] The prince of Cumberland!
  That is a step
  On which I must fall down, or else o'erleap,

Assonance—Similar vowel sound in stressed syllables that end with different consonant sounds.

- That hoard and sleep and feed, and know not me. Alfred, Lord Tennyson, "Ulysses"

Asyndeton—conjunctions are omitted, producing a fast-paced and rapid prose.

- We shall pay any price, bear any burden, meet any hardships, support any friend, oppose any foe to assure the survival and the success of liberty. J.F. Kennedy, Inaugural

Atmosphere—the mood or moods of a literary work created by the description of settings, by the actions and words of characters, by the tone of an author or the voice through which he speaks.

- The description of weather in Robert Browning's "Porphyria's Lover" builds an atmosphere of suspense and foreboding.

Ballad—a narrative song that generally contains a simple but dramatic narrative for which little background is given. The story and emotional force of the ballad are usually conveyed by dialogue; understatement of the situation and repetition (refrain) contribute to the power of the ballad.

- Literary ballads are written in imitation of folk ballads and have a known author, as opposed to the anonymous folk ballad. Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* is an example of a literary ballad.

Biography---a form of nonfiction in which a writer tell the life story of another person. Most biographies are written about famous or admirable people. Although biographies are nonfiction, the most effective ones share the qualities of good narrative writing.

Blank verse—unrhymed iambic pentameter that is frequently used in poetry and also in poetic drama, perhaps because it is more natural and closer to speech than most metrical lines. It is open to subtle variations by means of a shift in the pauses within lines, or of run-on lines, or of slight alterations of the iambic pattern.

- Friar: Be pa' / tient, for' / the world' / is broad' / and wide'. Shakespeare, *The Tragedy of Romeo and Juliet*

(**sura**—the main internal pause of a line of poetry. The pause can be dictated by punctuation, grammar, natural stops in speech, or rhetorical emphasis in oral delivery.

- For example, the following line from John Donne's "Death Be Not Proud" contains a caesura:
  One short sleep past, // we wake eternally.

Caricature—an unsubtle, oversimplified, and exaggerated presentation of a character, generally stressing only one aspect, so that the reader understands what the character represents. It is designed to make a person or a type of person seen ridiculous.

- Shakespeare *Henry IV* and *The Merry Wives of Windsor*—the character of Falstaff

Character---is a person or an animal that takes part in the action of a literary work. A main or major character is the most important character in a story, poem, or play. A minor character plays a lesser role but is necessary for the story to develop.

1—**round character**---a fully developed character in whom many traits are exhibited
- Walter Mitty in James Thurber's "The Secret Life of Walter Mitty"

2—**flat character**—a one-sided or stereotypical character
- Montresor, the vengeful murderer, in Edgar Allan Poe's "The Cask of Amontillado"

3—**static character**—a character who does not undergo a change
- the king in Frank R. Stockton's "The Lady, or the Tiger?"

4—**dynamic character**---a character who changes or grows in some way during the course of a piece
- Sarah in Joanne Greenberg's "And Sarah Laughed"

5--**stock character**—a stereotype, character types that occur repeatedly in written and visual stories and are easily recognizable by readers and viewers.

Characterization—the process by which author's create memorable characters. Authors use two major methods of characterization—direct and indirect.

1—**direct characterization**—an author tells what the character is like—looks and actions

- "He was a tall, rawboned man with a bullet-shaped head, and he looked exactly like what he was—a deacon in a church." Grant Moss Jr. "Before the End of Summer"

2—**indirect characterization**—a writer reveals a character's personality through his or her own appearance, words, actions, and effects on others. Sometimes the writer describes what other participants in the story say and think about the character. The reader draws his/her own conclusions about the character being analyzed.

Chiasmus—derived from the Greek letter CHI (X); grammatical structure of the first clause or phrase is reversed in the second, sometimes repeating the same word.

- *The Vanity of Human Wishes*—"By the day the frolic, and the dance by night."
- *Essay on Man*—"His time a moment, and a point his space."

Climax—The point of highest interest: the point at which the reader makes the greatest emotional response. It is also used to designate the turning point in the action—the place at which the rising action reverses and becomes falling action.

- In Amy Tan's "Rules of the Game," the climax falls toward the end of the story when Meimei and her mother exchange harsh words and then Meimei runs away.

Colloquial—the use of slang or informalities in speech and writing

- The man, a dodgy customer with a shifty look in his eye, was clearly up to no good.

Comedy—a form of drama that generally entertains and induces varying degrees of laughter, although at times it can comment searchingly on human nature and society.

- Gore Vidal's "Visit to a Small Planet" is a comedy.

Comic relief—momentary release from the build-up of tragic tension in a narrative, usually a drama, though the use of comic scenes

- ACT IV, scene 4. Shakespeare, *The Tragedy of Romeo and Juliet*

Conceit—a fanciful expression usually in the form of an extended metaphor or surprising analogy between dissimilar objects; types of conceits include conceit of oxymoron, jealousy conceit, inventory of blazon conceit, carpe diem conceit, traditional conceit of the idealizers, conceit of the pastoral hyperbole, heraldic conceit, etymological conceit, *concetti predicabili*, Clevelandism conceit, and the metaphysical conceit.

- Jealousy Conceit—*Romeo and Juliet*, ACT II, scene I
  See! How she leans her cheek upon her hand:
  O! that I were a glove upon that hand,
  That I might touch that cheek.

Concrete Poem—a poem with a shape that suggests it subject. The poet arranges the letters, punctuation, and lines to create an image, or picture, on the page.

Conflict—The struggle which grows out of the interplay of the two opposing forces in a plot. At least one of the opposing forces is usually a person. This person, usually the protagonist, may be involved in conflicts of four different kinds:
1—against the forces of nature
2—against another person, usually the antagonist
3—against society as a force
4—against opposing elements within the person
5—against Fate or Destiny

- In Homer's *Odyssey*, Odysseus's conflicts with Polyphemus, Scylla and Charybidis, and the suitors are all external.
- In W.D. Wetherell's "The Bass, the River, and Sheila Mant," the narrator is torn between reeling in a fish (and losing the potential affections of Sheila) and letting it go (and losing the catch of a lifetime), causing an internal conflict.

Connotation—the implications, inferences, or suggestive power of words, phrases, or figures of speech

- The word **din** suggests noise that does not let up, to the point of being maddening or deafening. Elie Wiesel, *from NIGHT*

Consonance—The use at the end of verses of words in which the final consonant in the stressed syllable agree but the vowels that precede them differ.

- ... like a pair of thick socks... Jimmy Santiago Baca, "I Am Offering This Poem"

Content—the basic meanings, emotions, actions, or attitudes in a literary work which an author shapes through techniques

Context—the surroundings in which an element of a literary work appears. The study of the relationships of that element to other details or actions in the verbal environments is basic to literary analysis

Contrast—the juxtaposition of opposites—details, concepts, or people.

Convention—in literary works traditional practices, involving both technique and content, which accumulate as a literary type develops. In literary analysis a knowledge of conventions can help you recognize how an author develops meaning within a given work. It also allows you to determine whether an author is deviating from the traditions. Your knowledge of conventions should be put in the context of the specific work being studied. The study of convention in regard to content may also enter into characterization and plot situations. The old-fashioned melodrama the villain who pursues and torments the heroine is a conventional people figure.

- Dr. Johnson—*Preface to Shakespeare*—Delusion, if delusion be admitted, has no certain limitation; if the spectator can be once persuaded, that his old acquaintance are Alexander and Caesar, that a room illuminated with candles is the plain of Pharsalia, or the bank of Granicus, he is in a state of elevation about the reach of reason, or of truth, and from the heights of empyrean poetry, may despise the circumscriptions of terrestrial nature. There is no reason why a mind thus wandering in ecstasy should count the clock, or why an hour should not be a century in that calenture of the brains that can make the stage a field. The truth is, that the spectators are always in their senses, and know, from the first act to the last, that the stage is only a stage, and that the players are only players.

Couplet—a pair of lines in poetry ending with the same rhyme

- For thy sweet love remembered such wealth brings
  That then I scorn to change my state with kings. Shakespeare, "Sonnet 29"

Denotation—the exact or dictionary meaning of a word without its emotional or suggestive associations

- The denotation of the word *politician* is one who is professionally engaged in politics.

Description—a portrait, in words, of a person, place, or object. Descriptive writing use images that appeal to the five senses.

- The last graveyard flowers were blooming, and their smell drifted across the cotton field and through every room of our house, speaking softly the names of our dead. James Hurst, "The Scarlet Ibis"

Dialect—a form of language spoken by people in a particular region or group. Dialects differ in pronunciations, grammar, and word choice. Writers use dialect to make their characters seem realistic.

- The following lines from "A Red, Red Rose" by Robert Burns make use of Scottish dialect:
  Till a' seas gang dry, my dear,
  And the rocks melt wi' the sun!

Dialogue—the conversation between people in poetry, plays, and stories. It is a basic source of the study of characters and of an author's style. Although important in all types of literature, dialogue is perhaps most crucial in drama.

Diction—the choice and arrangement of words in phrases and images or in larger units such as poetic lines and sentences. Poetic diction has been interpreted as the use of artificial and specialized language for the purpose of distinguishing poetry from prose or ordinary speech.

Epic—a long narrative poem about the adventures of a hero whose action reflect the ideals and values of a nation or group. Epics usually address universal concerns, such as good and evil, life and death, and other serious subjects. There are basically two types of epics: 1) primary—also known as oral or primitive, belonging to oral tradition thus being composed orally and recited and much later in some cases written down; 2) secondary—also known as literary because it is written down from the beginning.

- Examples of Primary (oral) Epics—*The Epic of Gilgamesh*, *Illiad* and *Odyssey*, and *Beowulf*
- Examples of Literary (written) Epics—*Paradise Lost*, *Aeneid*, and *La Legende des siecles*

Epiphany—a sudden understanding or realization

- In "A Cup of Tea," by Katherine Mansfield, Rosemary Fell's realization that her husband finds Miss Smith pretty is an epiphany.

Essay—a short nonfiction work about a particular subject. Most essays have a single major focus and a clear introduction, body, and conclusion.

1—**narrative essay**—tells a true story about real people
2—**expository essay**—presents information, discusses ideas, or explains a process
3—**persuasive essay**—presents and supports an opinion with strong arguments or reasons
4—**descriptive essay**—describes events and feelings by including images and details
5—**reflective essay**—communicates a writer's thoughts about a topic of personal interest

Euphemism—more agreeable or less offensive substitute for unpleasant words or concepts

- Euphemism—A clean bomb exploded in the midst of the New England states and has a suspected connection to the war on terrorism.
- Reality—A nuclear bomb with minimal fall-out, which kills tens of thousands of people, as opposed to a regular nuclear bomb, which kills hundreds of thousands of people, exploded in the midst of the New England states and has a suspected connection to the war on terrorism.

Exposition—is the portion of the story which reveals important character background, setting, and initial conflict information.

Fable—a brief story or poem, usually with animal characters, that teaches a lesson, or moral. The moral is usually stated at the end of the fable. The fable is an ancient literary form found in many cultures. The fables written by Aesop, a Greek slave who lived in the sixth century B.C., are still popular with children today.

- *Animal Farm* is written in fable form.

Fantasy—a highly imaginative writing that contains elements not found in real life. Examples of fantasies include stories that involve supernatural elements, stories that resemble fairy tales, stories that deal with imaginary places and creatures, and science-fiction stories.

Fiction—a prose writing that tells about imaginary characters and events.

Figurative Language (figures of speech)—writing or speech that is not meant to be taken literally. The many types of figurative language include metaphor, simile, and personification.

- He ran like a hare down the street.

Figurative meaning—the suggested by the connotations of words and by the images employed by an author

ıback—a scene in a short story, novel, play, or narrative poem that interrupts the action to show an event that happened earlier.

- In "And Sarah Laughed," the author Joanne Greenberg uses flashback when she relates Sarah's memory of the day she first discovered that her baby was unable to hear.

Folk Tale—a story composed orally and then passed from person to person by word of mouth. Most folk tales are highly entertaining, with plots featuring heroes, adventure, magic, or romance.

Foil—a secondary character whose personality or actions serve as a commentary (frequently through contrast) on a principal character.

- Mercutio is Romeo's foil in Shakespeare's *The Tragedy of Romeo and Juliet.*

Foot (or feet)—a measurement of accented and/or unaccented syllables. These fall into various patterns and constitute the basis of meter in poetry

Foreshadowing—the author's use of clues to hint at what might happen next in the story. It is used to build the reader's sense of expectations or to create suspense.

- In Gerald Haslam's "The Horned Toad," the death of the toad and its burial in its natural environment foreshadow the death and burial of Grandma in the open country where she'd spent most of her life.

verse—poetry which breaks from metrical regularity or fixed patterns. Although the verse is free, it generally creates its own internal rhythm. It usually rhyme and frequently unfolds in lengthy lines.

- After the sea-ship, after the whistling winds,
  After the white-grey sails taut to their spars and ropes,
  Below, a myriad myriad waves hastening, lifting up their necks,
  Tending in ceaseless flow toward the track of the ship,
  Waves of the ocean bubling and gurgling, blithely prying...

  Walt Whitman, "After the Sea-ship"

Genre—a term used in literary criticism to designate the distinct types of categories into which literary works are grouped according to form or technique. The traditional genres include tragedy, comedy, epic, and lyric. Today the division of literature into genres would also include novel, short story, essay, television play, and motion picture scenario.

Haiku—a three-lined Japanese verse form. The first and third lines of a haiku each have five syllables. The second line has seven syllables. A writer of haiku uses images to create a single vivid picture, generally of a scene from nature.

- a clear sheet of sky
  calligraphy of blackbirds
  written and erased

  Katy Peale

Homeric Simile—elaborated comparison that is more involved, more ornate, and is a conscious imitation of the Homeric manner. The secondary object or picture that is developed into an independent aesthetic object, an image which for the moment excludes the primary object with which it is being compared

- ...and I leaned on it
  turning it as a shipwright turns a drill
  in planking, having men below to swing
  the two-handles strap that spins it in the groove. Homer, *The Odyssey*

Homily—a "sermon;" any serious talk, speech, or lecture involving moral or spiritual advice

Hyperbole—a figure of speech in which conscious exaggeration is used without the intent of literal persuasion. It may be used to heighten effect, or it may be used to produce comic effect. Exaggeration or overstatement of an idea, attitude, emotion, or detail in a literary work.

- "A hundred strong men strained beneath his coffin." Gordon Parks, "The Funeral"

Idiom—an expression whose meaning is different from the sum of the meanings of its individual words.

- *Burning the midnight oil* means "staying up late ar night."

Imagery—words and phrases which create vivid sensory experiences for the reader. Though sight imagery is most common, imagery may appeal to any of the senses. Good writers often attempt to appeal to several senses.

- There once the penitents took off their shoes
  And then waked barefoot the remaining mile;
  And the small tress, a stream and hedgerows file
  Slowly along the munching English lane,
  Like cows to the old shrine, until you lose
  Track of your dragging pain.
  The stream flows down under the druid tree,
  Shiloah's whirlpools gurgle and make glad
  The castle of God.

  Robert Lowell, "Our Lady of Walsingham"

Invective—an emotionally violent, verbal denunciation or attack using strong, abusive language that expresses dislike, disgust, contempt, and even hatred of a class or group of people, an institution, a scene, or on life itself

- Jonathan Swift expresses dislike, contempt, and disgust of English nobility in *Gulliver's Travels,* and "A Modest Proposal" attacked the issue of famine and its solutions with a satirical contempt.

Irony—the general name given to literary techniques that involve surprising, interesting, or amusing contradictions.

1—**verbal irony**—words are used to suggest the opposite of their usual meanings.
2—**dramatic irony**—there is a contradiction between what a character thinks and what the reader or audience knows to be true
3—**situation irony**—an event occurs that directly contradicts the expectations of the characters, the reader, or the audience.

Juxtaposition—a poetic rhetorical device, which normally unassociated ideas, words, or phrases are placed next to one another

- I have a faithful joy
  And a joy that is lost.
  One is like a rose
  The other, a thorn. Gabriela Mistral, "Richness"

Legend—a widely told story about the past, one that may or may not have a foundation in fact.

- Robin Hood is a legendary hero.

Limerick---a short, humorous poem of five lines. The first, second, and fifth lines rhyme, as do the third and fourth. The lines that rhyme have the same rhythm.

- There was a young person of Mullion,
  Intent upon marrying bullion;
  By some horrible fluke
  She jilted a duke
  And had to elope with a scullion.

Literal Meaning—surface meaning of a literary work derived by an emphasis on denotation, summary, and paraphrase.

Litotes—opposite of hyperbole; intensifies an idea by understatement.

- War is not healthy for children and other living things.

Lyric—a poem, generally short, presented by a single speaker, either the poet or some voice imaginatively adopted by the poet, and expressing some basic emotions such as sorrow or love. The tone can vary from light, frivolous compliment to a beloved one to a deeply felt yearning or sorrow. They are usually constructed with a unity of a single mood, emotion, or thought.

- "The World Is Too Much with Us" and "I Wandered Lonely as a Cloud" by William Wordsworth are examples of lyric poetry.

Memoir—a form of autobiographical writing that deals with the writer's memory of someone or of a significant event. Often, memoirs are very personal.

- *Night,* by Elie Wiesel, is an example of a memoir.

Metaphor—a comparison between two unlike things.

- [love] is a pot full of yellow corn
  to warm your belly in winter Jimmy Santiago Baca, "I Am Offering This Poem"

1--**extended metaphor**—a subject is spoken of, or written, as though it were something else. However, an extended metaphor differs from a regular metaphor in that several comparisons are made.

M —the lines of poetry, the arrangement of accented and unaccented syllables into various patterns. A stressed syllable can be marked with a slash (/), and an unaccented syllable can be designated by a dash (-). The combinations of these syllables are generally measured in feet.

Metonymy—designation of one thing with something closely related or associated with it

- Crown is a metonymy of king.

Monologue—a one sided conversation

- Shakespeare—*Othello*—The Moore, Othello, uses a monologue to come to self-realization.

Mood—the feeling or atmosphere that a writer creates for the reader. Connotative words, sensory images, and figurative language contribute to the mood of a selection, as do the sound and rhythm of the language.

Moral—a lesson taught by a literary work. A fable usually ends with a moral that is directly stated. A poem, short story, novel, or essay often suggests a moral that is not directly stated. The reader must draw the moral from other elements.

Motif—a simple element that serves as a basis for an expanded narrative. Less strictly, it is a conventional situation, device, interest, or incident employed in folklore, fiction, or drama. The carrying off of a mortal queen by a fairy lover is a motif about which full stories were built in medieval romance.

- Luck is a central motif of D.H. Lawrence's "The Rocking-Horse Winner."

Motivation—is the presentation of reasons and explanations for the actions of a character in any work of fiction. It results from a combination of the character's temperament and moral nature with the circumstances in which a character is placed.

M—a motif or narrative recurring through human experience and religious history and dealing with gods and heroes, with natural phenomena, or with basic hopes and fears of people derived from universal experience and transformed into psychological or imaginative expression. A myth thus is a part of the cultural and religious heritage of mankind. There are many sources of myth which literary artists have used:

1—**anthropology**—primitive rites of initiation and trial
2—**natural phenomena**—water as purification, spring as rebirth
3—**a given culture**—cultural mythology and works like the *Iliad* and *Oedipus the King*
4—**a given religion**—or one aspect of it, for example, the Judas tree, the fall of Adam and Eve
5—**psychology**—for instance, the Oedipus complex as representative of man's incestuous desire, or archetypes, which are elements of human experiences residing permanently in the collective unconscious of man, such as death and rebirth or the struggle between generations.

Narration—writing that tells a story.

Narrative Poem—a story told in verse. Narrative poems often have all the elements of short stories, including characters, conflict, and plot.

- Examples—*Beowulf*, *The Epic of Gilgamesh*, *Canterbury Tales*, *Paradise Lost*, *The Rime of the Ancient Mariner*, and *Rape of the Lock*

Nrator---a speaker or character who tells a story.

1—**third-person narrator**—one who stands outside the action and speaks about it
2—**first-person narrator**—one who tells a story and participates in its action

Nonfiction—prose writing that presents and explains ideas or that tells about real people, places, objects, or events.

Novel—a long work of fiction. Novels contain such elements as characters, plot, conflict, and setting.

–a long lyric poem, generally free in structure and usually serious in subject matter, what can be quite varied. The style of an ode is dignified and rhetorical.

•

It is not growing a tree
In bulk, doth make man better be;
Or standing long an Oak, three hundred year,
To fall a log at last, dry, bald, and sear.
A Lily a day
Is fairer far, in May
Although it fall and die that night;
It was the plant and flower of light.
In small proportions we just beauties see;
And in short measure, life may be perfect.

Ben Johnson, "Ode to Sir Lucius Cary and Sir H. Morison"

Onomatopoeia—the use of words which by their pronunciation suggest their meaning. The words literally represent sound. The use of a word or words which imitate the sound they stand for.

- Examples—buzz, hiss, dong, crackle, moo, pop, whiz, whoosh, zoom

Oral tradition—the passing of songs, stories, and poems from generation to generation by word of mouth.

Oxymoron—contradiction; two contradictory terms or ideas are used together

- Examples—sweet sorrow, jumbo shrimp, beginning expert, political honesty

Paradox—the linking of ideas or feelings which are seemingly contradictory but which actually express a basic truth when they are put together and the implications are formulated. It is related to irony.

- I am and not, I freeze and yet am burned,

Elizabeth I, "On Monsieur's Departure"

Parallelism—the balancing of equal parts of a sentence, the repetition of a sentence pattern, or the repetition of words at the beginning of lines of poetry. When an author frequently stresses the equal parts of sentences, the word balanced is used to describe his style. The use of parallelism contributes to the musical quality of prose of poetry. Expressing similar or related ideas in similar grammatical structures.

- Between the conception / and the creation /
  Between the emotion / And the response /
  Falls the Shadow

T.S. Eliot, "The Hollow Men"

Parenthesis—the insertion of words, phrases, or a sentence that is not syntactically related to the rest of the sentence. Such material is set off from the rest of the sentence in one of two ways, dashes or parenthesis. Either is acceptable.

Parody—an imitation of a literary work that usually mock or burlesques the basic characteristics of the original

- Shakespeare's "Sonnet 130" is a parody of Renaissance love poetry.

sona—the voice speaking in a literary work—sometimes the author, his image of himself, or very frequently a character created by the author

- The narrator of *Canterbury Tales* is a persona created by the author to tell the stories.

Personification—gives an inanimate object characteristics of life.

- And memory sleeps beneath the gray
  And windless sky... Edgar Lee Masters, "Rain in My Heart"

Persuasion—used in writing or speech to convince the reader or listener to adopt a particular opinion or course of action.

Plot—the sequence of events in which each event results from a previous one and causes the next. In most novels, dramas, short stories, and narrative poems, the plot usually involves both characters in a central conflict. The plot usually begins with an exposition that introduces the setting, the characters, and the basic situation. This is followed by rising action, in which the central conflict is introduced and developed. The conflict then increases until it reaches a high point of interest or suspense, the climax. The climax is followed by the falling action, or the end of the central conflict. Any events that occur during the falling action make up the resolution.

Poetry—one of the three major types of literature. Poetry is usually divided by lines and stanzas and often employ rhythmic patterns.

t of View—refers to the narrative method used in a short story, novel, or nonfiction selection.

1—**first person**—The narrator is a character in the story, narrating the action as he or she understands it. First person point of view is indicated by the pronoun "I."

2—**third person**—A third person narrator is not a participant in the action and thus maintains a certain distance from the characters. Third person point of view is indicated by he use of the pronouns "he," "she," "it," and "they."

3—**third person omniscient**—The narrator is all-knowing about the thoughts and feelings of the characters. With this point of view, the writer can reveal the emotional responses of all the characters and can comment at will on the events taking place.

4—**third person limited**—The writer presents events as experienced by only one character.

5—**perspective**—a study and evaluation of the effects of an author's choice of communicator and his means of communication in a literary work that includes persona and point of view

Polysyndeton—the use of many conjunctions has the effect of greatly slowing the prose.

- Ernest Hemingway was addicted to the use of "and" as an example of polysyndeton.
  I did not say anything. I was always embarrassed by the words scared, glorious, and sacrifice and the expression in vain. . . Abstract words such as glory, honor, courage, or hallow were obscene beside the concrete names of villages, the number of roads, the names of rivers, the numbers of regiments and the dates. (*A Farewell to Arms*, 191)

F se—one of the three major types of literature. It is the most ordinary and most common form. Anything that is not poetry, drama, or song is considered prose.

P tagonist—the character in opposition to the antagonist, the chief character in a drama or work of fiction.

Pun—a play on the meaning of words.

- coals, colliers, choler, collar from ACT I, scene 1. Shakespeare, *The Tragedy of Romeo and Juliet*

Refrain—a group of words forming a phrase or a sentence and consisting of one or more lines repeated at intervals in a poem, usually at the end of a stanza.

Disdain me not without desert,
Nor leave me not so suddenly;
Since well ye wot that in my heart
I mean ye not but honestly.
Disdain me not.

Refuse me not without cause why,
Nor think me not to be unjust;
Since that by lot of fantasy
This careful knot need knit I must.
Refuse me not...

Sir Thomas Wyatt—

Repetition—the use, more than once, of any element of language—a sound, word, phrase, clause, or sentence.

Rhetoric—describes the principles governing the art of writing effectively, eloquently, and persuasively

'orical Devices—the skill of using spoken or written communication effectively; the art of guiding the reader or listener to agreement with the writer or speaker.

1—**analogy**—making clear a concept or idea by showing its similar to a more familiar concept.
2—**analysis of cause**—identifying the forces responsible for an effect.
3—**alternatives**—considering of other options.
4—**appeal**—an address to the audience usually through the pronoun **YOU** or **WE** used to link the speaker or writer to listener or reader.
5—**assertion**—to suggest for consideration as true or possible.
6—**antithesis**—a statement of purpose opposed to an earlier assertion or thesis.
7—**anticipate an objection**—to anticipate an objection, addressing it before anyone else can raise the objection.
8—**ad hominem**—to attack another person's argument as weak because of a human falling that is not logically part of the argument.
9—**ad misericordiam**—an appeal for sympathy.
10—**ad populum**—appeal to the crowd.
11—**ad vericundiam**—an appeal to authority.
12—**composition**—arguing that a group must have the same qualities or characteristics as its members.
13—**concession**—an acknowledgment of objections to a proposal.
14—**consequences of events**—listing or indicating what resulted from a particular event or condition.
15—**contradictory premises**—the main premises contradict each other.
16—**correction of erroneous views of statement**—pointing out where another person's observations need modification or correction.
17—**corrective measures**—proposing measures to eliminate undesirable conditions.
18—**description**—the enumeration of characteristics of objects that belong to the same class.

19—**definition**—to define a concept like "excessive violence" to help resolve a question by narrowing or clarifying meaning.
20—**deduction**—arguing from a general point to a particular point or application.
21—**direct address**—to speak to directly, remove any separation between speaker and audience.
22—**division**—arguing that an individual must have the same qualities or characteristics of the group.
23—**dicto simpliciter**—an argument based on n unqualified generalization.
24—**either/or fallacy**—requires absolutes which do not allow for intermediate cases; very clear statements or choices.
25—**emotional appeal**—a speaker's or writer's effort to engage feelings in the audience or reader.
26—**equivocation**—using the same term with a different meaning in the same argument.
27—**extended metaphor**—a protracted metaphor which makes a series of parallel comparisons throughout the speech or writing.
28—**false analogy**—wrongful comparisons of dissimilar situations, conditions, or events.
29—**faulty dilemma**—the major premise presents a choice that does not exhaust the possibilities.
30—**guilt or innocence by association**—providing examples that prove the guilt or innocence of a person based on his/her actions, beliefs, or motivations.
31—**hypothesis contrary to the fact**—beginning with a premise that is not necessarily true and then drawing conclusions from it.
32—**inquiry as introduction**—setting an essay in motion by raising a question and suggesting that the answer may be interesting or important.
33—**illustration of ways to correct a condition**—create specific examples to correct a condition or situation and give very clear, concise details.
34—**non-sequitur**—the conclusion does not follow in logic from the preceding argument.
35—**over generalizing or hasty generalization**—too few or too many instances are presented to reach an accurate conclusion.
36—**premise and the common ground**—the terms of the premise must be accepted as true by the reader or the audience.
37—**rebuttal**—final opposition to an assertion; disprove or refute the ideas or opinions of another person.
38—**reduce to the absurd**—to show the foolishness of an argument by taking the argument to its logical conclusion.
39—**rhetorical question**—to ask a question of an audience or reader to engage them without having a response from the audience or reader.
40—**self-evident truth**—proceeding from an unwarranted assumption to a foregone conclusion (time is money)
41—**specious reasoning**—having only apparent logic; not truly logical but presented to be as such.
42—**thesis**—a statement of purpose or intent.
43—**under/over statement**—to say considerably more or less than a condition warrants; usually applied for ironic or unexpected contrast.

Rhetorical Shift—a shift from tone, attitude, etc. Some signal words for a shift include: however, but, even though, although

Rhyme—the use of matching sounds, generally accented vowels, at the end of two lines or more of poetry. It contributes to the musical quality of poetry.

Rhyme Scheme—a regular pattern of rhyming words in a poem. The rhyme scheme of a poem is indicated by lower case letters. Each rhyme is assigned a different letter of the alphabet

Rhythm—the measured movement or beat in the musical flow of poetry established by the technical resources of both the poet and the oral interpreter of his work. Rhythm is really created by many factors involved in the reading of poetry.

Run-on line (enjambment)—the continuation of the though and structure of a poetic sentence from one line to the next without pause. A line in which thought and structure conclude simultaneously is referred to as end-stopped, as in the second line of the closed couplet. The run-on line provides flexibility and parallels human discourse more truly than the end-stopped couplet does.

- It is a commonplace that's hardly worth
  A poet's while to make profound or terse,
  That now the sun does not go round the earth,
  That man's no center of the universe.

  Auden's *Letter to Lord Byron*—

Sarcasm—A form of verbal irony in which, under the guise of praise, a caustic and bitter expression of strong and personal disapproval is given. Sarcasm is personal, jeering, intended to hurt, and is intended as a sneering taunt.

Satire—a literary manner that blends a critical attitude with humor and wit for the purpose of improving society. Satire can be gentle and sympathetic, or it can be angry, bitter, and biting. The criticism of a person, human nature, events movements, or institutions by the use of exaggeration, ridicule, sarcasm, irony, and humor in order to reduce the subjects to absurdity.

- Jonathan Swift's *Gulliver's Travels* is an example of satire,

Scansion—the identifying and marking of the metrical patterns of a poem for purposes of analysis

Schemes—arrangements of ideas, words, or phrases that are stylistically effective. The pattern of the words effectively serves to reinforce the meaning.

1--**schemes of addition--** effective writers can add words or phrases to a sentence to vary the style and draw emphasis to certain parts of the sentence. (apposition, parenthesis)

2--**schemes of balance**—the syntactic structures of each sentence supports its meaning. Similar ideas are expressed in similar grammatical structure, contrasting ideas in contrasting grammatical structures, or a series of ideas in climactic order. (parallelism, chiasmus, climax, antithesis)

3--**schemes of omission--** a writer omits a word or phrase for emphasis. (zeugma, asyndeton, polysyndeton)

4--**schemes of repetition**-- the use, more than once, of any element of language—a sound, word, phrase, clause, or sentence. (anaphora)

5--**scheme of sound--** a kind of repetition that is particularly effective n oratory is the repetition of certain sounds within a paragraph or a sentence. Such use of sounds reinforces meaning not only in orations, but in written prose as well. However, sounds must serve a purpose. Meaningless repetition of sounds would be monotonous, and to be effective, sounds must reinforce the meaning in some way. (alliteration, assonance, consonance)

6--**schemes of word order**—the syntactical order of a sentence supports meaning. (anastrophe)

ence-fiction—combines the elements of fiction and fantasy with scientific fact. This type of writing is most effective when the author create believable settings an characters, and balances new ideas with familiar details. The story elements can be possible or impossible; settings are in the future.

Sensory Language—writing or speech that appeals to one or more of the five senses.

Setting—the time and place of the action. The setting includes all the details of a place and time—the year, the time of day, even the weather. The place may be a specific country, state, region, community, neighborhood, building, institution, or home. Details such as dialect, clothing, customs, and modes of transportation are often used to establish the setting.

Shift—a change in tone, mood, setting, or characterization that affects the movement of the selection.

Short Story—a brief work of fiction that presents a sequence of events or plot. The plot deals with a central conflict faced by a main character. A short story is concise and creates a single effect, or dominant impression, on its reader. The events in a short story usually communicate a message about life or human nature.

Simile---a comparison between two unlike things using the words like or as

- The rugby ball was ***like a giant egg***, which he held carefully while he ran.

Soliloquy—a long speech in a play or in a prose work made by a character who is alone. The character reveals his or her private thoughts and feelings to the audience or the reader.

- Shakespeare—Hamlet, Macbeth, and Othello give soliloquies during the plays.
- Milton—Satan's Sun Soliloquy

Speaker—the imaginary voice assumed by the writer of a poem.

Sonnet—generally a fourteen-line lyric which uses any of several different rhyme schemes or structures

- Shall I compare thee to a summer's day?
  Thou art more lovely and more temperate:
  Rough winds do shake the buds of May,
  And summer's lease hath too short a date:
  Sometimes too hot the eye of heaven shines,
  And often is his gold complexion dimm'd;
  And every fair from fair sometime declines,
  By chance or nature's changing course untrimm'd;
  But thy eternal summer shall not fade
  Nor lose possession of that fair thou owest;
  Nor shall Death brag thou wander'st in his shade,
  When in eternal lines to time thou growest:
  So long as men can breathe or eyes can see,
  So long lives this and this gives life to thee.

  Shakespeare #18—

S[illegible] Direction—notes included in drama to describe how the work is to be performed on stage. They are u[illegible]ally printed in italics and enclosed within parentheses or brackets.

Stanza—a group of poetic lines arranged into a pattern generally suggested by a rhyme scheme. Stanzas are

roughly the equivalent of paragraphs in prose.

Stream of consciousness---an author's representation of the flow of inner thoughts, feelings, and memories of a character, regardless of logical order and transitions. This approach is based on the assumption that our half-conscious and even conscious thoughts and feeling do not come to us in neat patterns or in carefully constructed plots.

- William Faulkner *The Sound and the Fury*—Caddy uncaught me and we crawled through. Uncle Maury said to not let anybody see us, so we better stoop over, Caddy said. Stoop over, Benjy. Like this, see. We stooped over and crossed the garden, where the flowers rasped and rattled against us. The ground was hard. We climbed the fence, where the pigs were grunting and snuffing. I expect they're sorry because one of them got killed today, Caddy said. The ground was hard, churned and knotted. Keep your hands in your pockets, Caddy said. Or they'll get froze. You don't want your hands froze on Christmas, do you.

Stress—the emphasis placed upon syllables in poetry which are more dominant than others. The emphasis is generally based on a common or accepted pronunciation of a word; however, the sense of a word, its position in a line, or the rhetorical necessities involved in reading poetry aloud may alter the accepted or dictionary stress patterns among the syllables. Stressing syllables to accommodate the meaning or emotional content of a poem is probably more important than forcing stresses to fit metrical patterns prevailing in a poem.

Structure—the basic organization or arrangement of events, details, words, or parts in a literary work.

Style—an author's choice of words and their arrangements in various patterns of syntax, imagery, and rhythm

Surprise Ending—a conclusion that is unexpected. Sometimes a surprise ending follows a false resolution. The reader thinks the conflict has been resolved but then is confronted with a new twist that changes the outcome of the plot. Often a surprise ending is foreshadowed.

- O. Henry "The Gift of the Magi"-- Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

  "Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."

  Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

  "Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on."

Suspense—a feeling of anxious uncertainty about the outcome of events in a literary work.

Syllogism—a deductive system of formal logic that presents two premises, major or minor, that leads to a conclusion

- All men are mortal; Greeks are men; so all Greek men are mortal.

Symbol—Symbol is any object, happening, person, or place which stands not only for itself but also for something else.

- The lamb is a symbol of innocence in William Blake's "The Lamb."

- To Mr. Shimada and his faithful employees in Yoshiko Uchida's "Of Dry Goods and Black Bow Ties," the bow tie is a symbol of dignity, honesty, and respectability.

ecdoche—related to classification and division; understanding one thing from another, thus a part is substituted for the whole, or the species for the genus.

- With thunders from her native oak,
  She quells the flood below. Thomas Campbell "Ye Mariners of England"

- All hands on deck.

Tall Tale—comes out of oral tradition of the American frontier. They typically involve characters with highly exaggerated abilities and qualities.

- Mark Twain "The Celebrate Jumping Frog of Calaveras County"

Technique—any resources or any combinations of means used by an author to shape his material, such as his choice and arrangement of words (style), his organization of his material (structure), or his handling of characters (characterization).

Theme—the main idea of message a writer expresses in a work of literature. It is a writer's perception about life or humanity shared with a reader. Themes are seldom stated directly and may reveal themselves only through careful reading and analysis.

- A theme of Doris Lessing's "A Mild Attack of the Locusts" is that life goes on.

e—the attitude a writer takes toward a subject. It might be humorous, serious, bitter, angry, or detached among other possibilities.

- The tone of Thomas Hardy's "Ah, Are You Digging on My Grave?" is one of bittersweet humor.

Tragedy—a work of literature, especially a play, that results in a catastrophe for the main character. In ancient Greek drama, the main character was always a significant person—king, hero—and the cause of the tragedy was a tragic flaw, or weakness, in his or her character.

- In *The Tragedy of Macbeth,* by Shakespeare, Macbeth's **tragic flaw** is excessive ambition.

Tropes—involve the alterations in the usual meanings of words or phrases. (pun, metaphor, simile, personification, irony, hyperbole, litotes, synecdoche, metonymy, oxymoron, paradox, onomatopoeia, rhetorical question)

Understatement—the deliberate playing down of an emotion, thought, judgment, or situation. When emotion is involved, an author will sometimes employ understatement to imply that the emotion is too powerful or too vast to express. The lack of stress creates an ironic difference between what the author actually says and what the circumstances would really allow him to say.

- In "Field Trip, Naomi Shihab Nye uses understatement when she says that the woman who cut off her finger was "distracted."

an Legend—a contemporary story that is told in many versions around the world.

Wit—intellectually amusing language that surprises and delights the reader

- Alexander Pope—
  True wit is Nature to advantage dressed,
  What oft was thought, but ne'er well expressed.

Zeugma—the writer uses one word to govern several successive words or clauses.

- Miss Bolo went home in a flood of tears and a sedan.