

List of Literary Terms

Don't worry—we won't study ALL of these!

Diction : the word choices made by the writer

Levels of diction:

High, elevated, formal, scholarly –usually contains language that creates an elevated tone. It is free of slang, idioms, colloquialisms, and contradictions. It often contains polysyllabic words, sophisticated syntax, and elegant word choice.
(Nathaniel Hawthorne's *The Scarlet Letter*)

Colloquial —is the language of everyday use. It is relaxed and conversational. The casual or informal but correct language of ordinary speakers, it often includes common and simple words, idioms, slang, jargon, and contractions.

Dialect —is a nonstandard subgroup of a language with its own vocabulary and grammatical features. Writers often use regional dialects or dialects that reveal a person's economic or social class. Mark Twain's *The Adventures of Huckleberry Finn*.

Slang —refers to a group of recently coined words, often out of usage within months or years. (Groovy, sweet, homies, dudes)

Abstract Diction —words that express ideas or concepts: love, time, truth . Abstract diction, leaves out some characteristics found in each individual, and instead observes a quality common to many. The word beauty , for instance, denotes what may be observed in numerous persons, places, and things.

Archaic —The use of old-fashioned language. (Thee, thou, thine, ye olde)

Bombast —Pretentious, exaggeratedly learned language. Trying to be eloquent by using the largest, most uncommon words.

Cliché —An over-used, worn-out, hackneyed expression that used to be fresh

but is no more. "Blushing bride" and "clinging vine" are clichés` used to describe people.

Concrete diction —refers to words that we can immediately perceive with our senses: dog, actor, chemical , or particular individuals who belong to those general classes: Bonzo the fox terrier, Clint Eastwood, hydrogen sulfate.

Connotation —The implications of a word or phrase, as opposed to its exact meaning (denotation.). Over and above what they mean or actually denote (dictionary definition). For example, pleasingly plump has a different connotation than chubby or fat.

Denotation —The strict, literal, dictionary definition of a word, devoid of any emotion, attitude, or color.

Epithet : a word or phrase used in place of a person's name or in association with it. (Alexander the Great, Material Girl, Ms. Know-it-all)

Euphemism— an indirect, less offensive way of saying something that is considered unpleasant (a person is slender rather than skinny; plump instead of fat)

Jargon —consists of words and expressions characteristic of a particular trade, profession, or pursuit. Some examples of nautical jargon from *The Secret Sharer* by Joseph Conrad are "cuddy," "taffrail," "missen," and "binnacle."

Literal/Figurative meanings— Literal is based on the actual words in their ordinary meaning.

Figurative gives a more symbolic meaning or representing one concept in terms of another that may be thought of as analogous . (Literal= daily newspaper
Figurative= screaming headlines)

Malapropism — a confused use of words in which the appropriate word is replaced by one with a similar sound but inappropriate

meaning. (He said the reporters disassembled (broke apart), but he meant dissembled (lied)).

Atmosphere/ Mood : the emotional feelings created by the setting (gloomy, tense, hostile)

Character: A person, or anything presented; a spirit, object, animal, or natural force, in a literary work .

Aspects of Characters

Antagonist: a character or force in a work of literature that, by opposing the protagonist, produces tension or conflict. One who fights or struggles with another; foe, rival

Archetype —An abstract or ideal conception of a type; a perfectly typical example; and original model or form. (Hero, Villain, Damsel-in distress)

Dynamic Character (developing): a character who during the course of a story undergoes an important and permanent change in some distinguishing moral qualities or personal traits or outlook.

Flat Character: A character whose distinguishing moral qualities or personal traits are summed up in a few traits.

Foil: A minor character whose situation or actions parallel those of a major character, and thus by contrast sets off or illuminates the major character; most often the contrast is complimentary or the major character.

Protagonist: The main character in a story, play, or novel.

Round Character : A character whose distinguishing moral qualities or personal traits are complex.

Static Character: A character who is the same sort of person at the end of a story as at the beginning. No change.

Stock Character: A stereotyped character whose nature is familiar to us from prototypes in previous literature.

Methods of Characterization: writers reveal the traits of the characters directly or indirectly.

Direct Characterization: the writer states directly what a character is like. (He was a serious student who longed for fun.)

Indirect Characterization: the writer reveals the character in subtle ways

Appearance: The description indicates much about a person's interests, wealth, or condition.

Direct Statements by the character: manner of speaking, what the character says, and dialect, reveal much about a character.

Private thoughts of the character: desires, fears, worries and other concerns can be revealed through interior monologue, stream of consciousness, soliloquies, or other indications of inner thought processes

Character's actions: the character's choices of behavior reveal much about him or her.

Effects the character has on other characters: the words and actions of the character affect other characters. Their response indicates certain attitudes toward the character.

Motivation: a circumstance or set of circumstances that prompts a character to act in a certain way or that determines the outcome of a situation or work.

Plot: The structure of a story; the sequence in which the author arranges events in a story. The structure of a five-act play often includes the exposition, rising action, the climax, the falling action, and the resolution. The plot may have a protagonist who is opposed by the antagonist, creating what is called, conflict. A plot may include

flashback or it may include a subplot, which is a mirror image of the main plot.

Setting: is the time and place in which events in a short story, novel, play, or narrative poem take place.

Theme: The central message of a literary work. The main idea or meaning of a work. It is not the same as subject. The theme is the idea the author wishes to convey about that subject. A literary work can have more than one theme, and most themes are not directly stated but are implied. AP tests may refer to it as "the meaning of the work."

Tone: the attitude a speaker or writer takes toward a subject, a character, or the reader. (sympathetic, critical, ironic, humorous, tragic, hopeful, bitter, objective, unemotional)

Voice : refers to the writer's distinctive use of language in a story, the choice of words (diction), and the attitude expressed (tone). The real or assumed personality used by a writer or speaker.

Exposition: that part of the structure that sets the scene, introduces and identifies characters, and establishes the situation at the beginning of a story, novel, or play. Additional exposition is often scattered throughout the story.

Suspense— a sense of uncertainty or anxiety about the outcome of events in a story or drama.

Rising Action: Those events in a play or novel that lead to a turning point or climax in the action.

Flashback: is a scene that interrupts the action of a work to show a previous event.

Flash Forward : a shift in the narration that moves to a future time that has not yet occurred in the straight narration (Heart of Darkness —discussing Kurtz before meeting him)

Foreshadowing: is the use of hints or clues in a narrative to suggest future action.

Complication: (conflict) that part of a plot in which the entanglement caused by the conflict of opposing forces is developed.

Conflict: The tension created in the story by the struggle or outcome of the struggle—one of the narrative devices to address when analyzing the tone of the passage. Four common conflicts: Man vs. man, Man vs. nature, Man vs. himself, Man vs. supernatural

External conflict: a character struggles against an outside force (nature, other men)

Internal conflict: a struggle between opposing needs, desires, or emotions within a single character. (conscience, decisions)

Turning point: The crucial moment in a drama or story in which the fate of the hero is sealed, when the events of the plot must begin to move toward a happy or unhappy ending.

Dialogue : The directly quoted words of people speaking to one another. Writers use dialogue to advance the plot and develop characters .

Climax: often the same as the turning point, the point of greatest intensity, interest, or suspense in a narrative or drama that determines how the action will come out. The point at which the action stops rising and begins falling or reversing. This is the crucial part of the drama, the part that determines the outcome of the conflict. In Shakespeare's Julius Caesar the climax occurs at the end of Marc Antony's speech to the Roman public.

Epiphany: A sudden insight or understanding It is thus an intuitive grasp of reality achieved in a quick flash of recognition in which something, usually simple and commonplace is seen in a new light,

Falling Action: The falling action is the series of events, which take place after the climax.

Resolution, Conclusion, Denouement: the ending that follows the climax and leads to the resolution. The final unraveling of a plot's complications. The part of a story or drama which occurs after the climax and which establishes a new norm, a new state of affairs--the way things are going to be from then on.

Frame Story: A literary device in which a story is enclosed in another story, a tale within a tale . E.g . Invisible Man, Ethan Frome, Heart of Darkness

Speaker : the person (or animal or thing) who narrates the story, novel, or poem.

Point of View: is an integral part of literary analysis. In both prose and poetry, an individual tells the story and this person provides the reader with one perspective about the events. The author chooses the point of view for its precise effect on the meaning of the story.

Types of Point of View

First person: the participant point of view is also called the first person point of view because of the first person pronouns (I, me, my, we, us our) are used to tell the story. The narrator may be a major character in the story (the story is told by and is chiefly about the narrator). Or, the narrator may be a minor character (the narrator tells a story that focuses on someone else, but the narrator is still a character in the story).

Third Person: also called the non-participant because the third person pronouns (he, him, she, her, they, them) are used to tell the story. The narrator knows everything about a particular character. There are three types:

Omniscient narrator . The author can enter the minds of all the characters. The omniscient point of view allows great freedom in that the narrator knows all there

is to know about the characters, externally and internally. The narrator can tell the past, present, and future.

Limited third person narrator . The author limits his omniscience to the minds of a few of the characters or to the mind of a single character

Objective narrator (also called the "Camera" view) The author does not enter a single mind, but instead records what can be seen and heard. This type of narrator is like a camera or a fly on the wall that can see all the actions and comment on them, but does not know the inner thoughts or feelings of the characters.

Unreliable narrator : In a story told by an unreliable narrator, the point of view is that of a person who, we perceive, is deceptive, self-deceptive, deluded, or deranged. A reliable narrator can be depended upon to be objection, free from bias, and dependable.

Interior Monologue: The flow of the contents of a character 's mind; a narrative technique that records a character's internal thoughts, memories, and associations . ("How will I learn all these words?" she asked herself.)

Stream of consciousness (a type of interior monologue): A style of writing that portrays the inner (and often chaotic) workings of a character's mind through interior monologue . Often, random thoughts and images appear without specific, logical organization . (Heart of Darkness, Invisible Man)

In medias res: "In the midst of things." It is applied to the literary technique of opening a story in the middle of the action and then supplying information about the beginning of the action through flashbacks and other devices for exposition. The story then returns to the middle of the action and progresses forward to the future . (The Odyssey)

Deus ex machina: A Greek invention, literally “the god from the machine” who appears at the last moment and resolves the loose ends of a play. Today, the term refers to anyone, usually of some stature, who untangles, resolves, or reveals the key to the plot of a work.

Anachronism: A person, scene, event, or other element that fails to correspond with the appropriate time or era. (In Julius Caesar, “the clock hath stricken three,” but there were no clocks in Caesar’s day.)

Suspension of Disbelief: The willingness to withhold questions about truth, accuracy, or probability in a work. Suspending doubt makes possible the temporary acceptance of an author’s imaginative world. (Gregor Samsa wakes up as an insect)

Magical Realism: Used in painting or prose fiction, the frame or surface of the work may be conventionally realistic, but contrasting elements—such as the supernatural, myth, dream, fantasy—invade the realism and change the whole basis of the art. (“A Very Old Man with Enormous Wings.”)

Allegory — A prolonged metaphor; a narrative in which characters, objects, and events have underlying political, religious, moral, or social meanings. (Animal Farm, Lord of the Flies)

Poetic Justice : a term that describes a character “getting what he deserves” in the end, especially if what he deserves is punishment. The purest form of poetic justice results when one character plots against another but ends up being caught in his or her own trap

Bildungsroman: a novel that deals with the development of a young person, usually from adolescence to maturity; it is frequently autobiographical.

Epistolary Novel : a novel in which the narrative is carried forward by letters written by one or more of the characters. It gives a sense of immediacy because the letters are

usually written in the midst of the action and allows the author to present multiple points of view on the same event. It also helps create verisimilitude or realistic details.

Figurative Language or Figures of Speech : a way of saying one thing and meaning something else.

Allusion —A reference in a work of literature to something outside the work, especially to a well-known historical or literary event, person, biblical reference, artwork, or music. (He met his Waterloo)

Ambiguity —A technique by which a writer deliberately suggests two or more different, and sometimes conflicting, meanings in a work. (What happened at the end of “The Most Dangerous Game”?)

Anachronism —Assignment of something to a time when it was not in existence (“The clock hath stricken” but clocks did not exist in 44 B.C.)

Apostrophe —An address to the dead as if living; to the inanimate as if animate; to the absent as if present; to the unborn as if alive. Ex. “O Julius Caesar, though art might yet; thy spirit walks abroad.”

Cliché/Dead metaphor— a phrase that has been overused so that its original impact has been lost. Ex. Old as the hills; It’s raining cats and dogs

Conceit —unusual or surprising comparison between two very different things (special kind of metaphor or complicated analogy) (Ex. John Donne’s compass)

Extended Metaphor (controlling image)— a metaphor developed using several words or phrases on the same subject as a comparison. (E.x., “There is a tide in the affairs of men/ Taken at the flood ”)

Hyperbole —is a deliberate, extravagant, and often outrageous exaggeration. (The shot heard round the world)

Imagery —The images or sensory details of a work. (visual, auditory, tactile, kinesthetic, and gustatory images) ("The amber-yellow leaves rustled in the breeze")

Visual - descriptions of images that can be seen. (The golden-hued sunset)

Auditory— images that can be heard (The howling cat hissed at the dog)

Tactile— descriptions of the texture or touch of something (" The air was like mist, black velvet.")

Kinesthetic— descriptions of motion or movement. (The leaves fluttered and waved in the breeze.)

Olfactory— images that describe smells (The fragrant, sweet aroma of the flowers filled the air)

Gustatory —(sweet, sour, bitter, salty) descriptions of tastes (The hot chili salsa burned his tongue with spicy peppers)

Metaphor —is a comparison of two unlike things not using "like" or "as": Ex. "Time is money." Often introduced by "is." Her ruby lips. (lips the color of ruby red)

Litote— a type of understatement in which something affirmative is expressed by negating its opposite. (Your meaning is not misunderstood.)

Metonymy —the use of the name of one thing for that of another associated with or suggested by it. (Ex. " the White house" stands for the government or "the Crown" stands for the monarchy)

Motif —The repetition or variations of an image or idea in a work that is used to develop the theme or characters (Light and dark; summer and winter; day and night; appearance vs. reality; or objects that reappear—birds, colors).

Montage— a quick succession of images or impressions used to express an idea, usually in film

Oxymoron —is a form of paradox that combines a pair of opposite terms into a single unusual expression. Two opposing ideas are fused together. (Ex., " sweet sorrow" or 'bittersweet" "cold fire" "happy dagger")

Paradox —a statement that appears contradictory at first, but actually presents a truth Ex. Shakespeare's Julius Caesar makes use of a paradox: "Cowards die many times before their deaths" (2.2.32)

Personification —giving human characteristics to inanimate objects or abstract ideas : (Ex., " The wind cried in the dark .")

Simile —is a comparison of two different things or ideas through the use of the words "like," "as," or "resembles." Ex., " The warrior fought like a lion ."

Symbol —is any object, person, place, or action that maintains its own meaning while at the same time standing for something broader than itself. (The U.S. flag stands for democracy. Colors often have symbolic meanings: green=youth, novice; red=passion, blood. Seasons show the changes in life: spring=childhood; summer=youth; autumn=adulthood; winter=old age)

Synaesthesia— The description of one kind of sensation in terms of another —that is, the description of sounds in terms of colors ("blue note") or colors in terms of sound ("loud shirt")

Synecdoche —(similar to metonymy) is a form of metaphor. In synecdoche, a part of something stands for the whole Ex. " I plan on buying a new set of wheels " (the wheels stand for the part of the car, which is the whole) Also , synecdoche involves the container representing the thing being contained: Ex., " The pot is boiling". One last form of synecdoche, the material from which an object is made stands for the object itself: Ex., " The quarterback tossed

the pigskin ." A part stands for the whole body. " All hands on deck ."

Syllepsis —The linking of one word with two other words in two strikingly different ways. (" It was food for thought and for vultures ")

Understatement —the opposite of hyperbole. It is a kind of irony that deliberately represents something as being much less than it really is. (Ex., " I could probably manage to survive on a salary of two million dollars per year .")

Dramatic Techniques

Monologue: This is a term used in a number of senses, with the basic meaning of a single person speaking alone with or without an audience. Most prayers, much lyric verse and all lament are monologues, but, apart from these, five main kinds can be distinguished.

(a.) Monodrama is a theatrical entertainment in which there is only one character (think Lily Tomlin's "bag Lady" or Whoopi Goldberg's "crippled lady")

(b.) Soliloquy (think Othello's self-revelations in Othello . In drama, a moment when a character is alone and speaks his or her thoughts aloud. Unlike an aside , a soliloquy is not meant to imply that the actor acknowledges the audience's presence. In Shakespeare's Hamlet , Act 3, Scene 1 "To be or not to be, that is the question " is a famous soliloquy.

(c .) Aside : A device in which a character in a drama makes a short speech that is heard by the audience but not by other characters in the play. (think Iago's explanation to the audience (in Othello) of what he is going to do next

(d .) Dramatic monologue is a poem in which there is one imaginary speaker addressing an imaginary audience (think Browning's "My Last Duchess"

Satiric Techniques : Satire is a manner of writing that mixes a critical attitude with wit

and humor in an effort to improve mankind and human institutions. Ridicule, irony, exaggeration, and several other techniques are almost always present. The satirist's goal is to point out the hypocrisy of his target in the hope that either the target or the audience will return to a genuine following of the moral code. Thus, satire is inescapably moral even when no explicit values are promoted in the work, for the satirist works within the framework of a widely spread value system

Ridicule: the act of making someone or something the object of scornful laughter by joking, mocking

Hyperbole: SEE FIGURATIVE LANGUAGE SECTION

Understatement: SEE FIGURATIVE LANGUAGE SECTION

Sarcasm: A sharp, caustic attitude conveyed in words through jibes, taunts, or other remarks. (I suppose your dog ate your homework again." "As I fell down the stairs headfirst, I heard her say, 'Look at that coordination.'")

Humor: A term used to denote one of the two major types of writing (humor and wit) whose purpose is to evoke laughter. A comical mode that is sympathetic, tolerant, and warmly aware of the depths of human nature.

Wit: primarily intellectual, the perception of similarities in seemingly dissimilar things—the "swift play and flash of mind" —and is expressed in skillful phraseology, plays on words, surprising contrasts, paradoxes, epigrams etc.

Irony- A situation or statement characterized by a significant difference between what is expected or understood and what actually happens or is meant.

Types of Irony

Cosmic or irony of fate: Some Fate with a grim sense of humor seems cruelly to trick a human being.

Cosmic irony clearly exists in poems in which fate or the Fates are personified and seen as hostile, as in "Oedipus" and Thomas Hardy's "The Convergence of the Twain" and Robinson's "Richard Cory"). Evidently it is a twist of fate for the most envied man in town to kill himself.

Dramatic: The audience understands something that the character or characters do not realize. It occurs when a character or speaker says or does something that has different meanings from what he or she thinks it means, though the audience and other characters understand the full implications of the speech or action.

Situational: occurs when a situation turns out differently from what one would normally expect-though often the twist is oddly appropriate (Ex ., a deep-sea diver drowning in a bathtub is ironic)

Verbal: occurs when a speaker or narrator says one thing while meaning the opposite. (Ex., It is easy to stop smoking. I've done it many times .)

Absurdity, distortion, and incongruity: In contemporary literature and criticism, a term applied to the sense that human beings, cut off from their roots, live in meaningless isolation in an alien universe. Although the literature of the absurd employs many of the devices of EXPRESSIONISM and SURREALISM, its philosophical base is a form of EXISTENTIALISM that views human beings as moving from the nothingness from which they came to the nothingness in which they will end through an existence marked by anguish and absurdity, but they must make their own choices and accept responsibility for those decisions.

Burlesque: A form of comedy characterized by ridiculous exaggeration and distortion. A

serious subject may be treated frivolously or a frivolous subject seriously. Burlesque is a travesty of a literary form unlike parody , which is a travesty of a particular work.

Parody: A composition imitating another, usually serious, piece. It is designed to ridicule a work or its style or author. The parody is in literature what the caricature and cartoon are in art.

Caricature: Writing that exaggerates certain individual qualities of a person and produces BURLESQUE. It is more frequently associated with drawing rather than writing. Like satire, it lends itself to the ridicule of political, religious, and social foibles

Coarse mockery: ridicule that contains vulgar or bawdy references and sexual innuendo. (The conversation between the nurse and Mercutio in Romeo and Juliet)

Invective: Harsh, abusive language directed against a person or cause. Vituperative writing. (Ex. The sermons of "Sinners in the Hands of an Angry God.")

Sardonic statements : bitterly scornful; cynical; expecting the worst; stronger anger than plain sarcasm

Verisimilitude or Realistic detail: use of specific concrete details to describe persons, places, and objects. (the description of Miss Havisham's wedding cake in Great Expectations)

Tragedy (According to Aristotle)

Hamartia (tragic flaw) The error, frailty, mistaken judgment or misstep through which the fortunes of the hero of a TRAGEDY are reversed.

Hubris: Excessive pride or insolence that results in the misfortune of the protagonist or a tragedy. Hubris leads the protagonist to break a moral law, attempt vainly to transcend normal limitations, or ignore a divine warning with calamitous results.

Catharsis (purgation): (hnbk.Lit. p.82 the relief felt after witnessing a literary tragedy. A cleansing of emotions to see the tragedy come to a conclusion.

Recognition (anagnorisis): discovery; the revelation of some fact not known before or some person's true identity (Oedipus discovers that he, himself is the one who killed his father)

Reversal (Peripety) The change in fortune for a protagonist. The reversal of fortune for a protagonist--possibly either a fall, as in tragedy, or a success, as in comedy. An action that turns out to have the opposite effect from the one its doer had intended.

Comedy: A lighter form of drama that aims primarily to amuse. It has a more sustained plot, subtle dialogue, more lifelike characters, and less boisterous behavior than farces or burlesque. It uses wit or humor; the comic effect arises from the recognition of some incongruity of speech, action, or character. The incongruity may be verbal (puns), or bodily (falling, distorted body parts)

Rhetorical Strategies, Devices, and Techniques

Rhetorical techniques: The devices used in effective or persuasive language. The number of rhetorical techniques, like that of resources of language, is long and runs the gamut from apostrophe to zeugma.

Reiteration: repetition of an idea using different words, often for emphasis or other effect

Repetition: The deliberate use of any element of language more than once-- sound, word, phrase, sentence, grammatical pattern, or rhythmical pattern.

Types of Repetition

Anaphora— The same words begin successive sentences for emphasis and rhythm. ("That never words were music to

thine ear/ That never object pleasing to thy eye...")

Parison— Repeating the entire sentence or clause almost exactly . ("In such a night" is repeated eight times in the first twenty lines of The Merchant of Venice.)

Ploce - Repeating words in a line or clause (For she that scorned me, now scorned of me)

Epizeuxis— Repeating words in immediate succession . (The horror. The horror.)

Anatanaclasis — Punning on a repeated word to obtain different meanings . (Put out the light, and then put out the light)

Anadiplosis — The repetition of a key word, especially the last one, at the beginning of the next sentence or clause. ("He gave his life; life was all he could give.")

Chiasmus — A pattern in which the second part is balanced against the first but with the parts reversed, as in ("Flowers are lovely, love is flowerlike," or "Fair is foul, and foul is fair.")

Asyndeton — The practice of leaving out the usual conjunctions between coordinate sentence elements . (Smile, shake hands, part.)

Polysyndeton — The use of more conjunctions than is normal . (...and swims, or sinks, or wades, or creeps, or flees)

Ellipsis: The omission of a word or several words necessary for a complete construction that is still understandable. "If rainy, bring an umbrella" is clear even though the words "it is" and "you" have been left out.

Parallelism: Refers to a grammatical or structural similarity between sentences or parts of a sentence. It involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased .

Rhetorical Question: A question asked for effect, not in expectation of a reply. The question presupposes only one possible answer. In theory, the effect of a rhetorical question is that it causes the listener to feel he has come up with the answer himself.

Ambiguity: A technique by which a writer deliberately suggests two or more different, and sometimes conflicting, meanings in a word, phrase, or even an entire work. (What happened at the end of "The Most Dangerous Game"?)

*Duality: A doctrine that recognizes the possibility of the coexistence of antithetical or complementary principles: Spiritual and Physical, Good and Evil, Mind and Matter. The concept that the world is ruled by opposing forces or that man has two basic natures, the physical and spiritual.

Antithesis: A rhetorical opposition or contrast of ideas by means of a grammatical arrangement of words, clauses, or sentences.

Juxtaposition: A poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and wit. ("The apparition of these faces in the crowd;/Petals on a wet, black bough.")

Antecedent: That which goes before, especially the word, phrase, or clause to which a pronoun refers. (In the sentence "The witches cast their spells," the antecedent of the pronoun "their" is the noun "witches.")

Structure : The arrangement of materials within a work; the relationship of the parts of a work to the whole; the logical divisions of a work. The most common principles of structure are series (A,B,C,D,E), contrast (A vs. B, C vs. D. E vs. F), and repetition (AA,BB). The most common units of structure are—play: scene, act; novel: chapter; poem: line, stanza.

Syntax : the manner in which a writer arranges words into sentences.

Clause: a group of words that has a subject (usually a noun or pronoun) and a verb

Main (Independent) Clause: expresses a complete thought and can stand alone as a sentence (I love to study vocabulary)

Subordinate (Dependent) Clause: does not express a complete thought and cannot stand alone as a sentence. (Since I love to study vocabulary) It begins with a subordinate conjunction (although, if, since, because, etc) or relative pronoun. (who, which, that, when, while etc)

Phrase : a group of related words that does not contain a subject and a verb. They act as nouns, adjectives, or adverbs.

Appositive phrase : a noun or pronoun and its modifiers that identifies or describes a nearby word in the sentence. (Mrs. Jones , the newest guidance counselor , has an office next door .)

Prepositional phrase : a group of words that has a preposition, a noun or pronoun, and any other modifiers (over the river, through the woods, to grandmother's house) It can modify a noun, pronoun, verb, adjective, or adverb

Infinitive Phrase: a verb usually preceded by to used as a noun or a modifier (To be , or not to be)

Gerund Phrase: a word ending in -ing that is formed from a verb and used as a noun and its modifiers (Runnin g is a great sport)

Participial Phrase: a word formed from a verb and used as an adjective (baked potato, running shoes)

Sentence Length: Does the sentence length fit the subject matter?

Telegraphic (shorter than 5 words)
Short (5 words)
Medium (+or- 18 words)

Long and involved (30 words or more)

Sentence Structure:

Loose or Cumulative Sentence: A loose sentence makes complete sense if brought to a close before the actual ending. (Ex. We reached Edmonton that morning after a turbulent flight and some exciting experiences .)

Balanced Sentence: In a balanced sentence, the phrases or clauses balance each other by virtue of their likeness of structure, meaning, or length. (E.x., He maketh me to lie down in green pastures; he leadeth me beside the still waters).

Natural order of sentences: involves constructing a sentence so the subject comes before the predicate. (Ex. Oranges grow in California.)

Inverted order of sentences (sentence inversions): involves constructing a sentence so the predicate comes before the subject. (Ex., In California grow oranges.)

Parallel structure (parallelism): refers to a grammatical or structural similarity between sentences or parts of a sentence. It involves an arrangement of words, phrases, sentences, and paragraphs so that elements of equal importance are equally developed and similarly phrased .

Repetition: is a device in which words, sounds, and ideas are used more than once to enhance rhythm and create emphasis.

Juxtaposition: is a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, creating an effect of surprise and wit.

Narrative Poetry

Epic : a long narrative poem, which in dignified and elevated style, tells of the mighty deeds of a great hero. The Odyssey, The Illiad

Ballad : simple, narrative verse which tells a story to be sung or recited; the folk ballad is anonymously handed down, while the literary ballad has a single author. "La Belle Dame sans Merci" "Richard Cory" "Sir Patrick Spens"

*Pastoral Poem : a poem dealing with shepherds and simple rural life "The Calendar of the Shepherd" Edmund Spenser

*Idyll : a pastoral poem that presents an incident of natural simplicity in a rustic setting; it is descriptive and presents a "little picture" of country life.

Dramatic Poetry : poetry written in the form of a play

Dramatic Monologue : poetry that reveals a "soul in action" : through conversation of one character in a dramatic situation. "My Last Duchess" "The Love Song of J. Alfred Prufrock"

Lyric Poetry : poetry which expresses the personal feelings or thoughts of its author; it is subjective and emotional, imaginative, and melodious.

Lyric : (a specific subdivision of the general category) A short, simple, subjective poem that directly and forcefully expresses a single emotion. Emily Dickinson, Langston Hughes,

Song : a lyric intended to be sung "Eleanor Rigby"

Ode : a lyric poem which treats a serious subject thoughtfully and emotionally and which is marked by a dignified style and a complex metrical pattern; it is usually a tribute to a person or thing

Sonnet : a fourteen-line lyric poem written in iambic pentameter English or Shakespearean Sonnet : consists of three quatrains rhymed abab cdcd efef and a concluding couplet rhymed gg ; the three quatrains develop a single thought, and the couplet usually comments on them. "Shall I Compare Thee?"

Italian or Petrarchan Sonnet : has eight lines (the octave) for the development of a single thought, and six lines (the sestet) for a comment on, a solution to, or an application of the thought; rhyme scheme is abbaabba in the octave, and cdecde in the sestet. any variation of the cd or cde is acceptable in the sestet.

*Spenserian Sonnet : consists of nine iambic lines rhymed abab bc bc cdcd ee, all pentameter except last which is hexameter (6) or alexandrine and is the summary.

*Sonnet Sequence : series or group of sonnets written to one person or on one theme; develops a relationship but can be examined separately

*Companion Poems : poems by the same author designed to complement each other. Wordsworth's "Lucy" poems

Elegy : a poem that laments the dead (elegiac stanza) "To an Athlete Dying Young"

*Cinquain: a five-line poem with two syllables in the first line, four in the second, six in the third, eight in the fourth, and two again in the fifth (2,4,6,8,2) It is the American counterpart of the

Japanese haiku, a three-line poem with 5, 7, then 5 syllables per line.

Villanelle : 19-line French verse form; the three lines in each of the first five stanzas rhyme aba; the final quatrain rhymes abaa. "Do Not Go Gentle into That Good Night"

*Complaint : a lyric poem frequent in the Middle Ages and the Renaissance in which the poet: laments the unresponsiveness of his mistress, bemoans his unhappy lot and seeks to remedy it, or regrets the sorry state of the world a poem expressing great grief

Figures of Speech: SEE FIGURATIVE LANGUAGE SECTION

Devices of Sound

Rhythm : the reoccurring rise and fall of sounds in a line of poetry

Meter : the pattern of rhythm in a line of poetry

Foot : a portion of a line of poetry, usually consisting of one accented and either one or two unaccented syllables

Monometer –one foot

Dimeter – two feet

Trimeter – three feet

Tetrameter – four feet

Pentameter – five feet

Hexameter – six feet

Heptameter – seven feet

Octameter – eight feet

Types of Feet :

Iambus (adj- iambic) unaccented / accented [I am] (Em bark re late "To arms . To arms ")

Trochee (adj. – trochaic) accented/ unaccented [Tro key] (Frank ly quest ion)

Anapest (adj. – anapestic) [an uh PEST] Unaccented / unaccented / accented (Oh he floats through the air with the great est of ease)

Dactyl (adj. – dactylic) [Dac till lick] accented/unaccented/unaccented (I augh able)

Spondee (adj. – spondaic) two accented syllables (Blood-red life-like)

Pyrrhic Foot – two unaccented of the in the line "The sail/ of the /depart/ing ship."

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

(Trochaic trimeter "Teach me/half the/gladness"

Iambic Pentameter "There is a tide in the affairs of men"/)

End-stopped line: break in the meter; meaning; pause in reading

Enjambment or Run-on Line : no pause or stop at the end of the line

*Sprung Rhythm : lots of variations/violations. A term coined by Gerard Manley Hopkins to designate the meter of poetry whose rhythm is based on the number of stressed syllables in a verse without regard to the number of unstressed syllables.

Rhyme : the similarity between the sounds of words or syllables; for there to be perfect rhyme: (a) The vowel sounds must be similar and accented. (b) The sounds following the vowel must be similar. (c) The sounds preceding the vowel must be different.

End Rhyme : the correspondence between the sounds of words at the ends of lines "The woods are lovely, dark, and deep, But I have promises to keep,"

Internal Rhyme : rhyme of words in the same line or between a word in the line and one with the next. "We were the first that ever burst..." "The trees were black where the bark was wet... I see them yet, in the spring of the year..."

Exact Rhyme : use of identical rhyming sound (love / dove)

Slant Rhyme / Imperfect Rhyme : the use, where rhyme is expected, of words that do not strictly rhyme; Assonance and consonance are forms of imperfect rhyme, but these appear within the lines. Imperfect rhyme appears where a rhyme scheme has been established in the poem.

Rhyme Scheme : the pattern of rhymes in a stanza. It is usually marked by the use of letters of the alphabet, beginning with a and using the same letter to denote all lines which rhyme.

* *Masculine Rhyme : the rhyming of a single syllable (run – run ; to day – in May)

**Feminine Rhyme : one that is multiple with the first rhyming syllable accented (showers – flowers impulsively - convulsively)

Assonance : the agreement of vowel sounds without repetition of consonants "M y words l i ke s i lent rain drops fell..."

Alliteration : the rhyme of initial consonant sounds ("The furrow followed free." Samson saw)

Consonance : the agreement of ending consonant sounds when the vowel sounds differ (gross – crass / live – dove)

Cacophony /Dissonance : harsh/inharmonious sounds (worse than slant rhymes) a harsh, unpleasant combination of sounds. May be used for effect as Hardy and Browning did. "Twas brillig, and the slithy toves / did gyre and gimble in the wabe"

Euphony: Pleasing sounds; the opposite of cacophony

Refrain : a group of words or lines that recurs regularly at the end of successive stanzas.

Repetition : the repeating of a word or phrase for emphasis; the same phrase, however, is not repeated regularly throughout the poem as in the refrain "Alone, alone, all , all alone, Alone on a wide , wide sea.

Onomatopoeia : the imitation of sounds by words either directly or suggestively Directly: buzz, moo Suggestively: " silken sad uncertain rustling of each purple curtain" (Here the alliteration produces the sound of the curtain.)

Units of Verse

Verse : a single line of poetry

Stanza : a unit of poetry consisting of a group of related verses generally with a definite metrical pattern and rhyme scheme.

Canto : a division of a long poem, comparable to chapters in a book (The Inferno)

Book : a major division of a long poem, usually an epic; books can be divided into cantos and cantos into stanzas. (The 3 books of The Divine Comedy)

Blank Verse : unrhymed iambic pentameter (Shakespeare's plays)

*Alexandrine : a line of iambic hexameter

Free Verse (Vers Libre): poetry with irregular meter and usually without rhyme, but definitely not the regular rhythm of traditional poetry

Couplet : a pair of successive verses which rhyme (often at the end of Shakespeare's sonnets)

Tercet : a stanza of three lines, usually all rhyming

Quatrain : a stanza of four lines; the most common in English

*Ballad Stanza : a quatrain in which the first and third lines are iambic tetrameter and may rhyme: the second and fourth lines are iambic trimeter and must rhyme.

*Quintain (Quintet): a five-line stanza

Sestet : a six-line stanza or the last six lines of an Italian sonnet

Octave (Octet): a stanza of eight lines, probably the second most common in English. It is also the name given to the first eight lines of an Italian sonnet.

*Heptastich ; seven line stanza

*Rhyme Royal : seven-line iambic pentameter stanza rhyming ababbcc: Chaucer used this; derived from use by Scottish King James I (also Wyatt; Shakespeare)

Terzarima: three-line stanza with interlocking rhymes that connect stanza to stanza (aba bcb cdc ded) Dante's Inferno is written in

terzarima. *Ottava rima : eight iambic pentameter lines that rhyme abababcc; Lord Byron in "Don Juan" and Yeats

*Prosody : The theory and principles of versification, particularly as they refer to rhythm, accent, and stanza.

*Metaphysical Poetry : Usually refers to the work of seventeenth-century poets who used similar methods and revolted against the romantic conventionalism of Elizabethan love poetry. They tended toward psychological analysis of the emotions of love and religion.

Style analysis: Spoken or written analysis or discourse about literature. It tries to help us better understand a work, not just evaluate the work. The ten critical approaches to literature are: *Formalist criticism*; *Biographical criticism*; *Historical criticism*; *Psychological criticism*; *Mythological criticism*; *Sociological criticism*; *Gender criticism*; *Reader-response criticism*; *Deconstructionist criticism*; *Cultural studies*

Synthesis: an argument in which the writer argues his/her point using various sources to support a position

***Literary Movements

Old English (Anglo-Saxon) Period (428-1100)
Beowulf

Anglo-Norman Period (1100-1350) Magna Charta , Dante's Divine Comedy

Middle English Period (1350-1500) Chaucer's Canterbury Tales

Renaissance Classicism —(1500-1600) A movement or tendency in art, music, and literature during the Renaissance to retain the characteristics found in works originating in classical Greece and Rome. Classicism concerns itself with form, discipline, self-control, decorum, and tradition . Pastoral poems, sonnets. It suggests the unlimited human potential. (Donne, Bacon, Marlow, Shakespeare)

Neoclassicism —or Restoration Age (1660-1700), Augustan Age (1700-1750), Age of Johnson (1750-1798) is that period from about 1660 to the late 18th century. that saw humankind as limited, dualistic, and imperfect. Order, concentration, logic, restrained emotion, moral instruction. Comedy of Manners, satire, odes, parody, essays were popular. Neoclassical poets chose their classical models from the Greek and Roman tradition, (Milton, Pope, Dryden, Austen, Swift, Defoe)

Romanticism --was a literary and artistic movement of the nineteenth century, one that arose in reaction against eighteenth-century Neoclassicism and that placed a premium on fancy, imagination, emotion, nature, individuality, and exotica. Gothic novels are a sub-genre. Bronte, Poe, Blake, Wordsworth, Coleridge, Byron, Shelley, Keats,

Transcendentalism-- Transcendentalism was an American literary and philosophical movement of the 19th century. The Transcendentalists, who were based in New England, believed that intuition and the individual conscience "transcend" experience and thus are better guides to truth than are the senses and logical reason. Transcendentalists respected the individual spirit and the natural world and believed that divinity was present everywhere, in nature and in each person. This last notion of an omnipresent divinity, or Over-Soul, shows the influence on Transcendentalism of the Hindu religion and of the Swedish mystic Emanuel Swedenborg. (Emerson, Thoreau)

Realism —is the presentation in art of the details of actual life. Realism was also a literary movement that began during the 19th century and stressed the actual as opposed to the imagined or the fanciful. The Realists tried to write truthfully and objectively about ordinary characters in ordinary situations. (Tolstoy, Dostoyevsky, Miller, O'Neill)

Naturalism —was a literary movement among novelists at the end of the nineteenth century and during the early decades of the twentieth century. The Naturalists tended to view people as hapless victims of immutable natural laws. (Thomas Hardy, Stephen Crane, Jack London)

Existentialism : "pertaining to existence"; or, in logic, " predicting existence." Philosophically, it now applies to a vision of the condition and existence of man, his place and function in the world, and his relationship, or lack of one, with God.

Christian Existentialism : It is generally agreed that existentialism derives from the thinking of Soren Kierkegaard (1813-1855). Kierkegaard was for the most part re-stating and elaborating upon the belief that through God and in God man may find freedom from tension and discontent and therefore find piece of mind and spiritual serenity. (Dostoyevsky' s Crime and Punishment).

Modernism —Modernism attempted to capture the essence of modern life in the 20th century in both form and the content of their work. The uncertainty, bewilderment, and apparent meaninglessness of modern life are common themes in literature. These themes are generally implied, rather than directly stated, to reflect a sense of uncertainty and to enable readers to draw their own conclusions

Post-modernism —refers to the collection of literary movements that have developed in the decades following WWII. Many post-modernists have attempted to capture the essence of contemporary life in the form and content of their work. Others, however, have focused on creating works that stand apart from the literature of the past. To accomplish these purposes, writers have experimented with a variety of different approaches and used a wide range of literary forms and techniques.