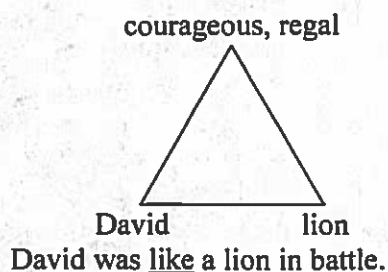
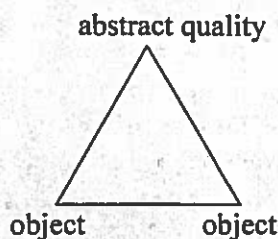


Literary Terms

- allegory a narrative in which characters, action, and sometimes setting represent abstract concepts or moral qualities
- allusion brief, often direct reference to a person, place, event or work of art which the author assumes the reader will recognize.
- ambiguity doubtfulness or uncertainty of intention or meaning—subject to more than one interpretation
- anachronism assignment of something to a time when it was not in existence
- analogy a comparison of points of likeness between two otherwise dissimilar things, a familiar object or idea is used to explain a more abstract concept
- antecedent the word, phrase or clause referred to by a pronoun
- antithesis 1) opposite of thesis; 2) juxtaposition of contrasting ideas
- attitude see tone
- ballad narrative song handed down in oral tradition, or a composed poem of similar nature
- bestiary type of literature (especially popular during the medieval period) in which the habits of beasts, birds, and reptiles are made the text for allegorical and mystical Christian teachings.
- burlesque characterized by ridiculous exaggeration and distortion; the sublime made absurd; honest emotions turned to sentimentality; the serious treated frivolously or vice versa. The essential quality of burlesque is the discrepancy between subject matter and style—e.g. the dignified mad nonsensical. Where parody is a travesty of a particular work, burlesque is a travesty of a literary form.
- cadence 1) sound pattern that precedes a marked pause or the end of a sentence, making it interrogatory, hortatory, pleading etc. 2) rhythm – sequence of stressed and unstressed syllables; 3) rhythmical movement of verse or prose when read aloud
- caesura a pause or break in a line of verse
- canto section or a division of a long poem
- carpe diem “seize the day”; a motif in poetry—the idea that one should enjoy life to the fullest
- catharsis “purging of emotions through pity and fear”; effect on the audience through vicarious participation in the actions of the tragic hero
- characterization techniques used by the writer to create a character (fictional personality created by the author)
- A. developed character (round): complex, many sided
1. direct presentation: exposition: what the author says and what other characters say
 2. indirect presentation: shows rather than tells—what character says and does
- B. stock character (flat): definite type of character conventionally used, stereotype occurring often in fiction (usually short stories). Examples: cowboy or mad scientist. Stock characters provide quick individualization and save time.

<u>caricature</u>	writing that exaggerates certain qualities of a person to produce a burlesque, ridiculous effect; more frequently associated with drawing than literature—ludicrously exaggerates prominent features of appearance or character
<u>dynamic character</u>	undergoes a permanent change in some aspect of personality because of events in plot
<u>static character</u>	remains same at end of story as at beginning (usually not a main character)
<u>protagonist</u>	leading character, not always the hero—but the principal character
<u>antagonist</u>	character who opposes the protagonist
<u>colloquialism</u>	expression used in informal conversation but not accepted
<u>comedy</u>	story with a happy ending (from Greek word for “merrymaking” and “singing”)
<u>conceit</u>	exaggerated comparison between two unlike objects (often used in metaphysical poetry)
<u>connotation</u>	the feeling or attitude associated with a word, related to but quite distinct from its literal meaning.
<u>criticism</u>	specialized form of formal essay writing in which literature is analyzed and evaluated
<u>critique</u>	critical examination of a work or art, usually literary, with a view to determining its nature and assessing its value according to some established standards
<u>denotation</u>	literal meaning of the word
<u>Deus ex Machina</u>	the employment of some unexpected and improbable incident in a story or play to make things turn out right; in ancient Greek theater when gods were lowered to the stage from the “machine” above
<u>dialect</u>	imitation of regional speech in print, using altered, phonetic spelling
<u>dialogue</u>	direct presentation of conversation between two or more characters
<u>diction</u>	particular words chosen for use in a work or the plan that seems to govern that choice; word choice
<u>didacticism</u>	literature that teaches, offering guidance in moral, religious, and ethical matters
<u>dramatic monologue</u>	a poem in which a character is speaking to a n identifiable but silent listener at a dramatic moment in the speaker’s life
<u>elegy</u>	traditional poetic form treating the death of a person in a formal, philosophical way (mournful, melancholy poem)
<u>empathy</u>	act of identifying ourselves with an object and participating in its physical and emotional sensations; an involuntary projection of ourselves (e.g. flexing our muscles when viewing a statue of a discus thrower)
<u>end-stopped line</u>	lines of verse in which both the grammatical structure and the sense of reach completion at the end of a line
<u>enjambment</u>	continuation of the sense of grammatical construction of a verse or couplet to the next verse or couplet (also called run-on lines)
<u>epic</u>	long narrative poem dealing with national heroes having a world wide or cosmic setting, and written in a deliberately ceremonial style

<u>epigram</u>	originally an inscription; later any very short, highly polished verse or saying usually ending in a witty turn
<u>episode</u>	incident presented as one continuous action; an event in a narrative
<u>epistolary</u>	novel in which the narrative is carried forward by letters (epistles) written by one or more of the characters
<u>epithet</u>	word or phrase used to point out a characteristic of a person or thing, noted for its aptness, freshness, pictorial quality (Homeric epithet – a compound adjective such as “swift-footed” Achilles)
<u>essay</u>	brief piece of nonfiction which presents a personal point of view through informal discourse of formal analysis and argument
<u>exemplum</u>	moralized tale, medieval; such as Chaucer’s “Nun’s Priest’s Tale”
<u>explication</u>	analysis of the meaning, relationships and ambiguities of words, images, and small units that make up a literary text
<u>farce</u>	comedic term from Latin farsus, “to stuff”; jokes or gags, the clownish actors speaking “more than was set down” for them. An element of low comedy, meant to excite laughter; depending on improbable situations, incongruities, coarse wit, horseplay, impersonations, rapid movement in and out of doors, careful timing—physical comedy
<u>figurative language</u>	language used in such a way as to force words out of their literal meaning, and, by emphasizing their connotations, bring new insight to the subject described
<u>apostrophe</u>	an absent person, abstract concept or an inanimate object is addressed directly
<u>hyperbole</u>	obvious and deliberate exaggeration
<u>understatement</u>	form of humor or irony in which something is intentionally represented less strongly than facts would warrant (saying less than what one means)
<u>litote</u>	form of understatement in which a thing is affirmed by stating the negative of its opposite; e.g. “She was <u>not</u> unmindful” meaning “she gave careful consideration.”
<u>metaphor</u>	implied comparison
<u>simile</u>	a comparison made explicit by using the words <u>like</u> or <u>as</u>



<u>metonymy</u>	substitution of a related or closely associated word for the word actually meant; e.g. the <u>bench</u> ruled = judge
<u>synecdoche</u>	substitution where a part stand for the whole; e.g. “all <u>hands</u> on deck” meaning “all people on deck”
<u>oxymoron</u>	two contradictory words or phrases are combined (concise paradox, contradiction in terms)

<u>pun</u>	humorous play on words in which one word will have double meaning
<u>flashback</u>	interruption of the narrative to show an episode that happened before the story opens
<u>foil</u>	(literally a leaf or sheet of metal placed under a piece of jewelry to increase its brilliance); a person or sometimes an object that through strong contrast underscores or enhances the distinctive characteristics of another. (e.g. Laertes or Fortinbras or Hamlet)
<u>foreshadowing</u>	implication by author of events to come later in a literary work
<u>form</u>	the organization of the elements of a work of art in relation to its total effect; in poetry, the relationship among rhythmic units in a line, stanzas; interrelationships among images; the organization of thought or structure in a work
<u>framework-story</u>	a story inside a narrative setting or framework; story within a story e.g. <u>Canterbury Tales</u>
<u>genre</u>	type, kind, sort of literature (short story, essay, drama, poetry--ode, elegy, sonnet)
<u>gothic</u>	term referring to a type of fiction which aims at evoking terror though a gloomy, medieval setting, and sensational supernatural action.
<u>grotesque</u>	in decorative art, fantastic representations of human and animal forms often combined into formal distortions of the natural to the point of comic absurdity, ridiculous ugliness, or ludicrous caricature; in modern literature, the term applies to types of fiction dealing with the irrational; it exhibits a distrust of any cosmic order, merges the comic and the tragic (resulting from a loss of faith in the moral universe essential to tragedy or rational social order essential to comedy); presents characters physically, emotionally, spiritually deformed.
<u>Hero</u>	central character, refers to a relationship of character to action
<u>heroic couplet</u>	iambic pentameter lines rhymed in pairs
<u>homily</u>	form of religious instruction given by a minister--gives practical moral counsel rather than doctrine
<u>idyll</u>	narrative dealing with an idealized picture of rural life (also <u>idyl</u>)
<u>imagery</u>	the use of vivid, concrete, sensory details--picture in words
<u>interior</u>	technique which records the internal, emotional experience of the character on any one level or on combinations of several levels of consciousness, reaching downward to the nonverbalized level where images represent sensations or emotions; sometimes appears illogical, associational; two forms: 1) direct, where author seems not to exist and the interior self of the character is given directly; 2) indirect, where author serves as a selector, presenter, guide, and commentator.
<u>monologue</u>	
<u>irony</u>	technique of indicating an intention or attitude opposed to what is actually stated (reality different from appearance); akin to sarcasm, hyperbole, understatement; be able to distinguish the three types:
<u>verbal irony</u>	saying the opposite of what one means (not sarcasm/satire)
<u>irony of situation</u>	a happening contrary to that which is appropriate
<u>dramatic irony</u>	words or acts of a character in a play may carry a meaning unperceived by himself but understood by the audience (<i>Oedipus</i>)

<u>juxtaposition</u>	placement side by side—look for paradox with juxtaposition
<u>local color</u>	use in fiction of the speech, customs, and setting of a particular region for the author's own interest
<u>lyric</u>	brief subjective poem strongly marked by imagination, melody, and emotion and creating a single, unified impression (originally poetry accompanied by a lyre)
<u>malapropism</u>	comedic term; inappropriateness of speech resulting from the use of one word for another. "the poet <i>lariat</i> " (laureate); "as headstrong as an <i>allegory</i> on the banks of the Nile" (alligator); <i>illiterate</i> him from your memory
<u>melodrama</u>	play that intensifies sentiment, exaggerates emotion, and relates sensation and thrilling action
<u>microcosm</u>	a small representative system having analogies to a larger system in constitution, configuration, or development. (a small universe, e.g. <i>Billy Budd</i>)

Meter is the pattern of stressed and unstressed syllables established in a line of poetry. In identifying the meter of a line of verse, the type and the number of feet are considered. A **foot** is a unit of meter. A metrical foot can have two or three syllables. A foot consists generally of one stressed (/) and one or more unstressed (-) syllables. A line may have one foot, two feet, etc. Poetic lines are classified according to the number of feet in a line. The basic types of metrical feet determined by the arrangement of stressed and unstressed syllables are:

- | | |
|-------------------|------------------|
| a. iambic foot | d. dactylic foot |
| b. trochaic foot | e. spondaic foot |
| c. anapestic foot | f. pyrrhic foot |

The **iambic** foot is a two syllable foot with the stress on the second syllable. The iambic foot is the most common foot in English. Note examples marked blow:

- /	- / - / - /
Irene	be low, de light, a muse
	- / - / - / - / - /
	A book of ver ses un der neath the bough
	- / - / - / - / - /
	A jug of wine, a loaf of bread --and thou.

The **trochaic** foot consists of a stressed syllable followed by an unstressed syllable.

/ -	/ - / - / -
Terry	ne ver, ga ther, hap py
	/ - / - / - / -
	Dou ble, dou ble, toil and trou ble,
	/ - / - / - / -
	Fi re burn and caul dron bub ble.

The **anapestic** foot consists of three syllables with the stress on the last syllable.

- - /	- - / - - / - - /
Antoinette	cav a liar, Loch in var, in ter twine
	- - / - - / - - / - - /
	With the sheep in the fold and the cows in their stalls.

The dactylic foot contains three syllables with the stress on the first syllable.

/ - - / - - / - - / - -
Damien hap pi ness, | mer ri ly, | mur mur ing
 / - - / - - / - - / - -
 Love a gain, | song a gain, | nest a gain, | young a gain.

The spondaic foot consists of two stressed syllables. Compound words are examples of spondees. Spondees are used for variation and emphasis.

/ / / / / / / /
Sam Spade Slow Spon | dee Stalks: | strong Foot Coleridge
- - / / / / - / /
 On the | bald street | breaks the | blank day Tennyson

The pyrrhic foot (rarely used) consists of two unstressed syllables. Note metrical irregularities (e.g. use of spondees); they emphasize meaning. A break in the meter often signals an important idea.

The basic kinds of metrical lines are:

- | | | | |
|---------------|-----------------|---------------|-----------------|
| a. monometer | one foot line | e. pentameter | five foot line |
| b. dimeter | two foot line | f. hexameter | six foot line |
| c. trimeter | three foot line | g. heptameter | seven foot line |
| d. tetrameter | four foot line | h. octameter | eight foot line |

mood a state of mind in which one feeling, emotion or range of sensibility has ascendancy, the mood is the emotional or emotional-intellectual attitude that the author takes toward the subject or theme

motif a recurring element (images, words, objects, phrases, actions) that serves to unify a novel

myth an anonymous story with roots in the primitive folk-beliefs of races or nations and presenting supernatural episodes as a means of interpreting natural events in an effort to make concrete and particular a special perception of human beings or a cosmic view

narrator anyone who recounts a narrative, the ostensible author or teller of a story

novel any extended fictional prose narrative

novella long short story; short novel

ode a long lyric poem, formal in style and complex in form, often written for a special occasion; originally a Greek form

strophe signifies the first stanza and every third stanza; movement of the chorus up one side

antistrophe identical in meter with the strophe; while singing the antistrophe the chorus retraced the steps they took during the strophe exactly, moving back to the original position

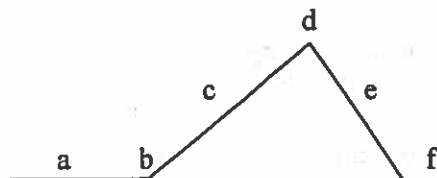
epode where the strophe and antistrophe signal the rise and fall of emotional power, the epode may signal some synthesis; the chorus stands in place during the epode

parable an illustrative story answering a question or pointing a moral or lesson

paradox a statement that is self-contradictory on the surface, but which reveals a subtler meaning on reflection

- parallelism arrangement of parts of a sentence, sentences, paragraphs and larger units of composition that one element of equal importance with another is similarly developed and phrased; coordinate ideas are presented in similar constructions of equivalent grammatical structure; also characteristic of poetry
- parody imitating another, usually serious piece—intended to ridicule a work or its style; likely to fall into barbed witticisms, often about politics
- pastoral poem treating of shepherds and rustic life
- pathetic fallacy a phrase coined by Ruskin to denote the tendency to credit nature with the emotions of human beings; any false emotionalism resulting in a too impassioned description of nature
- pathos writer's tone which expresses pity and sorrow for the subject
- persona the author's mask--the "second self" created by the author and through whom the narrative is told--do not confused author with persona
- personification abstractions, animals, ideas, and/or inanimate objects are endowed with human form, character, traits, or sensibilities
- picaresque novel (chronicle, episodic in nature), usually autobiographical, presenting the life story of a rascal of low degree engaged in menial tasks and making his/her living through wits rather than industry
- plot pattern of happenings in a narrative--sequence of events

Freytag Pyramid (plot diagram)



- a. exposition beginning of narrative that introduces setting, characters, and plot
- b. generating circumstances inciting incident that starts the plot moving (beginning of rising action)
- c. rising action first part of narrative during which the tension between opposing characters builds toward the climax
(during rising action)
- conflict interplay between opposing forces
human vs. human
human vs. nature
human vs. society
human vs. self
human vs. fate, destiny, supernatural
- complications entanglement of affairs by conflict
- dramatic climax point of most intense excitement in a narrative

	<u>crisis</u>	the point at which the opposing forces that create the conflict interlock in the decisive action on which the plot will turn
d.	<u>climax</u>	turning point of the story (also called technical climax)
e.	<u>falling action</u>	action of a narrative which follows the climax, and represents the working out of the decisive action of the climax
f.	<u>denouement</u>	end of falling action; final unraveling of plot; catastrophe; resolution
<u>poetry</u>		communication of thought and feeling through the careful arrangement of words for their sound, rhythm, connotation and sense--verse
	<u>couplet</u>	pair of successive lines of verse that rhyme
	<u>quatrain</u>	verse stanza of four lines
	<u>sestet</u>	second, six-line division of a Petrarchan sonnet--usually makes specific a general statement that has been presented in the octave; six line stanza
	<u>octave</u>	first eight lines of a Petrarchan sonnet; eight-line stanza
	<u>blank verse</u>	unrhymed iambic pentameter--poetry written without regard to stanzas--no rhyme scheme
	<u>free verse</u>	poetry written with rhythm and other poetic devices, but without meter of regular rhyme scheme
	<u>stanza</u>	division of a poem having a pattern of rhyming lines which is either conventional or repeated in another stanza
	<u>rhyme scheme</u>	pattern of end rhyme in a stanza of poetry which is repeated in following stanzas
<u>point of view</u>		(narrative point of view) the relation assumed between the author toward his characters—who tells the story and how it gets told
	<u>1. omniscient</u>	narrative point of view in which the author has unlimited knowledge about characters' thoughts and feelings. Told in third person
	<u>2. limited omniscient</u>	narrative point of view in which the author tells the story from one character's viewpoint (major or minor character, third person) author reveals everything about the narrator character but knows nothing about other characters except through thoughts of narrator
	<u>3. first person</u>	narrative point of view in which the person telling the story is one of the characters (major or minor character, participant or observer, first person), similar to limited omniscient, but there is no direct interpretation by author.
	<u>4. objective</u>	narrative point of view in which the author does not presume to know the thoughts and feelings of the characters. The author simply reports what can be seen or heard
<u>prose</u>		ordinary language of speaking and writing—written as paragraphs
<u>regionalism</u>		emphasis in fiction on the environment of a specific region—distinguished from local color in that it applies to fiction that emphasizes the effect of the setting on the characters
<u>repetition</u>		rhetorical device reiterating a word or phrase, or rewording the

	same idea for emphasis; particularly effective (unless used clumsily) in persuasion; used as poetic or stylistic device, e.g. in meter
<u>rhetoric</u>	art of persuasion
<u>rhetorical appeals:</u>	<u>ethos</u> : the character or quality of the speaker; <u>pathos</u> : the quality that stimulates pity, tenderness or sorrow in the reader; <u>logos</u> : the speaker's use of logic; <u>nomos</u> : the identification with the audience.
<u>sarcasm</u>	use of exaggerated praise to imply dispraise—bitter ridicule
<u>satire</u>	literary manner which blends a critical attitude with wit and humor—points out the frailty of institutions of man's devising and attempts through laughter not so much to tear them down as to inspire a remodeling
<u>Juvenalian</u>	biting, bitter, angry; points with contempt and moral indignation to the corruption and evil of human beings and institutions
<u>Horatian</u>	gentle, urbane, smiling; it aims to correct by gentle and broadly sympathetic laughter
<u>scansion</u>	system for describing more or less conventional poetic rhythms by dividing the lines into feet (analysis of stressed and unstressed syllables); includes analysis of rhyme scheme
<u>scene</u>	specific setting for a given event in a narrative, or the shortest major division of a play. It indicates: <ol style="list-style-type: none"> 1). stage in action 2). shift in time or place 3). change in number of actors on stage
<u>semantics</u>	the study of meaning and meanings of language
<u>sentimentalism</u>	attempt of an author to arouse more emotion in a work than the situation calls for
<u>setting</u>	time and place of an event in a literary work
<u>sic transit gloria mundi</u>	motif saying "so passes away the glory of the world"
<u>sonnet</u>	lyric poem with a traditional form of fourteen lines, written in iambic pentameter; the volta (line 9 usually) is a shift or turn; traditionally about love
<u>Petrarchan</u>	Italian sonnet; octave: <i>abbaabba</i> ; sestet: varies <i>cdecde</i> or <i>cdcdcd</i>
<u>Shakespearean</u>	English sonnet; three quatrains: <i>abab cdcd efef</i> ; couplet <i>gg</i>
<u>sound effects</u>	
<u>accent</u>	stress on a syllable--basic element of rhythm
<u>alliteration</u>	repetition of consonant sounds at the beginning of words
<u>cross-alliteration</u>	alliteration of two separate consonants of clusters arranges as <i>xyxy</i> or <i>xyyx</i> ; e.g. "As <u>kingfishers</u> <u>catch</u> <u>fire</u> , <u>dragonflies</u> <u>draw</u> <u>flame</u> "
<u>assonance</u>	repetition of vowel sounds
<u>consonance</u>	repetition of consonant sounds
<u>onomatopoeia</u>	words used in such a way that the sound of the words imitates the sound of the thing spoken about
<u>speaker</u>	persona; author's mask; who speaks a poem
<u>stream of consciousness</u>	manner of writing that attempts to set forth the inner

<u>structure</u>	thoughts and perceptions of a character as they randomly occur
<u>style</u>	planned framework of a piece of literature; see form
<u>syllogism</u>	the distinctive handling of the language by a given author
	formula for presenting an argument logically, consisting of a major premise, minor premise, and conclusion: 1) All men are mortal; 2) Socrates is a man; therefore 3) Socrates is mortal. Fallacious use of syllogisms or the dialectic results in <i>non sequiturs</i> or logical fallacies.
<u>symbol</u>	something relatively concrete, such as an object, action, character, or scene, which signifies something relatively abstract, such as a concept or an idea
<u>syntax</u>	arrangement of parts/elements as the way in which words are put together to form phrases, clauses or sentences
<u>technique</u>	the conscious methods used by an author to shape his material
<u>theme</u>	controlling idea or central insight of a literary work (not always a moral)
<u>tone</u>	attitude
<u>tragedy</u>	in a general sense, any narrative writing in which the protagonist suffers disaster after a serious and significant struggle, but faces his downfall in such a way as to attain heroic stature—Aristotelian definitions follow:
<u>tragic hero</u>	a great and <u>noble</u> character (one who faces his/her destiny with courage and nobility) who <u>falls</u> “from the heights to the depths” (catastrophe) because of his <u>hamartia</u> (fatal or tragic flaw); the tragic hero experiences <u>recognition</u> (anagnorisis) of the causes of his/her suffering; the hero must recognize <u>what</u> is happening and <u>why</u> (one cannot suffer without knowledge and be a tragic hero); the hero faces this <u>reversal of fortune</u> (peripety) with courage and nobility of spirit; in facing his fate; the audience experiences <u>catharsis</u> a purging sense of “fear and pity” through the vicarious participation in the actions of the hero.
<u>hamartia</u>	tragic flaw—caused by bad judgment, character or inherited weakness—expressed by a definite action. Types of hamartia: a. <u>hubris</u> —(hybris)—overweening (excessive) <u>pride</u> b. <u>moira</u> — <u>fate</u> 1) “that which is one’s due, lot or portion of good fortune or ill.” 2) “That which is meet, proper and right.” **3) That which happens to one partly due to his own actions, partly due to heredity and circumstances. c. <u>menis</u> —anger/wrath
<u>travesty/mock epic</u>	writing so incongruous it ridicules a subject inherently noble or dignified. Literally akin to the word transvestite—dressing a subject up in clothes appropriate for another subject. The opposite of <u>mock epic</u> (taking a silly matter seriously) in that travesty presents a serious subject frivolously; travesty ridicules style by lowering the subject
<u>ubi sunt</u>	verse motif or convention rhetorically asking “where are” these things, and these and these
<u>unity</u>	the quality achieved by an artistic work when all its elements are so interrelated as to form a complete whole
<u>wit</u>	humor relying on intellect, mental activity, usually incisive, rapid

Credit and thanks to Bob Wofford