

1. Allegory: a narrative or description having a second meaning beneath the surface one. A story, fictional or nonfiction, in which characters, things, and events represent qualities or concepts. The interaction of these characters, things, events is meant to reveal an abstraction or a truth. These characters, etc. may be symbolic of the ideas referred to.
2. Alliteration: The repetition at close intervals of initial identical consonant sounds. Or, vowel sounds in successive words or syllables that repeat.
3. Allusion: an indirect reference to something (usually a literary text) with which the reader is expected to be familiar. Allusions are usually literary, historical, Biblical, or mythological.
4. Ambiguity: An event or situation that may be interpreted in more than one way. Also, the manner of expression of such an event or situation may be ambiguous. Artful language may be ambiguous. Unintentional ambiguity is usually vagueness.
5. Anaphora: Repetition of a word, phrase, or clause at the beginning of two or more sentences in a row. This device is a deliberate form of repetition and helps make the writer's point more coherent.
6. Antithesis: A balancing of two opposite or contrasting words, phrases, or clauses.
7. 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. Examples: "O *Julius Caesar* thou are mighty yet; thy spirit walks abroad," or "Roll on, thou deep and dark blue *ocean*, roll."
8. Archetype: An original model of an idea or image in literature. These "images" of character, plot pattern, symbols recur in literature and evoke profound emotional responses in the reader because they resonate with an image already existing in our unconscious mind, e.g. death, rebirth.
9. Aside: a dramatic convention by which an actor directly addresses the audience but it is not supposed to be heard by the other actors on the stage.
10. Assonance: Repetition of a vowel sound within two or more words in close proximity. "Fake " "lake" denote rhyme; "lake" and fate" demonstrate assonance.

11. Asyndeton: A series of words separated by commas (with no conjunction), E.G. "I came, I saw, I conquered." The parts of the sentence are emphasized equally; in addition, the use of commas with no intervening conjunction speeds up the flow of the sentence.

12. Catharsis: The process by which an unhealthy emotional state produced by an imbalance of feelings is corrected and emotional health is restored.

13. Characterization: The method an author used to develop characters in a work. In direct characterization, the author straightforwardly states the character's traits. With indirect characterization, those traits are implied through what the character says, does, how the character dresses, interacts with other characters, etc.

14. Chiasmus: Arrangement of repeated thoughts in the pattern of XYYX. Chiasmus is often short and summarizes a main idea, *e.g.*, "ask not what your country can do for you; ask what you can do for your country."

15. Comedy of Manners: Deals with the relations and intrigues of gentlemen and ladies living in a polished and sophisticated society; it evokes laughter mainly at the violations of social conventions and decorum and relies on the wit and humor of the dialogue for its effect.

16. Comic relief: Humorous speeches and incidents in the course of the serious action of tragedy; frequently comic relief widens and enriches the tragic significance of the work

17. Concrete language: Language that describes specific, observable things, people or places, rather than ideas or qualities

18. Connotation: Rather than the dictionary definition, the associations associated by a word. Implied meaning rather than literal meaning or denotation.

19. Consonance: Repetition of a consonant sound within two or more words in close proximity.

20. Diction: Word choice, particularly as an element of style. Different types and arrangements of words have significant effects on meaning. An essay written in academic diction, for example, would be much less colorful, but perhaps more precise, than street slang.

21. Didactic: A term used to describe fiction or nonfiction that teaches a specific lesson or moral or provides a model or correct behavior or thinking
22. Dramatic Irony: When the reader is aware of an inconsistency between a fictional or nonfiction character's perception of a situation and the truth of that situation
23. Elegy: a formal sustained poem lamenting the death of a particular person.
24. Epiphany: a major character's moment of realization or awareness
25. Epithet: a term used to characterize a person or thing, such as *rosy-fingered* in *rosy-fingered dawn* or the *Great* in *Catherine the Great*. Also a term used as a descriptive substitute for the name or title of a person, such as *The Great Emancipator* for Abraham Lincoln.
26. Euphemism: The use of a word or phrase that is less direct, but is also considered less distasteful or less offensive than another. E.g. "He is at rest" instead of "He is dead." Also consider "Technicolor yawn" for "vomiting."
27. Exposition: Background information provided by a writer to enhance a reader's understanding of the context of a fictional or nonfictional story.
28. Farce: A type of comedy in which one-dimensional characters are put into ludicrous situations; ordinary standards of probability and motivation are freely violated in order to evoke laughter.
29. Fiction: A product of a writer's imagination, usually made up of characters, plot, setting, point of view, and theme.
30. Figurative language: a word or words that are inaccurate literally, but descriptive by calling to mind sensations or responses that the thing described evokes. Figurative language may be in the form of metaphors or similes, both non-literal comparison. Shakespeare's "All the world's a stage" is an example of non-literal figurative language (metaphor specifically).

31. Figure of speech: a form of expression in which words are used out of the usual sense in order to make the meaning more specific
32. Flat character: a character constructed around a single idea or quality; a flat character is immediately recognizable
33. Foil: A character whose traits are the opposite of another and who thus points up the strengths and weaknesses of the other character.
34. Freight-train: Sentence consisting of three or more very short independent clauses joined by conjunctions.
35. Genre: French, a literary form of type; classification e.g. tragedy, comedy, novel, essay, poetry.
36. Hubris: overwhelming pride or insolence that results in the misfortune of the protagonist of a tragedy. It is the particular form of tragic flaw that results from excessive pride, ambition, or overconfidence. The excessive pride of *Macbeth* is a standard example of hubris in English drama. Also spelled *hybris*.
37. Hyperbole: Conscious exaggeration used to heighten effect. Not intended literally, hyperbole is often humorous. Example: "And fired the shot heard round the world."
38. Image: A word or group of words, either figurative or literal, used to describe a sensory experience or an object perceived by the senses. An image is always a concrete representation.
39. Imagery: The use of images, especially in a pattern of related images, often figurative, to create a strong unified sensory impression.
40. Irony: When a reader is aware of a reality that differs from a character's perception of reality (dramatic irony)/ The literal meaning of a writer's words may be verbal irony. Generally speaking a discrepancy between expectation and reality.
41. Litotes: Opposite of hyperbole; litotes intensifies an idea understatement by stating through the opposite. E.g. saying "It wasn't my best day" instead of "It was my worst day."

42. Metaphor: A comparison of two things, often unrelated.

Dead metaphor: so overused that its original impact has been lost

Extended metaphor: one developed at length and involves several points of comparison

Mixed metaphor: when two metaphors are jumbled together, often illogically

43. Metonymy: Designation of one thing with something closely associated with it. E.g. the head of a committee a CHAIR, the king the CROWN, a newspaper the PRESS, or old people the GRAY HAIRS.

44. Mood: An atmosphere created by a writer's word choice (diction) and the details selected.

Syntax is also a determiner of mood because sentence strength, length, and complexity affect pacing.

45. Moral: The lesson drawn from a fictional or nonfictional story. A heavily didactic story.

46. Motif: A frequently recurrent character, incident, or concept in literature.

47. Novel: An extended piece of prose fiction. Some examples include:

-sociological novel-emphasizes the influence of economic and social conditions on characters and events and often embodies an implicit thesis for social reform

-historical novel- takes its setting and a number of its characters and events from history

-novel of ideas

-epistolary novel- tells narrative through letters (beginning of *Frankenstein*)

48. Onomatopoeia: The use of a word whose pronunciation suggests its meaning. "Buzz," "hiss," "slam," and "pop" are commonly used examples.

49. Oxymoron: A rhetorical antithesis. Juxtaposing two contradictory terms, like "wise fool" or "deafening silence."

50. Parable: a short story from which a lesson may be drawn

51. Paradox: A seemingly contradictory statement or situation which is actually true. This rhetorical device is often used for emphasis or simply to attract attention.

52. Parallelism: Sentence construction which places in close proximity two or more equal grammatical constructions. It may be as simple as listing two or three modifiers in a row to describe the same noun or verb; it may take the form of two or more of the same type of phrases (prepositional, participial, gerund, appositive) that modify the same noun or verb; it may also take the form of two or more subordinate clauses that modify the same noun or verb. Or, parallel structure may be a complex blend of single-word, phrase, and clause parallelism in the same sentence.

53. Parody: An exaggerated imitation of a usually more serious work for humorous purposes. The writer of a parody used the quirks of style of the imitated piece in extreme or ridiculous ways.

54. Pathos: Qualities of a fictional or nonfictional work that evoke sorrow or pity. Over-emotionalism can be the result of excessive pathos.

55. Persona: A writer often adopts a fictional voice to tell a story. Persona or voice is usually determined by a combination of subject matter and audience.

56. Personification: Figurative language in which inanimate objects, animals, ideas, or abstractions are endowed with human traits or human form.

57. Plot: System of actions represented in a dramatic or narrative work.

58. Point of View: The perspective from which a fictional or nonfictional story is told. First-person, third-person, or third-person omniscient points of view are commonly used.

59. Protagonist: Chief character in a dramatic or narrative work, usually trying to accomplish some objective or working toward some goal.

60. Pun: A play on words that are identical or similar in sound but have sharply different meanings.

61. Repetition: Word or phrase used two or more times in close proximity.

62. Round character: A character drawn with sufficient complexity to be able to surprise the reader without losing credibility.

63. Satire: A work that reveals a critical attitude toward some element of human behavior by portraying it in an extreme way. Satire usually targets groups or large concepts rather than individuals; its purpose is customarily to inspire change.

64. Sarcasm: A type of verbal irony which, under the guise of praise, a caustic and bitter expression of strong and personal disapproval is given. Sarcasm is personal, jeering, and intended to hurt.

65. Setting: Locale and period in which the action takes place.

66. Simile: A figurative comparison of two things, often dissimilar, using the connecting words: "like," "as," or "than." E.g. "More rapid than eagles his coursers they came."

67. Situational irony: Applies to works which contain elaborate expressions of the ironic spirit. Also, irony applies to both Hamlet's situation and to his famous soliloquy, "To be or not to be."

68. Soliloquy: When a character in a play speaks his thoughts aloud-usually by him or herself.

69. Stock character: Conventional character types that recur repeatedly in various literary genres. E.g. the wicked stepmother or Prince Charming or the rascal.

70. Style: The choices in diction, tone, and syntax that a writer makes. In combination they create a work's manner of expression. Style is thought to be conscious and unconscious and may be altered to suit specific occasions. Style is often habitual and evolves over time.

71. Symbol: A thing, event, or person that represents or stands for some idea or event. Symbols also simultaneously retain their own literal meanings. A figure a speech in which a concrete object is used to stand for an abstract idea-e.g. the cross for Christianity.

72. Synecdoche: Part of something is used to stand for the whole- e.g. "threads" for clothes; "wheels" for cars.

73. Syntax: In grammar, the arrangement of words as elements in a sentence to show their relationship.

74. Theme: A central idea of a work of fiction or nonfiction, revealed and developed in the course of a story or explored through argument.

75. Tone: A writer's attitude toward his or her subject matter revealed through diction, figurative language, and organization of the sentence and global levels.

76. Tragedy: Representation of serious actions which turn out disastrously.

77. Tragic Flaw: Tragic error in judgment; a mistaken act which changes the fortune of the tragic hero from happiness to misery; also known as *hamartia*.

78. Understatement: Deliberately representing something as much less than it really is-e.g. "Last week I saw a woman flayed, and you will hardly believe how much it altered her appearance." - Jonathon Swift.

79. Unity: A work of fiction or nonfiction is said to be unified if all the parts are related to one central idea or organizing principle. Thus, unity is dependent upon coherence.

80. Verbal Irony: When the reader is aware of a discrepancy between the real meaning of a situation and the literal meaning of the writer's words.