AP LITERATURE TERMINOLOGY

GENERAL LITERATURE TERMS

1. Anecdote: a brief story about an interesting, amusing, or strange event. It is generally used in literature to either entertain or, more importantly, to make a point and reinforce the author's purpose.

2. Aphorism: a statement of truth or opinion expressed in a concise and witty manner. The term is often applied to philosophical, moral, and literary principles.A terse statement of known authorship which expresses a general truth or a moral principle. Proverbs, maxims, adages, and clichés are different forms of aphoristic statements that gain prevalence from generation to generation and frequently appear in our day-to-day speech. An aphorism can be a memorable summation of the author's point.

> *People who live in glass houses shouldn't throw stones.*
>
> *You never really understand a person until you consider things from his point of view – until you climb into his skin and walk around in it -- Harper Lee, To Kill a Mockingbird*
>
> *The man who removes a mountain begins by carrying away small stones. -- William Faulkner*

3. Binary Opposition: Contrasting ideas such as black/white, darkness/light, good/bad, speech/writing, male/female, etc. These assume there are no gray areas by some philosophers, being limited in their scope and suggesting one side is better than the other, creating a hierarchy. Binary opposition is used in reference to major thematic contrasts.

4. Irony: The contrast between what is stated explicitly and what is really meant. The difference between what appears to be and what actually is true. In general, there are three major types of irony used in language:

A. Verbal irony: the words literally state the opposite of the writer's or speaker's true meaning

> *If someone got in a fender bender and said, "Guess today's my lucky day…"*
>
> *In Shakespeare's Julius Caesar, Marc Antony gives a speech in which he repeatedly refers to Brutus as "an honorable man," when Brutus just participated in murdering Caesar.*

B. Situational irony: events turn out the opposite of what was expected; what the characters and readers think ought to happen is not what does happen.

Sara is trying to avoid a water gun fight that her brothers are having, and she falls into a puddle.

In The Wizard of Oz, Dorothy goes to the wizard in order to find a way home, only to learn that she is capable of doing so herself. Woodsman considers himself as not capable of love; nevertheless, he learns that he has a good heart. Lion appears as a coward, and turns out to be extremely fearless and courageous.

C. Dramatic irony: facts or events are unknown to a character in a play or piece of fiction but known to the reader, audience or other characters in the work.

In Shakespeare's <u>Romeo and Juliet</u>, the audience knows Juliet is in a drugged sleep, so when Romeo thinks she is dead and kills himself, it increases the audience's shock.

In Beauty and the Beast, the audience knows that the Beast is a prince living under a curse from the start but Belle is unaware of the Beast's true identity.

5. Juxtaposition: two or more ideas, places, characters, and their actions are placed side by side in a narrative or a poem, for the purpose of developing comparisons and contrasts. This very similar to binary opposition but not necessarily thematic.

In Stephen Spielberg's iconic thriller, Jaws, the director uses juxtaposition to heighten the film's suspense as the massive great white shark stalks its unsuspecting prey. In quick succession, Spielberg cuts from lighthearted beach scenes (children playing on the beach, surfers paddling out to sea, and lifeguards relaxing) to underwater shots with suspenseful music, hinting at the presence of the shark. The viewer is unsure who will be the shark's target, but this juxtaposition between the cheerful world above the water and the frightening creature underneath it creates a sense of fear and anticipation of what's to come.

In his short story, "The Cask of Amontillado," Edgar Allan Poe juxtaposes wine and the bones of dead people, as well as the revelry of carnival in the streets above and death in the catacombs below. This juxtaposition highlights the twisted nature of the story and how a man is lured to his death in the catacombs.

6. Paradox: It is a statement that appears to be self-contradictory or silly, but which may include a latent truth. It is also used to illustrate an opinion or statement contrary to accepted traditional ideas. A paradox is often used to make a reader think over an idea in an innovative way.

> *Your enemy's friend is your enemy.*
>
> *I can resist anything but temptation.*
>
> *Absolute seriousness is never without a dash of humor.*
>
> *Success is counted sweetest by those who ne'er succeed.—Emily Dickinson*
>
> *What a pity that youth must be wasted on the young.—George Bernard Shaw*

7. Rhetorical Questions: A rhetorical question is asked just for effect, or to lay emphasis on some point being discussed, when no real answer is expected. Rhetorical questions are often used in argument as a technique to motivate the reader to give the problem thoughtful consideration. Not every question is rhetorical. "What is your name?" requires a specific answer and is not rhetorical. "How can we best solve the problem of world hunger?" is rhetorical, asking the reader simply to think while the writer moves toward the argument.

8. Rhetoric: From the Greek for "orator," this term describes the principles governing the art of writing effectively, eloquently, and persuasively.

9. Sarcasm: From the Greek meaning "to tear flesh," sarcasm involves bitter, caustic language that is meant to hurt or ridicule someone or something. It may use irony as a device, but not all ironic statements are sarcastic, that is, intending to ridicule. When well done, sarcasm can be witty and insightful; when poorly done, it's simply cruel.

> *"I didn't attend the funeral, but I sent a nice letter saying I approved of it." - Mark Twain*
>
> *The trouble with her is that she lacks the power of conversation but not the power of speech." - George Bernard Shaw*
>
> *"Some cause happiness wherever they go; others whenever they go." - Oscar Wilde.*

10. Shift: a change from one tone, attitude, etc. Look for key words like but, however, even though, although, yet, and so on.

11. Style: a writer's characteristic way of writing determined by the choice of words, details, imagery, arrangement of words in sentences, and the relationship of the sentences to one another(syntax), and point of view.

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12. Theme: The central idea or message of a work; the insight it offers into life. Usually, theme is unstated in fictional works, but in nonfiction, the theme may be directly stated, especially in expository or argumentative writing. Themes are linking devices that hold a text together structurally, such as the battle between good and evil. When stating a theme, you must state it in one complete sentence.

LITERARY GENRES

1. Genre: The major category into which a literary work fits. The basic divisions of literature are prose, poetry, and drama. However, genre is a flexible term; within these broad boundaries exist many subdivisions that are often called genres themselves. For example, prose can be divided into fiction (novels and short stories) or nonfiction (essays, biographies, autobiographies, etc.). Poetry can be divided into lyric, dramatic, narrative, epic, etc. Drama can be divided into tragedy, comedy, melodrama, farce, etc.

2. Allegory: An allegory is a story with two levels of meaning. First, there's the surface of the story: the characters and plot and all the obvious meaning. Then there's the symbolic level, or the deeper meaning that all the surface meaning represents. The symbolic meaning of an allegory can be political or religious, historical or philosophical. Allegories are kind of like massive metaphors, but they usually come in narrative form—that is, they're told through stories.

> *C.S. Lewis's The Lion, the Witch, and the Wardrobe is a famous religious allegory. The lion Aslan is a stand-in for Christ, and the character of Edmund, who betrays Aslan, is a Judas figure. And you thought it was just a kids' book.*

> *George Orwell's novel Animal Farm, on the other hand, is a political allegory. Though set in a barnyard, the novel also tells the story of the rise of the Communist party in Russia between 1917 and 1943. Although on the surface the story may seem to be about a bunch of talking farm animals, the novel also has a secondary meaning where the characters and actions in the plot can be directly interpreted as a representation of political events in Russian history.*

3. Bildungsroman: this genre of literature denotes the story of a single individual's growth and development within the context of a defined social order. The growth process, at its roots a quest story, has been described as both "an apprenticeship to life" and a "search for meaningful existence within society."

4. Epistolary Novel: a novel in which the narrative is carried forward by letters written by one or more of the characters.

5. Frame Story: a story that contains a story within another story, usually has two or more narrators.

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6. Parable: a short, simple tale from which a moral lesson is drawn.

7. Parody: A work that closely imitates the style or content of another with the specific aim of comic effect and/or ridicule. As comedy, parody distorts or exaggerates distinctive features of the original. As ridicule, it mimics the work by repeating and borrowing words, phrases, or characteristics in order to illuminate weaknesses in the original. Well-written parody offers enlightenment about the original, but poorly written parody offers only ineffectual imitation. Usually an audience must grasp literary allusion and understand the work being parodied in order to fully appreciate the nuances of the newer work. Occasionally, however, parodies take on a life of their own and don't require knowledge of the original.

> *The movie Vampire Sucks parodies and pokes fun at the blockbuster Twilight series, which was a film adaptation of Stephanie Meyer's novel Twilight.*

8. Prose: One of the major divisions of genre, prose refers to fiction and nonfiction, including all its forms, because they are written in ordinary language and most closely resemble everyday speech. Technically, anything that isn't poetry or drama is prose.

9. Satire: A work that targets human vices and follies or social institutions and conventions for reform or ridicule. It can be recognized by the many devices used effectively by the satirist such as irony, wit, parody, caricature, hyperbole, understatement, and sarcasm. The effect of satire, often humorous, is thought provoking and insightful about the human condition.

> **Horatian satire:** A gentle, sympathetic form of satire in which the subject is mildly made fun of with a show of engaging wit. This form of satire tends to ask the audience to laugh at themselves as much as the players.

> **Juvenalian satire:** Harsh criticism of a society, a people or individuals in order to affect a change.

10. Tragedy: Tragedy is a branch of literature that addresses the sorrowful downfall of a protagonist in a serious manner. In classical tragedy, the protagonist is a tragic hero of exalted social status whose own character flaw combines with fate to bring about their ruin. In more recent centuries, however, tragedy has taken other forms, featuring protagonists of social insignificance and removing the tragic flaw to suggest a character's complete powerlessness in the face of modern challenges. Regardless of the details, all tragedies attempt to examine serious questions of existence, especially the relationship between man and the universe.

CHARACTER

1. Characterization: Description, dialogue, and behavior reveal characters to readers. Descriptions of characters may come from a speaker, narrator, other characters, or the characters themselves. The description of a character creates certain expectations for that character's behaviors; how a character does or does not meet those expectations affects a reader's interpretation of that character. Characters' choices--in speech, action, and inaction--reveal what they value.

2. Perspective: Perspective is how characters understand their circumstances, and it is informed by background, personality traits, biases, and relationships. Perspective is both shaped and revealed by relationships with other characters, the environment, the events of the plot, and the ideas expressed in the text. Characters also reveal their perspectives and biases through the words they use, the details they provide in the text, the organization of their thinking, the decisions they make, and the actions they take. A character's perspective may shift during the course of a narrative.

3. Motivation: In literature, "motivation" is defined as a reason behind a character's specific action or behavior. This type of behavior is characterized by the character's own consent and willingness to do something. Readers can infer a character's motives from that character's actions or inactions. There are two types of motivation: one is intrinsic, while the other one is extrinsic.

> **A. Intrinsic motivation**: Intrinsic motivation is linked to personal pleasure, enjoyment and interest. It is inspired by some internal reward such as knowledge, pride, or spiritual or emotional peace or wellbeing, etc.

> **B. Extrinsic motivation:** Extrinsic motivation comes from some physical reward such as money, power, or lust.

4. Protagonist: The central character in a drama, novel, short story, or narrative poem is the protagonist.

5. Antagonist: The antagonist in the narrative opposes the protagonist and may be another character, the internal conflicts of the protagonist, a collective (such as a society), or nature.

6. Foil: A foil is a secondary character who contrasts with the major character to enhance the importance of that major character. Foil characters (foils) serve to illuminate, through contrast, the traits, attributes, or values of another character. For example, Draco Malfoy is a foil to the character of Harry Potter, bringing clarity to Harry's positive and heroic qualities as opposed to Draco's tendency toward evil and deceit.

7. Minor characters: Minor characters often remain unchanged because the narrative doesn't focus on them. They may only be a part of the narrative to advance the plot or to interact with the major characters.

8. A group or force: A group or force can function as a character.

9. Dynamic Character: A dynamic character undergoes changes throughout the narrative, due to conflicts he encounters on his journey. A dynamic character faces trials and tribulations, and takes time to learn from his encounters, his experiences, and his mistakes, as well as from other characters. Sometimes a character learns a lesson, and gains maturity. A dynamic character who develops over the course of the narrative often makes choices that directly or indirectly affect the climax and/or the resolution of that narrative. Character changes can be visible and external, such as changes to health or wealth, or can be internal, psychological, or emotional changes; external changes can lead to internal changes, and vice versa.

10. Static Character: A static character is one that does not undergo inner changes, or undergoes a little change, remaining unaffected by the events of the narrative. In fact, this character does not develop the inner understanding to know how his environment is affecting him, or he does not understand that his actions have positive or negative impacts on others. The personality of this character remains the same at the end of the story as it appeared in the beginning. All his actions stay true and unchanged to his personality in-between the scenes.This does not necessarily make them uninteresting. For instance, superheroes are often static characters, as well as characters such a Sherlock Holmes, James Bond, and Voldemort.

11. Round Character: A round character in a novel, play, or story is a complex personality. Like real people, they have depth in feelings and passions. For instance, in the movie "Shrek," the main character says "'*Ogres are like onions*," which means that, what they appear to be is not the only truth. Rather, there is something more inside them. Similarly, a round character has many layers of personality. Writers define a round character fully, both physically and mentally. It is the character with whom the audience can sympathize, associate with, or relate to, as he seems a character they might have seen in their real lives.has multiple dimensions to his or her personality. S/he is complex and multi-faceted, like real people.

12. Flat Character: A flat character is a type of character in fiction that does not change too much from the start of the narrative to its end. Flat characters are often said not to have any emotional depth. A flat character is a simple character, shown by the author as having just one or two qualities, which generally remain the same throughout the story, not undergoing significant growth or changes. The audience does not know much about these characters, because the writer does

not provide detailed information about them.

13. Archetypal characters: When a character comes to represent, or stand for, and idea or concept, that character becomes symbolic; some symbolic characters have become so common they are archetypal.

14. Epiphany: While characters can change gradually over the course of a narrative, they can also change suddenly as the result of a moment of realization, known as an epiphany. An epiphany allows a character to see things in a new light and is often directly related to a central conflict of the narrative. An epiphany may affect the plot by causing a character to act on his or her sudden realization.

15. Dialogue: A conversation between two characters.

> **A. Inner Dialogue:** In inner dialogue, the characters speak to themselves and reveal their personalities. To use inner dialogue, writers employ literary techniques like stream of consciousness, dramatic monologue, aside, or soliloquy.

> **B. Outer Dialogue**: Outer dialogue is a simple conversation between two characters, used in almost all types of fictional works.

16. Aside: Normally playwrights use characters' dialogues to tell their stories, but often it becomes difficult for them to express what their characters are *thinking*. Hence, they use a typical dramatic device, called "aside," to solve this problem. An aside is a short comment or speech that a character delivers directly to the audience, or to himself, while other actors on the stage appear not to hear. Only the audience knows that the character has said something to them.

17: Soliloquy: (plural - soliloquies) A soliloquy is an extended speech, usually in a drama, delivered by a character alone on stage; the speaker expresses his thoughts to himself, and it does not involve any other characters.

SETTING

1. Setting: Setting includes the time and place during which the events of the text occurs. It also includes the social, cultural, and historical situation during which the events of the text occur. Setting may help establish mood and atmosphere. When setting changes, it may suggest other movements, changes, or shifts in the narrative.

2. Archetypal settings: A setting may become symbolic when it is, or comes to be, associated with abstractions such as emotions, ideologies, and beliefs. Over time, some settings have developed certain associations such that they almost universally symbolize particular concepts. For example, forests are archetypically associated with darkness and evil; hence, the Forbidden Forest in *Harry Potter*

and the multiple frightening events in classic children's fairy tales.

3. Conflicting settings: Settings may be contrasted in order to establish a conflict of values or ideas associated with those settings. For example, in *The Hobbit* and *Lord of the Rings*, the safety and loveliness of The Shire is contrasted with the darkness and evil of Mordor.

4. Atmosphere/ mood: The emotional mood created by the entirety of a literary work, established partly by the setting and partly by the author's choice of objects that are described. Even such elements as a description of the weather can contribute to the atmosphere. Frequently, atmosphere foreshadows events.

Peaceful - The river, reflecting the clear blue of the sky, glistened and sparkled as it flowed noiselessly on.

Depressing - There was no moon, and everything beneath lay in misty darkness: not a light gleamed from any house, far or near all had been extinguished long ago: and those at Wuthering Heights were never visible…

5. Anachronism: Anachronism is derived from the Greek word *anachronous*, which means "against time." Therefore, an anachronism is an error of chronology or timeline in a literary piece. In other words, anything that is out of time and out of place is an anachronism. Anachronisms appear in literature, paintings, and other works, and it is fascinating to explore them. Generally, they are considered errors that occur due to lack of research.

> For example, if a painter paints a portrait of Aristotle, and shows him wearing a wrist watch, it would be an example of anachronism, as we are all aware that wristwatches did not exist during Aristotle's time. Similarly, the presence of a wall clock in a stage setting that depicts the interior of a Roman fort is an anachronism.

NARRATIVE/ PLOT STRUCTURES

1. Archetypal Situations: Some patterns in dramatic situations are so common that they are considered archetypes which create certain expectations for how the dramatic situations will progress and be resolved. For instance: the quest, the fall, the initiation.

2. Plot: Plot is the sequence of events in a narrative. Events throughout a narrative are connected, with each event building on the others, often with a cause-and-effect relationship and connected through conflict.

> **A. Exposition:** The exposition of the plot focuses readers' attention on the parts of the narrative that matter most to its development, including characters, their relationships, and their roles in the narrative, as well as setting and the relationship between

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characters and setting.

B. Rising Action: The rising actions is a series of events that build up to the climax. The main characters are established by the time the rising action of a plot occurs, and at the same time, events begin to get complicated.

C. Climax: In the climax, or the main point of the plot, there is a turning point of the story. This is meant to be the moment of highest interest and emotion, leaving the reader wondering what is going to happen next.

D. Falling Action: the action that follows the climax, leading to the resolution, or denouement.

E. Resolution, or Denouement: the part of a work of literature during which all the problems or mysteries of the plot are unraveled or resolved. Although most plots end in resolution of the central conflicts, some have unresolved endings, and the lack of resolution may contribute to interpretations of the text. A character's responses to the resolution of the narrative--in their words or in their actions--reveal something about that character's own values; these responses may be inconsistent with the previously established behaviors or perspectives of that character.

3. Dramatic Situation: The dramatic situation of a narrative includes the setting and action of the plot and how that narrative develops to place characters in conflict(s), and often involves the rising or falling fortunes of a main character or set of characters.

4. Conflict: Conflict is tension between competing values. A text may contain multiple conflicts, and often two or more conflicts in a text intersect. Conflict among characters often arises from tensions generated by their different value systems.

A. External conflict: conflict with outside forces

Man vs. man: between two characters

Man vs. nature: a person and nature (survival, illness, supernatural, etc.)

Man vs. society: the "isms" - racism, sexism, etc., discrimination, poverty, stereotyping, etc.

B. Internal, or psychological conflict: conflict within a character

Man vs self: decisions, character flaws, insecurity, pride, etc.

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5. Catharsis: A Catharsis is an emotional discharge through which one can achieve a state of moral or spiritual renewal, or achieve a state of liberation from anxiety and stress. Catharsis is a Greek word meaning "cleansing." In literature, it is used for the cleansing of emotions of the characters. It can also be any other radical change that leads to emotional rejuvenation of a person.

6. Flashback: Flashbacks are interruptions that writers do to insert past events, in order to provide background or context to the current events of a narrative. By using flashbacks, writers allow their readers to gain insight into a character's motivations, and provide a background to the current conflict. Dream sequences and memories are methods used to present flashbacks.

7. Foreshadowing: Foreshadowing is a literary device in which a writer gives an advance hint of what is to come later in the story. Foreshadowing often appears at the beginning of a story, or a chapter, and helps the reader develop expectations about the coming events in a story.

8. In Medias Res: In Medias Res means narrating a story from the middle after supposing that the audiences are aware of past events. a term from Horace, literally meaning "in the midst of things." *In medias res* demands beginning a narrative in the very middle of its action from some vital point when most of the action has occurred. The author then freely moves backward and forward at his leisure, connecting the dots of the story. All the explanations regarding the significance of setting, plot, characters and the minutiae of the story are gradually revealed in the form of a character's dialogues or thoughts, or flashbacks.

9. Deus Ex Machina: The term deus ex machina refers to the circumstance where an implausible concept or a divine character is introduced into a storyline, for the purpose of resolving its conflict and procuring an interesting outcome. The use of deus ex machina is discouraged, for the reason that the presence of it within a plot is viewed as a sign of an ill-structured plot. The explanation that the critics provide for this view is that the writer's sudden resort to random, insupportable, and unbelievable twists for the purpose of procuring an ending, highlights the inherent deficiencies of the plot. Hence, deus ex machina is a rather debatable, and often criticized, form of literary device.

10. Narrative Pacing: Pacing is the manipulation of time in a text. Several factors contribute to the pace of a narrative, including arrangement of details, frequency of events, narrative structures, syntax, the tempo or speed at which events occur, or shifts in tense and chronology in the narrative. Narrative pacing may evoke an emotional reaction in readers by the order in which information is revealed; the relationships between the information, when it is provided, and other parts of the narrative; and the significance of the revealed information to other parts of the narrative.

NARRATION

1. Narrator/Speaker: Narrators or speakers relate accounts to readers and establish a relationship between the text and the reader. The narrator or speaker is not necessarily the author. Multiple narrators or speakers may provide contradictory information in a text.

2. Persona: Literally, a mask. The term is widely used to refer to a "second self" created by an author and through whom the narrative is told. It can be defined in a literary work as a voice or an assumed role of a character, which represents the thoughts of a writer, or a specific person the writer wants to present as his mouthpiece.The persona may be a narrator as in Huckleberry Finn.

3. Narrative distance: Narrative distance refers to the physical distance, chronological distance, relationships, or emotional investment of the narrator to the events or characters of the narrative.

4. Perspective: Perspective refers to how narrators or speakers see their circumstances. Point of view and perspective are not the same thing., Point of view is the technical choice that the author makes in order to tell the story. Perspective, on the other hand, is shaped by a person's culture, heritage, physical traits, and personal experiences.

5. Narrative bias and reliability: Readers can infer a narrator's biases and/or reliability by noting which details they choose to include in a narrative and which they choose to omit.

> **A. A reliable narrator** is a speaker who has very close values as the author of the novel or poem of which they are narrating. The fictional truth of the reliable narrator is typically related to the readers. They should demonstrate a wide span of knowledge of the situations and/or the characters in the author's work.

> **B. An unreliable narrator** is a protagonist who can't be trusted to tell the events accurately. Either they are insane, evil, delusional, forgetful, or just plain wrong...whatever their reasons, the writer uses this technique to 'hook' the reader. This is not merely characters sharing different "points of view." These narrators purposefully lack credibility.

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6. Point of View: Point of View refers to the position from which a narrator or speaker relates the events of a narrative. It contributes to what narrators, characters, or speakers can and cannot provide in a text based on their level of involvement and intimacy with the details, events, or characters. NOTE: Second person narrator is rarely used because of the awkwardness of thrusting the reader into the story (hint: use of "you").

A. First-person Point of View: First person narrators are involved in the narrative and may be characters who directly address readers and either recall events or describe them as they occur; their relationship to the events of the plot and the other characters shapes their perspective. These narrators, often the protagonists, tell their story using 1st person pronouns.

B. Third-person Point of View: Third-person narrators' knowledge about events and characters may range from observational to all-knowing which shapes their perspective. The narrator is not a character in the story, but rather, an outside voice, often simply the author's voice, relying on 3rd person pronouns in the telling.

1. Third-person Objective: The third-person objective mode employs a narrator who tells a story without describing any character's thoughts, opinions, or feelings; instead, it gives an objective, unbiased point of view. Often the narrator is self-dehumanized in order to make the narrative more neutral. This is often referred to as "camera view."

2. Third-person Limited: Presents the feelings and thoughts of only one character, usually the protagonist, presenting only the actions of all remaining characters.

3. Third-person Omniscient: The narrator, with godlike knowledge, presents the thoughts and actions of and or all characters. This all-knowing narrator can reveal what each character feels and thinks at any given moment.

7. Stream of Consciousness: Stream of consciousness is a type of narration in which a character's thoughts are related through a continuous dialogue or description. A stream of consciousness voice gives the (typically first-person) narrator's perspective by attempting to replicate the thought processes—as opposed to simply the actions and spoken words—of the narrative character. Often, interior monologues and inner desires or motivations, as well as pieces of incomplete thoughts, are expressed to the audience but not necessarily to other characters.

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8. Tone: A writer's attitude or feeling about a subject, conveyed through word choice and writing style. Readers infer a writer's tone from the writer's diction, and especially the positive, negative, or other connotations of those words. A writer's shifts in tone from one part of a text to another may suggest the writer's qualification, refinement, or reconsideration of their perspective on a subject.

FIGURATIVE LANGUAGE

1. Figurative language/ Figure of Speech/ Trope: Words with multiple meanings or connotations add nuance or complexity that can contribute to interpretations of a text. This writing is not intended to carry literal meaning and is usually meant to be imaginative and vivid. Figures of speech include, for example, apostrophe, hyperbole, irony, metaphor, metonymy, oxymoron, paradox, personification, simile, synecdoche, and understatement.

2. Allusion: Allusions in a text can reference literary works including myths and sacred texts; other works of art including paintings and music; or people, places, or events outside the text. Because of shared knowledge about a reference, allusions create emotional or intellectual associations and understandings.

3. Analogy: An analogy can explain something unfamiliar by associating it with or pointing out its similarity to something more familiar. In other words, a more complex thing is explained in terms of the simpler thing. For example: a comparison of a year-long profile of the stock market index to a roller-coaster ride. Analogies can make writing more vivid, imaginative, or intellectually engaging.

4. Apostrophe: A figure of speech that directly addresses an absent or imaginary person or a personified abstraction, such as liberty or love. The effect may add familiarity or emotional intensity. It is important not to confuse apostrophe, the literary device, with the apostrophe punctuation mark ('). The punctuation mark shows possession, or marks the omission of one or more letters (contraction). Apostrophe in literature is an arrangement of words addressing a non-existent person or an abstract idea in such a way as if it were present and capable of understanding feelings.

> *Milton, thou shouldst be living at this hour: England hath need of thee.—William Wordsworth*

> *Death, where is thy sting?*

> *O Julius Caesar, thou art might yet; thy spirit walks abroad.*

> *Roll on, thou deep and dark blue ocean—roll!*

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5. Archetype: the term applied to an image, a descriptive detail, a plot pattern, or a character type that occurs frequently in literature, myth, religion, or folklore and is, therefore, believed to evoke profound emotion because it touches the unconscious memory and thus call into play illogical but strong responses. An archetype, also known as "universal symbol," may be a character, a theme, a symbol, or even a setting. Many literary critics are of the opinion that archetypes – which have a common and recurring representation in a particular human culture, or the entire human race – shape the structure and function of a literary work.

Archetypal Characters: hero, villain, sage, scapegoat, etc.

Archetypal Situations: quest, the fall, initiation, etc.

Archetypal Images: colors, shapes, numbers, etc.

6. Conceit: A conceit is a form of extended metaphor that often appears in poetry. Conceits develop complex comparisons that present images, concepts, and associations in surprising or paradoxical ways. Often conceits are used to make complex comparisons between the natural world and the individual. Generally, a conceit is an extended metaphor that makes a comparison between two extremely dissimilar things.

A metaphysical conceit is a particular type of poetic metaphor of the sort developed by the so-called "metaphysical poets" -- a group of 17th century British poets, including John Donne, who challenged many lyrical conventions (e.g., imagery, meter). Their "metaphysical conceits" were unconventional and/or unexpected metaphors—unusual but striking analogies between things that seem very UN-like. They may be shocking or far-fetched and can be very elaborate; at their best they are ingenious, enabling us to look at things "a whole new way."

7. Extended Metaphor: An extended metaphor is created when the comparison of a main subject and a comparison subject persists through parts of or an entire text, and when the comparison is expanded through additional details, similes, and images. Interpretation of an extended metaphor may depend on the context of its use; that is, what is happening in a text may determine what is transferred in the comparison.

> *"All the world's a stage, and all the men and women merely players;*
> *They have their exits and their entrances; And one man in his time plays*
> *many parts." -- Shakespeare*

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In a sense we've come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the "unalienable Rights" of "Life, Liberty and the pursuit of Happiness." It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked "insufficient funds." - Martin Luther King, Jr. - I Have a Dream

8. Hyperbole: A figure of speech using deliberate exaggeration or overstatement. Hyperbole often has a comic effect; however, a serious effect is also possible. Often, hyperbole produces irony at the same time.

Four hostile newspapers are more to be feared than a thousand bayonets.—Napoleon Bonaparte

And fired the shot heard round the world.

He cried all night, and dawn found him still there, though his tears had dried and only hard, dry sobs shook his wooden frame. But these were so loud that they could be heard by the faraway hills …

My senior year, I received a telephone call from a gentleman by the name of Mr. Gil Brandt of the Dallas Cowboys. And he stated that the Cowboys was interested in drafting me, and I couldn't ignore it. I decided to attend the Cowboys training camp. That year, 1967, the Dallas Cowboys had 137 rookies in training camp. <u>Gil Brandt was signing everybody that could walk</u>. Only five made the t eam that year, and I was one of the five.

9. Imagery and description: Descriptive words, such as adjectives and adverbs, qualify or modify the things they describe and affect a reader's interaction with the text. Descriptive words also contribute to sensory imagery.

An image can be literal or it can be a form of a comparison that represents something in a text through associations with the senses. A collection of images, known as imagery, may emphasize ideas in parts of or throughout a text.

On a physical level, imagery uses terms related to the five senses; we refer to visual, auditory, tactile, gustatory, or olfactory imagery. On a broader and deeper level, however, one image can represent more than one thing. For example, a rose may present visual imagery while also representing the color in a woman's cheeks. An author, therefore, may use complex imagery while simultaneously employing other figures of speech, especially metaphor and simile.

10. Metaphor: A figure of speech using implied comparison of seemingly unlike things or the substitution of one for the other, suggesting some similarity. Metaphorical language makes writing more vivid, imaginative, thought provoking, and meaningful.

> *His fist was a knotty hammer.*
>
> *The parents looked upon Matilda in particular as nothing more than a scab. A scab is something you have to put up with until the time comes when you can pick it off and flick it away." —Matilda, Roald Dahl*
>
> *Memories are bullets. Some whiz by and only spook you. Others tear you open and leave you in pieces." —Kill the Dead, Richard Kadrey*

11. Motif/ Controlling image or metaphor: Motifs: A motif is a unified pattern of recurring objects or images used to emphasize a significant idea in large parts of or throughout a text.

12. Pathetic Fallacy: a literary device that attributes human qualities and emotions to inanimate objects of nature. The word *pathetic* in the term is not used in the derogatory sense of being miserable; rather, it stands for "imparting emotions to something else." For example, the sentence "The somber clouds darkened our mood" is a pathetic fallacy, as human attributes are given to an inanimate object of nature reflecting a mood. But, the sentence "The sparrow talked to us" is a personification because the animate object of nature – the sparrow – is given the human quality of "talking."

> *But when the melancholy fit shall fall*
> *Sudden from heaven like a **weeping cloud***
> *That fosters the droop-headed flowers all*
> *And hides the green hills in an April shroud.*
>
> *I wandered **lonely** as a cloud*
> *That floats on high o'er vales and hills*

13. Personification: A figure of speech in which the author presents or describes concepts, animals, or inanimate objects by endowing them with human attributes or emotions. Personification is used to make these abstractions, animals, or objects appear more vivid to the reader.

> *The grass is green and neatly cut, and the buildings cast a watchful eye over the clean, quiet campus.*
>
> *High blood pressure is very real and dangerous, snatching the lives of many people.*

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14. Simile: An explicit comparison between two unlike things signaled by the use of "like," "as," or "than."

> *Laws are like cobwebs, which may catch small flies, but let wasps and hornets break through.—Jonathan Swift*

> *A writer, like an acrobat, must occasionally try a stunt that is too much for him.—E.B. White*

> *More rapid than eagles his coursers they came.*

15. Symbol/ Symbolism: Generally, anything that represents, stands for, something else. Usually, a symbol is something concrete—such as an object, action, character, or scene—that represents something more abstract. A symbol can represent different things depending on the experiences of a reader or the context of its use in a text.

One system classifies symbols in three categories:
A. Natural symbols use objects and occurrences from nature to represent ideas commonly associated with them (dawn symbolizing hope or a new beginning; a rose symbolizing love; a tree symbolizing knowledge).

B. Conventional symbols are those that have been invested with meaning by a group (religious symbols such as a cross or Star of David; national symbols such as a flag or an eagle; or group symbols such as a skull and crossbones for pirates or the scales of justice for lawyers).

C. Literary symbols are sometimes also conventional in the sense that they are found in a variety of works and are generally recognized.

16. Synaesthesia: (also spelled synesthesia): from the Greek (syn-) "union", and (aesthesis) "sensation"; is the mixing of the senses. In everyday language, we find many examples of synesthesia, such as the frequently used adjective "cool." This word is generally associated with temperature. However, in casual conversation, we hear phrases like "cool dress,", "cool color," or "you look cool," wherein the visual sensation is blended with the sense of touch. Moreover, we commonly hear phrases like "loud colors," "frozen silence," "warm colors," and "bitter cold."

> *A **sound that smells** of Granny's brownies **and tastes** like the toil of a dancer.*

> *Back to the region where the **sun is silent**.*

> *The room had a **light purple smell**, of the glorious bounty of spring.*

17. Understatement: The ironic minimizing of fact, understatement presents

something as less significant than it is. The effect can frequently be humorous and emphatic. Understatement is the opposite of hyperbole.

> *Last week, I saw a woman flayed, and you will hardly believe how much it altered her appearance.*

> *War is not healthy for children and other living things.*

> *One nuclear bomb can ruin your whole day.*

> *"I have to have this operation. It isn't very serious. I have this tiny little tumor on the brain."*

18. Wit: In modern usage, intellectually amusing language that surprises and delights. A witty statement is humorous, while suggesting the speaker's verbal power in creating ingenious and perceptive remarks. Wit usually uses terse language that makes a pointed statement. Historically, wit originally meant basic understanding. Its meaning evolved to include speed of understanding, and finally (in the 17th century), it grew to mean quick perception including creative fancy.

LITERARY ARGUMENTATION

1. Literary Analysis: In literary analysis, writers read a text closely to identify details that, in combination, enable them to make and defend a claim about an aspect of the text. More sophisticated literary arguments may explain the significance or relevance of an interpretation within a broader context, discuss alternative interpretations of a text, or use relevant analogies to help an audience better understand an interpretation.

2. Thesis Statement: A thesis statement expresses an interpretation of a literary text and requires a defense through use of textual evidence and a line of reasoning, both of which are explained in an essay through commentary. The thesis statement may preview the development or line of reasoning of an interpretation; however, this is not to say that a thesis statement must list the points of an interpretation, literary elements to be analyzed, or specific evidence to be used in the argument.

3. Body Paragraphs: The body paragraphs of a written argument develop the reasoning and justify claims using evidence and providing commentary that link the evidence to the overarching thesis. Effective paragraphs are cohesive and often use topic sentences to state a claim and explain the reasoning that connects the various claims and evidence that make up the body of an essay.

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4. Coherence: Coherence occurs at different levels in a piece of writing. In a sentence, the idea in one clause logically links to an idea in the next. In a paragraph, the idea in one sentence logically links to an idea in the next. In a text, the ideas in one paragraph logically link to the ideas in the next. Writers achieve coherence when the arrangement and organization of reasons, evidence, ideas, or details is logical. Writers may use transitions, repetition, synonyms, pronoun references, or parallel structure to indicate relationships between and among those reasons, evidence, ideas, or details.

5. Transitional elements: Transitional elements are words or other elements (phrases, clauses, sentences, or paragraphs) that assist in creating coherence between sentences and paragraphs by showing relationships between ideas.

6. Line of Reasoning: A line of reasoning is the logical sequence of claims that work together to defend the overarching thesis statement. The line of reasoning is communicated through commentary.

7. Claim: A claim is a statement that requires defense with evidence from the text. There are usually multiple claims in an essay to support a thesis statement.

8. Textual Evidence: Textual evidence is required to defend claims in literary analysis. Writers use evidence strategically and purposefully to illustrate, clarify, exemplify, associate, amplify, or qualify a point. Evidence is effective when the writer of the essay uses commentary to explain a logical relationship between the evidence and the claim. Evidence is sufficient when its quantity and quality provide apt support for the line of reasoning.

9. Commentary: Commentary explains the logical relationship between the overarching thesis statement and the claims/evidence within the body of an essay.

10. Documentation/Attribution/Citation/Reference: Writers must acknowledge words, ideas, images, texts, and other intellectual property of others through attribution, citation, or reference.

DICTION

1. Diction: Related to style, diction refers to the writer's word choices, especially with regard to their correctness, clearness, or effectiveness. Diction can be described as formal or informal, ornate or plain, etc. Diction can complement the author's purpose. Precise word choice reduces confusion and may help the audience

perceive the writer's perspective.

2. Denotation (denotative meaning): The strict, literal, dictionary definition of a word, devoid of any emotion, attitude, or color.

3. Connotation (connotative meaning): The non-literal, associative meaning of a word; the applied, suggested meaning. Connotations may involve ideas, emotions, or attitudes. Words may have positive or negative connotations that depend upon the social, cultural, and personal experiences of individuals. For example, the words *childish*, *childlike* and *youthful* have the same denotative meaning, but different connotative meanings. *Childish* and *childlike* have a negative connotation, as they refer to immature behavior of a person. Whereas, *youthful* implies that a person is lively and energetic.

4. Ambiguity/ Ambiguous: The multiple meanings, either intentional or unintentional, of a word, phrase, sentence, or passage.

Marcy got the bath ready for her daughter wearing a pink tutu. -- Was Marcy wearing the tutu? Or was her daughter?

"It is winter in here yet." - John Proctor, The Crucible -- Is Proctor talking about the weather, or is he talking about his failing, cold relationship with his wife?

*Thou **still** unravished bride of quietness…-- "Ode On a Grecian Urn," John Keats -- Does "still" mean "unmoving" or "not yet changed"? More than likely, we'd have to read on to see what Keats was up to.*

*I'm quite a heavy smoker, for one thing-that is, I used to be. **They** made me cut it out. Another thing, I grew six and a half inches last year. That's also how I practically got t.b. and came out **here** for all these goddam checkups and stuff. I'm pretty healthy though.- The Catcher in the Rye, J.D. Salinger -- "They" and "here" are rather ambiguous words. Salinger is assuming the reader will understand "they" refers to the medical professionals in the rehab center and "here" refers to the center itself, but maybe he's talking about his parents or his school? The ambiguity is confusing.*

5. Colloquial/ Colloquialism/ Vernacular: Colloquialism refers to the usage of informal or everyday language in literature. Colloquialisms are generally geographic in nature, in that a colloquial expression often belongs to a regional or local dialect. Native speakers of a language understand and use colloquialisms without realizing it, while non-native speakers may find colloquial expressions hard to translate. This is because many colloquialisms are not literal usages of words, but instead idiomatic or metaphorical sayings.

One famous colloquial difference in the United States is the way a person refers to a carbonated beverage. There are regional borders that separate the usage of the words "soda", "pop", "soft drink", and "Coke" (used as a generic term and not just to refer to the brand). There are numerous differences between American English and British English, such as "truck"/"lorry", "soccer"/"football", and

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"parakeet"/"budgie".

6. Dialect: the form of a language spoken by people in a particular region or group. Pronunciation, vocabulary, and sentence structure are affected by dialect to give a story "local color." Dialect will always invite you into the work. It invokes trust and honesty of depiction. It occasionally produces humor and possible ridicule. (AP avoids the latter.) If you run into dialect, it will most likely be in the multiple choice section.

> *Jim: "We's safe, Huck, we's safe! Jump up and crack yo' heels. Dat's de good ole Cairo at las', I jis knows it."*
>
> *Huck: "I'll take the canoe and go see, Jim. It mightn't be, you know."*
> Mark Twain - Huckleberry Finn

7. Epithet: an adjective or other descriptive phrase that is regularly used to characterize a person, place, or thing and is often characterized with a hyphen. It describes a place, a thing, or a person in such a way that it helps in making its characteristics more prominent than they actually are. Also, it is known as a "by-name," or "descriptive title.

> *For example, in the name Alexander the Great, "the Great" is an epithet.*
>
> *From forth the fatal loins of these two foes*
> *A pair of **star-cross'd lovers** take their life; - Romeo and Juliet*

8. Euphemism: From the Greek for "good speech," euphemisms are a more agreeable or less offensive substitute for a generally unpleasant word or concept. The euphemism may be used to adhere to standards of social or political correctness or to add humor or ironic understatement. Saying "earthly remains" rather than "corpse" is an example of a euphemism.

> *When the final news came, there would be a ring at the front door—a wife in this situation finds herself staring at the front door as if she no longer owns it or controls it—and outside the door would be a man . . . come to inform her that unfortunately something has happened out there, and her husband's body now lies incinerated in the swamps or the pines or the palmetto grass, "burned beyond recognition" which anyone who had been around an air base very long (fortunately Jan had not) realized was quite an artful euphemism to describe a human body that now looked like an enormous fowl that has burned up in a stove, burned a blackish brown all over, greasy and blistered, fried, in a word with not only the entire face and all the hair and the ears burned off, not to mention all the clothing, but also the hands and feet, with what remains of the arms and legs bent at the knees and elbows and burned into absolutely rigid angles, burned a greasy blackish brown like the bursting body itself, so that this husband, father, officer, gentleman, this ornamentum of some mother's eye, His Majesty the Baby of just twenty-odd years back, has been reduced to a charred hulk with wings and shanks sticking out of it. -- Tom Wolfe, The Right Stuff*

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9. Idiom: a saying, phrase, or fixed expression in a culture that has a figurative meaning different from its literal meaning. An idiom gains its meaning through repetition in a culture, and is often introduced via literature, media, famous people, or associations that originally make sense but lose their literal meaning.

> *"Every cloud has its silver lining but it is sometimes a little difficult to get it to the mint."*
>
> *He at the last appointed him on one,*
> *And let all others from his hearte gon,*
> *And chose her of his own authority;*
> *For love is blind all day, and may not see. - Chaucer*

10. Malapropism: an inappropriateness of speech resulting from the use of one word for another, which resembles it. Malapropisms can be humorous because they give rise to nonsensical statements. For example, the common phrase "for all intents and purposes" is often turned into the malapropism "for all intensive purposes." Another example is with the Nurse in Romeo and Juliet who says "confidence" for "conference."

> *MRS. MALAPROP: Sir, you overpower me with good breeding. He is the very pineapple of politeness! You are not ignorant, captain, that this giddy girl has somehow contrived to fix her affections on a beggarly, strolling, eavesdropping ensign, whom none of us have seen, and nobody knows anything of.*

11. Oxymoron: From the Greek for "pointedly foolish," an oxymoron is a figure of speech wherein the author groups apparently contradictory terms to suggest a paradox. Simple examples include:

Jumbo shrimp	*Cruel kindness*
Thunderous silence	*Parting is such sweet sorrow.*
I am a deeply superficial person.	*Seriously funny*

12. Palindrome: writing that reads the same from left to right and from right to left such as the word "civic."

> *A Toyota's a Toyota.*
>
> *Norma is as selfless as I am, Ron.*

13. Pun: A play on the meaning of words. Three types of puns exist:

    A. Repetition of a single word in two different senses
>*If we don't hang together we will hang separately.—Benjamin Franklin*

    B. A play on words that sound alike but are different in meaning
>*He couldn't get his bearings straight on the Bering Strait.*

    C. Use of a single word with two different meanings within the context of the sentence
>*The dying Mercutio: Ask for me tomorrow and you shall find me a grave man.—Shakespeare, Romeo and Juliet*

GRAMMATICAL/ SYNTAX TERMS

1. Absolute: a group of words consisting of a noun or pronoun, and "ing" or "ed" verb form, and any related modifiers. Absolute phrases modify the whole sentence rather than a particular part of it. They are always set off from the rest of the sentence with a comma or a pair of commas (or dashes) because they are parenthetical elements.

>***Legs quivering***, *our old dog Gizmo dreamed of chasing squirrels.*

>***Her arms folded across her chest***, *Professor Hill warned the class about the penalties of plagiarism.*

>*The family devoured Aunt Lenora's carrot cake,* ***their fingers scraping the leftover frosting from the plates***.

>***Legs quivering***, *for example, describes not only Gizmo but also the manner of this sleep.* ***Her arms folded across her chest*** *helps us picture both Professor Hill and the severity of her warning.* ***Their fingers scraping the leftover frosting from the plates*** *lets us see this one family and the degree of their hunger.*

2. Antithesis: Antithesis, which literally means "opposite," is a rhetorical device in which two opposite ideas are put together in a sentence to achieve a contrasting effect, generally set up using some form of parallelism. For example:

>*This is one small step for man but one giant leap for mankind.*

>*Our knowledge separates as well as unites; our orders disintegrate as well as bind; our art brings us together and sets us apart.*

>*Give every man thy ear, but few thy voice. -- Shakespeare, Hamlet*

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Not that I loved Caesar less, but that I loved Rome more.—Shakespeare, Julius Caesar

3. Asyndeton: This is a stylistic device used in literature to intentionally eliminate conjunctions between the phrases, and in the sentence, yet maintain grammatical accuracy. (see the opposite term - polysyndeton)

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

But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground.—Lincoln, Gettysburg Address

4. Polysyndeton: Polysyndeton is a stylistic device in which several coordinating conjunctions are used in succession in order to achieve an artistic effect. It makes use of coordinating conjunctions like *and, or, but*, and *nor* (mostly *and* and *or*) which are used to join successive words, phrases, or clauses in such a way that these conjunctions are even used where they might have been omitted.

And Joshua, and all of Israel with him, took Achan the son of Zerah, and the silver, and the garment, and the wedge of gold, and his sons, and his daughters, and his oxen, and his asses, and his sheep, and his tent, and all that he had. -- The Bible

I said, "Who killed him?" and he said, "I don't know who killed him but he's dead all right, "and it was dark and there was water standing in the street and no lights and windows broke and boats all up in the town and trees blown down and everything all blown and I got a skiff and went out and found my boat where I had her inside Mango Bay and she was all right only she was full of water.—Hemingway, After the Storm

5. Inverted Syntax: Reversing the normal word order of a sentence (also called anastrophe).

Unseen in the jungle, but present are tapirs, jaguars, many species of snake and lizard, ocelots, armadillos, marmosets, howler monkeys, toucans and macaws and a hundred other birds, deer bats, peccaries, capybaras, agoutis, and sloths.

Whose woods these are I think I know.—Robert Frost

The helmsman steered; the ship moved on; yet never a breeze up blew.

6. Modifiers: A modifier changes, clarifies, qualifies, or limits a particular word in a sentence in order to add emphasis, explanation, or detail. Modifiers tend to be descriptive words, such as adjectives and adverbs.

    A. Adjectives: describe nouns (<u>pretty</u> dress; <u>condescending</u> opinion)

    B. Adverbs: modify adjectives and verbs (<u>extremely</u> pretty dress; <u>incredibly</u> quick trip)

    C. Pronoun antecedents: pronouns need a noun of reference for clarity (<u>President Lincoln</u> delivered <u>his</u> Gettysburg Address.) "President Lincoln" is the antecedent for the pronoun "his".

7. Parallelism or Balanced Sentence: Also referred to as parallel construction or parallel structure, this term comes from Greek roots meaning "beside one another." Parallelism is the use of components in a sentence that are grammatically the same; or similar in their construction, sound, meaning or meter. The effects of parallelism are numerous, but frequently they act as an organizing force to attract the reader's attention, add emphasis and organization, or simply provide a musical rhythm.

Olympic athletes usually like practicing, competing, and eating ice cream sandwiches.

To err is human; to forgive divine.

My fellow citizens: I stand here today humbled by the task before us, grateful for the trust you have bestowed, mindful of the sacrifices borne by our ancestors. -- Barack Obama

8. Specialized forms of parallelism: The following three syntax devices are all forms of parallelism. Think of them as falling under the parallelism umbrella. The only one AP expects you to truly know by name is anaphora, but recognizing that these structures are also forms of parallelism will enhance your ability to understand writers' manipulation of language:

    A. Anaphora: The repetition of a word or phrase at the beginning of successive phrases, clauses, or lines.

        We shall fight on the beaches. We shall fight on the landing grounds. We shall fight in the fields and the streets . . . -- Winston Churchill

        Everything looked dark and bleak, everything looked gloomy, and everything was under a blanket of mist.

        It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of

incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair. -- Charles Dickens, A Tale of Two Cities

B. Antistrophe: The repetition of the same word or phrase at the end of successive clauses. (Sometimes also referred to as epistrophe). Basically, this is the opposite of anaphora.

In 1931, ten years ago, Japan invaded Manchukuo—without warning. In 1935, Italy invaded Ethiopia—without warning. In 1938, Hitler occupied Austria—without warning. In 1939, Hitler invadeCzechoslovakia—without warning. Later in 1939, Hitler invaded Poland—without warning. And now Japan has attacked Malaysia and Thailand—and the United States—without warning.

A day may come when the courage of men fails, when we forsake our friends and break all bonds of fellowship. But it is not this day. An hour of wolves and shattered shields, when the age of men comes crashing down! But it is not this day! This day we fight! -- J.R.R. Tolkien, Lord of the Rings

C. 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 words.

And so my fellow Americans, ask not what your country can do for you: ask what you can do for your country.—John F. Kennedy

Never let a fool kiss you or a kiss fool you.

Live simply so that others might simply live. -- Gandhi

9. Repetition: The duplication, either exact or approximate, of any element of language, such as a sound, word, phrase, clause, sentence, or grammatical pattern. Why, with all the words at his or her disposal, does a writer choose to repeat particular words? NOTE: Parallel structures often contain repetition, but in those cases, refer to the device as parallelism. Reserve repetition for cases of repeated diction choices, instances of refrain, etc. where the repetition is significant but not necessarily in a parallel structure.

10. Syntax: The way an author chooses to join words into phrases, clauses, and sentences is syntax Syntax is essentially sentence structure.

SOUND DEVICES

1. Alliteration: The repetition of sounds, especially initial consonant sounds in two or more neighboring words (as "she sells sea shells"). The repetition can reinforce meaning, unify ideas, and/or supply a musical sound.

Even though large tracts of Europe have fallen or may fall into the grip of the Gestapo, we shall not flag or fail.

Let us go forth to lead the land we love.—John F. Kennedy

2. Assonance: Assonance takes place when two or more words, close to one another repeat the same vowel sound, but start with different consonant sounds. Assonance examples are sometimes hard to find, because they work subconsciously sometimes, and are subtle. The long vowel sounds will slow down the energy and make the mood more somber, while high sounds can increase the energy level of the piece.

Edgar Allan Poe's "Annabelle Lee": "And so all the night-tide, I lie down by the side of my darling-my darling-my life and my bride" (repetition of the long i sound)

William Blake's "Tyger": "Tyger, Tyger burning bright in the forest of the night (repetition of the long i sound)

3. Consonance: Consonance is the repetition of a consonant sound and is typically used to refer to the repetition of sounds at the end of the word, but also refers to repeated sounds in the middle of a word.

The **ear**ly b**ir**d gets the w**or**m.

So, **f**irst of all, let me assert my **f**irm belie**f** that the only thing we have to **f**ear is **f**ear itsel**f**.—Franklin Delano Roosevelt

*It's **w**hen I'm **w**eary of considerations,*
*And **l**ife is too much **l**ike a path**l**ess **w**ood*
***Wh**ere your face burns and tick**l**es with the cob**w**ebs*
*Broken across it, and one eye is **w**eeping*
*From a **tw**ig's having **l**ashed across it open.*

4. Onomatopoeia: A figure of speech in which natural sounds are imitated in the sounds of words. Simple examples include such words as buzz, hiss, hum, crack, whinny, and murmur.

*The **moan** of doves in immemorial elms, and **murmuring** of innumerable bees…*

The silver, sad, uncertain rustling of each purple curtain. -- In this example,
Edgar
Allen Poe uses implied onomatopoeia, having all of the "s" sounds mimic the sound of the silk of the curtains as it blows in the wind.

5. Cacophony: the opposite of euphony; a harsh, unpleasant combination of sound. Though most specifically a term used in the criticism of poetry, the word is also employed to indicate any disagreeable sound effect in other forms of writing. Cacophony may be an unconscious flaw, or it may be used consciously for effect,

as Browning and Hardy often used it.In literature, the term refers to the use of words with sharp, harsh, hissing, and unmelodious sounds – primarily those of consonants – to achieve desired results. Cacophony often uses consonants in combinations that require explosive delivery (e.g., p, b, d, g, k, ch-, sh- etc.).

> *Beware the Jabberwock, my son!*
> *The jaws that bite, the claws that catch!*
> *Beware the Jubjub bird, and shun*
> *The frumious Bandersnatch!*

6. Euphony: Opposite of cacophony; pleasing sounds.Generally, the vowels, the semi-vowels, and the nasal consonants (e.g. l, m, n, r, y) are considered to be euphonious.

> *The woods are lovely, dark and deep,*
> *But I have promises to keep,*
> *And miles to go before I sleep,*
> *And miles to go before I sleep.*

POETRY

1. Poetry forms:

A. Closed poetry: Closed forms of poetry include predictable patterns in the structure of lines, stanzas, meter, and rhyme, which develop relationships among ideas in the poem.

B. Open poetry: Open forms of poetry may not follow expected or predictable patterns in the structure of their lines or stanza, but they may still have structures that develop relationships between ideas in the poem.

2. Meter: a generally regular pattern of stressed and unstressed syllables in poetry

3. Rhythm: the arrangement of stressed and unstressed syllables into a pattern

Anapest (anapestic): duh-duh-DUH, as in "but of course!"

Dactyl (dactylic): DUH-duh-duh, as in "honestly"

Iamb (iambic): duh-DUH, as in "above"

Trochee (**trochaic**): DUH–duh, as in "pizza"

4. Feet: the individual building blocks of meter. To build a line of verse, poets string together repetitions of one of these feet:

1 foot: monometer

2 feet: dimeter
3 feet: trimeter
4 feet: tetrameter
5 feet: pentameter
6 feet: hexameter

5. Scansion: distinguishing the line length and type of feet; Vertical lines make the ends of feet; the metrical pattern is determined by scanning; the pattern is named by the prevailing type of foot.

1. Trochaic trimeter
      /   U   /   U   /   U
   "teach me/ half the / gladness

2. Iambic tetrameter
      U   /   U   /   U /   U /
   "Whose woods /these are /I think /I know"

6. Rhyme: the repetition of sounds in two or more words or phrases that appear close to each other in a poem:

Approximate/slant rhyme: two words are alike in some sounds, but do not rhyme exactly (now and know)

> "Hope" is the thing with feathers
> That perches in the **soul**
> And sings the tune without the words
> And never stops at **all,**

End rhyme: occurring at the ends of lines (the most common type of rhyme)

> "The woods are lovely, dark, and <u>deep</u>,
> But I have promises to <u>keep</u>"

Internal rhyme: occurring within a line

> *"Once upon a midnight **dreary**, while I pondered, weak and **weary**,"*

Eye rhyme: rhymes only when spelled, not when pronounced. For example, "through" and "rough."

7. Rhyme Scheme: the pattern of end rhymes, labeled with capital letters for the purpose of analysis

> "They glide like phantoms, into the wide hall,   A
>
> Like phantoms, to the iron porch, they glide   B

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. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .sprawl      A
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . .side      B
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . .hide                B
. . . . . . . . . . . . . . . . . . . . . . . . . . . . . .owns      C
. . . . . . . . . . . . . . . . . . . . . . . . . . . .. .slide      B
. . . . . . . . . . . . . . . . . . . . . . . . . . . .  stones      C
. . . . . . . . . . . . . . . . . . . . . . . . . . .. .. groans.      C
```

TYPES OF POETRY

1. Ballad: A popular narrative song passed down orally. Folk (or traditional) ballads are anonymous and recount tragic, comic, or heroic stories with emphasis on a central dramatic event, a tragedy, an adventure, or betrayal, revenge, or jealousy.

2. Complaint: A poem of lament, often directed at an ill-fated love. A complaint may also be a satiric attack on social injustice and immorality

3. Concrete Poetry: Verse that emphasizes nonlinguistic elements in its meaning, such as a typeface that creates a visual image of the topic.

4. Dramatic Monologue: A poem in which an imagined speaker addresses a silent listener, usually not the reader.

5. Elegy or Lament: In traditional English poetry, it is often a melancholy poem that laments its subject's death but ends in consolation.

6. Epic: A long narrative poem in which a heroic protagonist engages in an action of great mythic or historical significance. Notable English epics include *Beowulf*, Edmund Spenser's *The Faerie Queene* (which follows the virtuous exploits of 12 knights in the service of the mythical King Arthur), and John Milton's *Paradise Lost*, which dramatizes Satan's fall from Heaven and humankind's subsequent alienation from God in the Garden of Eden.

7. Epitaph: an inscription on a gravestone or a commemorative poem written as if it were for that purpose.

8. Haiku: A Japanese verse form most often composed, in English versions, of three unrhymed lines of five, seven, and five syllables. A haiku often features an image, or a pair of images, meant to depict the essence of a specific moment in time.

9. Hymn: A poem praising God or the divine, often sung. In English, the most popular hymns were written between the 17th and 19th centuries.

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10. Limerick: a humorous, rhyming five-line poem with a specific meter and rhyme scheme.

11. Lyric Poem: verse that expresses the personal observations and feelings of a single speaker. The term refers to a short poem in which the poet, the poet's persona, or another speaker expresses personal feelings.

12. Narrative Poem: a poem that tells a story.

13. Ode: A formal, often ceremonious lyric poem that addresses and often celebrates a person, place, thing, or idea.

14. Pastoral: Verse in the tradition of Theocritus (3 BCE), who wrote idealized accounts of shepherds and their loves living simple, virtuous lives in Arcadia, a mountainous region of Greece. Poets writing in English drew on the pastoral tradition by retreating from the trappings of modernity to the imagined virtues and romance of rural life,

15. Sonnet: a fourteen-line lyric poem usually written in rhymed iambic pentameter.

Shakespearean/English sonnet: a sonnet which consists of three quatrains and a couplet. The most common rhyme scheme is abab cdcd efef gg.

Petrarchan/Italian sonnet: a sonnet which consists of an octave and a sestet with the rhyme scheme being abbaabba cdecde. There is usually a pronounced tonal shift between the octave and sestet as well.

POETRY STRUCTURES

1. Blank Verse: verse written in unrhymed, iambic pentameter. This 10-syllable line is the predominant rhythm of traditional English dramatic and epic poetry, as it is considered the closest to English speech patterns.

2. Couplet: two consecutive lines of poetry that rhyme. **Heroic couplet**, additionally, is in iambic pentameter.

3. End Stopped Lines: A metrical line ending at a grammatical boundary or break—such as a dash or closing parenthesis—or with punctuation such as a colon, a semicolon, or a period. A line is considered end-stopped, too, if it contains a complete phrase.

4. Enjambment: The running-over of a sentence or phrase from one poetic line to the next, without terminal punctuation; the opposite of end-stopped.

5. Free Verse: Nonmetrical, non-rhyming lines that closely follow the natural rhythms of speech. A regular pattern of sound or rhythm may emerge in free-verse lines, but the poet does not adhere to a metrical plan in their composition.

6. Refrain: A word, phrase, line, or group of lines repeated regularly in a poem, usually at the end of each stanza.

7. Stanza: A grouping of lines separated from others in a poem. In modern <u>free verse</u>, the stanza, like a prose paragraph, can be used to mark a shift in mood, time, or thought.

> **Couplet**: two lines that rhyme
>
> **Tercet**: 3 lines
>
> **Quatrain:** 4 lines
>
> **Cinquain:** 5 lines
>
> **Sestet:** 6 lines
>
> **Septet:** 7 lines
>
> **Octave:** 8 lines