

# OUALLINE'S HELP DESK

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## Oualline Contact Information



Email: boualline@csisd.org  
Website: ouallinator.com  
Blog: ouallinator.com/blog  
Remind: see instructions for your class  
Tutorials: after school, 3:50-5:00  
before school, by appointment

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## Frequently Asked Questions



### **What if I do not have access to a working computer, printer, or the internet?**

Students are always welcome to work on assignments in my classroom during designated times before or after school (see schedule above). Our school library is also open regularly.

### **My paper/project is due today and my printer ran out of ink, I didn't have any paper, my internet crashed, turnitin.com stopped working, etc. What do I do?**

Major essays are given several weeks in advance and are due on turnitin.com by 11:59 on the assigned due date *regardless of technical difficulty*. Projects are due on the assigned date at the beginning of the class period.

I have several recommendations should you encounter a problem. You can email it to me (**boualline@csisd.org**) and I will print or submit it for you in my classroom. You may also save the assignment to a disk or pen drive and use the library or a computer in my room BEFORE SCHOOL.

### **What if I miss your class for extracurricular activities?**

Since school-related absences are planned in advance, students are held responsible for any work they miss. They are also expected to turn in any work that is due on the day they miss. Likewise, they should make arrangements to take quizzes and tests prior to the absence.

Here is an example of a common situation: A student is going to miss the last period of the day for a game, and there is a paper due for that period. The student is still expected to drop by that class and turn in the paper. Another example: A student missed the previous class for a game, and upon his/her return, a quiz is being given over a reading assignment. That student should be aware of what was missed and is expected to take the quiz.

### **What are the most common reasons that a student might fail my class?**

The most common reasons for failing my class are: not turning in work, not doing homework, not making up work after an absence, not coming to tutorials for help when needed.

### **Why does it take so long to get graded essays back?**

Consider this: If an English teacher has 120 students and assigns a 3-page essay, that teacher must read 360 pages of student writing. Think about how long it takes to read a 360-page novel. Furthermore, I am not just reading these essays. I am critically assessing for specific expectations, providing feedback, etc. It would do students a grave disservice to breeze through the essays on which students have spent so much time and effort.

### **How do you approach grading writing assignments?**

Grading essays is somewhat subjective and, since a good essay is the cumulative effect of many different components, it is often difficult to communicate just what an 'A' paper is.

The first thing the teacher must examine is whether or not the essay meets the assignment guidelines. Does the student respond to all portions of the prompt? Has the student attempted to implement strategies we have worked on in class? Is the paper documented and formatted correctly?

Next, the teacher must assess the quality of the response using a rubric. The rubric used depends on the assignment itself; it can be a general rubric used for all writing assignments or it can be specifically created for that assignment and reflect those expectations. I share the grading rubric with the student so he/she knows my expectations. I will sometimes grade for one specific skill and ignore other issues. Students are held accountable for skills taught in previous grades.

### **What must a student do to receive an 'A' on an assignment?**

It depends on the assignment. On an objective test, for example, 90% correct answers will of course earn an A. For more subjective assignments, like essays, discussions, presentations, and projects, awarding an A is more complicated.

First, it depends on the rubric and the assignment guidelines. **However, even if the assignment guidelines are satisfied, it still may not receive an A grade.** Remember that an 'A' signifies excellence and superiority. It is outstanding, impressive, and it exceeds expectations. It takes significant time and effort. This is especially true for AP students who are held to even higher standards. This is why in some instances an assignment that meets the required guidelines may not necessarily earn an 'A' grade. Also, remember that students are graded against specific standards, both in on-level and AP classes, not against their peers.

# LITERARY GLOSSARY

## A

**ALLEGORY:** a story or poem in which characters, settings, and events stand for other people or events or for abstract ideas or qualities. Example: *Animal Farm*; Dante's *Inferno*; *Lord of the Flies*

**ALLITERATION:** repetition of the same or similar consonant sounds in words that are close together. Example: fit and fearless; big black bug

**ALLUSION:** a reference (direct or indirect) to someone or something that is known from history, literature, religion, mythology, folklore, politics, sports, science, or another branch of culture. For examples, see glossary of allusions.

**ANADIPLOSIS:** the repetition of a word or phrase that ends one phrase and begins the next.

**ANALOGY:** a comparison made between two things to show that are alike.

**ANAPHORA:** a type of repetition in which the same word or phrase is repeated at the beginning of two or more sentences, phrases, or paragraphs.

**ANASTROPHE:** inversion of the usual, normal, or logical order of the parts of a sentence. This inversion may be used for rhythm, euphony, or emphasis.

**ANECDOTE:** a brief story told to illustrate a point or serve as an example.

**ANIMISM:** attributing animal qualities to an inanimate object. Example: the waves *hissed*.

**ANTAGONIST:** the opponent who struggles against or attempts to block the hero (or protagonist) in a story.

**ANTIMETABOLE:** the repetition of words or phrases in reverse grammatical structure. See also *chiasmus*. Example: "One should eat to live, not live to eat." -Moliere

**ANTITHESIS:** balancing words, phrases, or ideas that are strongly contrasted, often by means of parallel grammatical structure. Example: "Now is the time to lift our national policy from the *quicksand* of racial injustice to the *solid rock* of human dignity." -Martin Luther King, Jr.

**ANTIHERO:** a central character who lacks all of the qualities traditionally associated with heroes. He may lack courage, grace, intelligence, or moral scruples.

**ANTHROPOMORPHISM:** attributing human characteristics to an animal or inanimate object. See also *personification*.

**APHORISM:** a brief, cleverly worded statement that makes a wise observation about life, a principle, or accepted general truth. See also *maxim* or *epigram*. Example: "Early to bed and early to rise makes man healthy, wealthy, and wise." -Franklin

**APOSTROPHE:** calling out to an imaginary, dead, or absent person, to a place, to an inanimate object, or to a personified idea. If the character is asking a god or goddess for inspiration, it is called *invocation*.

**APPOSITION:** placing a noun next to a noun or noun phrase that explains it. Example: Nicole, *my sister*, is coming to visit this weekend.

**ARCHETYPES:** primordial images and symbols that occur in literature, myth, religion, and folklore. Examples: the hero, the damsel in distress, the forest, a dark cave, the mentor, the evil queen, the hero's journey

**ASIDE:** lines that are delivered by an actor to the audience as if other actors cannot hear him.

**ASSONANCE:** the repetition of similar vowel sounds followed by different consonant sounds.

**ASYNDETON:** a series of words or phrases that are joined using commas or semicolons without any conjunctions. See also *polysyndeton*. Example: The standard form for a series is *x, y, and z*. Asyndeton presents a series as *x, y, z*.

## B

**BALLAD:** a songlike poem that tells a story.

**BILDUNGSROMAN:** a novel that deals with the coming of age or growing up of a young person from childhood to maturity. Example: Pip in *Great Expectations*, Huckleberry Finn, or Luke Skywalker in *Star Wars*.

**BLANK VERSE:** poetry written in unrhymed iambic pentameter. William Shakespeare wrote many of his plays in this form.

**BURLESQUE:** low comedy, nonsense

## C

**CACOPHONY:** the harsh, awkward sounds used deliberately; unpleasing and unharmonious.

**CANTO:** a section of a long poem.

**CARICATURE:** writing that exaggerates or distorts personal qualities of an individual.

**CATASTROPHE:** in Drama (especially tragedies), the final resolution which brings the play to a close

**CATHARSIS:** according to Aristotle, the purging of the emotions of pity and fear that are aroused in the viewer of a tragedy.

**CHARACTERIZATION:** the process by which the writer reveals the personality of a character. See also *indirect characterization, direct characterization, static character, dynamic character, flat character, round character*

**CHIASMUS:** a type of rhetorical balance in which the second part is syntactically balanced against the first, but with the parts reversed. Example: "Flowers are lovely, love is flowerlike." -Coleridge

**CINQUAIN:** a five-line stanza.

**CLASSICISM:** a literary approach that imitates the literature and art of ancient Greece and Rome that stresses order, balance, reason, and idealism.

**CLICHÉ:** a word or phrase, often in a figure of speech, that has become lifeless through overuse. Example: Avoid clichés *like the plague*.

**CLIMAX:** the high point in the plot, after which there is falling action.

**COLLOQUIALISM:** a word or phrase that is informal and used in everyday conversation but is not appropriate for formal writing or situations. Example: He's *out of his head* if he thinks I'm *gonna go for* such a stupid idea.

**COMEDY:** in general, a story that ends with a happy resolution of the conflicts faced by the central character or characters.

**COMIC RELIEF:** humorous action or lines spoken at a serious point in a play.

**CONCEIT:** an elaborate extended metaphor that compares two things that are startlingly different.

**CONCRETE:** language that describes qualities that can be perceived with the five senses.

**CONFLICT:** the struggle between characters, self, forces of nature, or outside forces that are beyond human control. See also *external conflict* and *internal conflict*

**CONNOTATION:** the associations and emotional overtones that have become attached to a word or phrase, in addition to its strict dictionary definition.

**CONSONANCE:** the repetition of consonant sounds at the end of successive words. Example: *hop up the step*.

**CONUNDRUM:** a riddle whose answer is or involves a pun; it may also be a paradox or difficult problem.

**COUPLET:** two consecutive rhyming lines of poetry.

**CRISIS:** the point at which the protagonist experiences change; the turning point; may coincide with the climax.

## D

**DEAD METAPHOR:** a metaphor that has been so overused that the comparison is no longer vivid.

**DENOTATION:** the definition or meaning of a word.

**DENOUEMENT:** the falling action or final revelations in the plot.

**DESCRIPTION:** words that paint a picture of a person, place, or thing using details and sensory language.

**DEUS EX MACHINA:** a plot device whereby a seemingly unsolvable problem is suddenly and abruptly resolved by the contrived and unexpected intervention of some new event, character, ability, or object; literally translated, "God from the machine"

**DIALECT:** a way of speaking that is characteristic of a certain social group or of the inhabitants of a certain geographical area or region.

**DIALOGUE:** conversation between two or more characters.

**DICTION:** a speaker's or writer's choice of words.

**DIDACTIC:** a form of fiction or nonfiction that teaches a specific lesson or moral, or provides a model of correct behavior or way of thinking.

**DIRECT CHARACTERIZATION:** the author tells us directly what the character is like (sneaky, generous, mean, etc.). Romantic literature relies more heavily on this form.

**DISCOURSE:** spoken or written language, including literary works; the four traditionally classified modes of discourse are description, exposition, narration, and persuasion.

**DOPPELGÄNGER:** a look-alike, double, or twin. Example: Charles Darnay and Sydney Carton in *A Tale of Two Cities*.

**DOUBLE ENTENDRE:** a statement that has two meanings, one of which is suggestive, sexual, or improper.

**DRAMATIC IRONY:** when the reader or audience knows or understands something that a character does not know.

**DRAMATIC MONOLOGUE:** when a character speaks to a silent listener.

**DYNAMIC CHARACTER:** a character who undergoes change as a result of the actions of the plot and the influence of other characters.

**DYSTOPIA:** the opposite of utopia. Literally, it is a bad place. Examples: *Anthem* by Ayn Rand; *1984* by George Orwell; *Brave New World* by Aldous Huxley

## E

**ELEGY:** a poem of mourning, usually about someone who has died; an elegy usually involves great praise or commendation of the dead.

**ELISION:** the omission of part of a word. Example: *o'er* for over; *e're* for ever

**ELLIPSIS:** three periods (...) that signify the omission of one or more words.

**EPANALEPSIS:** a device of repetition in which the same expression (a single word or phrase) is repeated both at the beginning and at the end of the line, clause, or sentence. Example: "Common sense is not so common." –Voltaire

**EPIC:** a long narrative poem, written in heightened language, which recounts the deeds of a heroic character who embodies the values of a particular society.

**EPIC SIMILE:** an extended simile, often running through several lines of poetry; typically used in epic poetry to intensify the heroic stature of the subject (also called *Homeric simile*)

**EPIGRAPH:** a quotation or aphorism at the beginning of a literary work suggestive of the theme.

**EPILOGUE:** a concluding statement.

**EPIPHANY:** a sudden insight or change of heart that happens in an instant.

**EPISTROPHE:** a device of repetition in which the same expression (single word or phrase) is repeated at the end of two or more lines, clauses or sentences.

**EPITAPH:** an inscription on a tomb or gravestone.

**EPITHET:** an adjective or adjective phrase applied to a person or thing that is frequently used to emphasize a characteristic quality. Example: "The father of our country"; "The Great Emancipator"; "Alexander the Great"

**EUPHEMISM:** An indirect way of saying something that may be offensive. Example: saying "passed away" instead of "died" or "senior citizens" instead of "old people."

**EUPHONY:** a succession of harmonious, pleasing sounds used in poetry or prose.

**EXPLICATION:** the act of interpreting or discovering the meaning of a text, which usually involves close reading and special attention to figurative language.

**EXPOSITION:** (a) in literature, the immediate revelation to the audience of the setting and other background information necessary for the understanding of the plot; (b) in writing, an expository essay serves to explanation, which is one of the four modes of discourse.

**EXTENDED METAPHOR:** a metaphor that is extended or developed as far as the writer wants to take it. See also *conceit*.

**EXTERNAL CONFLICT:** conflicts that can exist between two people, between a person and nature, a person and machine, or a person and a whole society.

## F

**FABLE:** a very short story told in prose or poetry that teaches a practical lesson about how to succeed in life.

**FARCE:** a type of comedy in which ridiculous and often stereotyped characters are involved in silly, far-fetched situations.

**FIGURATIVE LANGUAGE:** words which are inaccurate if interpreted literally, but are used to describe. Similes and metaphors are common forms.

**FLASHBACK:** a scene that interrupts the normal chronological sequence of events in a story to depict something that happened at an earlier time.

**FLAT CHARACTER:** a one-dimensional character who is not developed in the plot. See also *static character*.

**FOIL:** a character who acts as a contrast to another character; often a funny sidekick to the dashing hero or a villain contrasting the hero.

**FORESHADOWING:** the use of hints and clues to suggest what will happen later in a plot.

**FREE VERSE:** poetry that does not conform to a regular meter or rhyme scheme.

## G

**GENRE:** a type of literary work, such as a novel or poem; there are also subgenres (such as science fiction or sonnet) that exist within the larger genres.

## H

**HAMARTIA:** a hero's tragic flaw that leads to his eventual downfall.

**HERO/HEROINE:** The main character, or *protagonist*, whose actions inspire and are admired.

**HEROIC COUPLET:** in poetry, a rhymed pair of lines in iambic pentameter.

**HOMERIC EPITHET:** a compound adjective used with a person or thing. Example: "swift-footed Achilles"; "rosy-fingered dawn"

**HOMOPHONE:** a word that sounds like another word but has a different spelling. Examples: see/sea, two/too/to, here/hear, fair/fare

**HUBRIS:** the excessive pride of ambition that leads a tragic hero to disregard warnings of impending doom, eventually causing his or her downfall.

**HUMOR:** anything that causes laughter or amusement; until the end of the Renaissance, humor referred to a person's temperament.

**HYPERBOLE:** a figure of speech that uses an incredible exaggeration or overstatement for the sake of rhetorical effect. Example: If I've told you once, I've told you *a million* times...

## I

**IDIOM:** a saying or expression that cannot be translated literally. Examples: smell a rat, jump down someone's throat, bite the dust

**IMAGERY:** the use of language to evoke a picture or a concrete sensation of a person, a thing, a place, or an experience.

**IMPLIED METAPHOR:** a metaphor that does not state explicitly the two terms of the comparison. Example: "the abyss of despair"

**INDIRECT CHARACTERIZATION:** the author reveals to the reader what the character is like by describing how the character looks and dresses, by letting the reader hear what the character says, by revealing private thoughts and feelings, by revealing the character's effect on other people, or by showing the character in action.

**INFERENCE:** a conclusion one may draw from the presented details

**INTERIOR MONOLOGUE:** when a character is thinking to himself and the reader feels like he is inside the character's mind.

**INTERNAL CONFLICT:** a conflict that is internal, involving opposing forces within a person's mind.

**IRONY:** the opposite of what is expected or a reality that is different from appearance. See also *verbal irony*, *situational irony*, and *dramatic irony*.

## J

**JARGON:** the specialized language of a profession or group. The term usually has pejorative associations with the implication that jargon is evasive, tedious, and unintelligible to outsiders.

**JUXTAPOSITION:** a poetic and rhetorical device in which normally unassociated ideas, words, or phrases are placed next to one another, which creates an effect of surprise and wit. Example: "Injustice anywhere is a threat to justice everywhere." -Martin Luther King, Jr.

## L

**LEGEND:** a tale or story that may or may not be based in fact, but which reflects cultural identity. Example: King Arthur, Robin Hood

**LITOTES:** an understatement.

**LYRIC POEM:** a poem that does not tell a story but expresses the personal feelings or thoughts of the speaker; *elegy*, *ode*, and *sonnet* are lyric poems

## M

**MALAPROPISM:** the use of a word somewhat like the one intended, but ridiculously wrong. Example: Huckleberry Finn's use of *diseased* to mean *deceased*.

**METAPHOR:** a figure of speech that makes a comparison between two unlike things without the use of specific words of comparison such as "like" or "as."

**METER:** the rhythm in a line of poetry; the number and types of stresses or beats on syllables are counted as *feet*.

**METONYMY:** a figure of speech in which a person, place, or thing is referred to by something closely associated with it. Example: Using *the crown* to refer to the queen or king.

**MIXED METAPHOR:** a metaphor that has gotten out of control and mixes its terms so that they are virtually or imaginatively incompatible. Example: "The President is a *lame duck* who is *running out of gas*."

**MONOLOGUE:** a speech given by one person.

**MONOSYLLABIC:** a word with one syllable.

**MOOD:** an atmosphere created by a writer's diction and the details selected; what the reader experiences

**MORAL:** the lesson drawn from a fictional or nonfictional story.

**MOTIF:** a recurring image, word, phrase, action, idea, object, or situation used throughout a work (or across several works by one author), unifying the work by tying the current situation to previous ones, or new ideas to the theme. Example: Kurt Vonnegut uses the phrase "So it goes" throughout *Slaughterhouse-Five* to remind the reader of the senselessness of death.

**MYTH:** a fictional tale about gods or heroes.

## N

**NARRATION:** the telling of a story in fiction, nonfiction, poetry, or drama; one of the four main modes of discourse.

**NARRATIVE POEM:** a poem that tells a story; *ballads* and *epics* are narrative poems

**NARRATOR:** the person telling the story.

## O

**OBJECTIVE NARRATOR:** a third-person narrator who is totally impersonal and objectively tells the story without personal inflection.

**OBJECTIVITY:** an impersonal presentation of events and characters without bias; a writer's attempt to remove his or her personal opinion or emotion about a story

**OCTAVE:** an eight-line stanza

**ODE:** a long, formal poem with three alternating stanza patterns: *strophe*, *antistrophe*, and *epode*

**OMNISCIENT NARRATOR:** a third-person narrator whose knowledge extends to the internal thoughts and states of mind of all characters.

**ONOMATOPOEIA:** the use of words whose sounds echo their sense. Example: *pop*, *zap*, *bam*

**OXYMORON:** a figure of speech that combines opposite or contradictory terms in a brief



phrase. Example: pretty ugly, bitter-sweet, jumbo shrimp

## P

**PARABLE**: a relatively short story that teaches a moral, or lesson, about how to lead a good life.

**PARADOX**: a statement that appears self-contradictory but reveals a kind of truth.

**PARALLEL STRUCTURE**: arranging words and phrases consistently (in the same grammatical structure) to express similar ideas; also called *parallelism*.

**PARAPHRASE**: the restatement of a phrase, sentence, or group of sentences using different words that mean the same as the original.

**PARASYNESTHESIA**: the concurrent appeal to or response of two or more senses. Example: the cool, green water

**PARADOY**: a work that ridicules the work of another by imitating some aspect of the writer's style.

**PASTORAL**: a poem set among shepherds and rural life.

**PATHETIC FALLACY**: attributing human qualities to a force of nature.

**PEDANTIC**: writing that borders on lecturing.

**PERSONIFICATION**: a figure of speech in which an object or animal is given human feelings, thoughts, or attitudes.

**PETRARCHAN SONNET**: a sonnet popularized by the Italian poet Petrarch; consists of an octave and a sestet; the rhyme scheme is abbaabba, cdecde (or cdcdcd); also called Italian sonnet

**PLOT**: the series of related events in a story or play; sometimes called the storyline. See also *exposition, rising action, climax, denouement*

**POETIC FOOT**: a set of syllables in a line of poetry with a definite rhythm.

**POINT OF VIEW**: the vantage point from which the writer tells the story.

**POLYPTOTON**: the form of speech in which a word is repeated in different cases, numbers, genders, or derivations. Example: "My own heart's heart, and my ownest own, farewell." -Tennyson

**POLYSYLLABIC**: a word with more than one syllable.

**POLYSYNDETON**: a sentence which uses conjunctions to separate the items in a series. Example: Instead of *x, y, and z*, which is the standard construction, the author says *x and y and z*.

**PROTAGONIST**: the central character in a story, the one who initiates or drives the action; usually the *hero* or *anti-hero*.

**PUN**: a play on words based on the multiple meanings of a single word or on words that sound alike but mean different things.

## Q

**QUATRAIN**: a four-line stanza in a poem.

## R

**REALISM**: writing that is characterized by details of everyday life.

**REFRAIN**: a word, phrase, line, or group of lines that is repeated several times in a poem.

**REGIONALISM**: an element in literature that conveys a realistic portrayal of a specific geographical locale, using the locale and its influences as a major part of the plot.

**REPARTEE**: a witty comeback or quick response.

**RESOLUTION**: the conclusion of a story, when all or most of the conflicts have been resolved. See also *denouement*.

**RHYME**: words that end with identical sounds (but not necessarily spellings). Example: cat/hat, glare/air, tight/write

**RHYME SCHEME**: the pattern of rhyming words at the end of each line of poetry; the last word in each line is assigned a letter in the alphabet beginning with a. Example: if the last words in each of four lines are *grave* (a), *see* (b), *save* (a), *me* (b), the rhyme scheme is *abab*.

**RHYTHM**: a rise and fall of the voice produced by the alternation of stressed and unstressed syllables in language.

**RHETORIC:** the art of effective communication or use of language.

**RHETORICAL QUESTION:** a question that does not require an answer but is asked for the purpose of invoking thought.

**RISING ACTION:** the path of the plot that leads to the climax.

**ROMANCE:** a story in which an idealized hero or heroine undertakes a quest and is successful; a story about distant, imagined events rather than realistic experiences; originally referred to medieval tales about knights and noblemen, but modern usage refers to sentimental love stories.

**ROUND CHARACTER:** a character that has multiple dimensions to his or her personality; the character is complex.

## S

**SARCASM:** a bitter remark intending to hurt and express disapproval.

**SATIRE:** a type of writing that blends humor and wit to ridicule or criticize the shortcomings of people or institutions in an attempt to bring about change.

**SCANSION:** the process of determining the meter of a poem; stressed syllables are marked with a slanted line over the sound and unstressed syllables are marked with a horseshoe over the sound; when the pattern emerges, one can then determine the meter and number of feet in a line of poetry.

**SENSORY IMAGERY:** language that evokes images and triggers memories related to the five senses (sight, sound, smell, touch, taste)

**SESTET:** a six-line stanza

**SETTING:** the time and place where a story takes place.

**SHAKESPEAREAN SONNET:** a sonnet with three quatrains and a couplet; the rhyme scheme is abab, cdcd, efef, gg; also called an English sonnet

**SHORT STORY:** a brief work of fiction with a simple plot and few characters or settings.

**SIMILE:** a figure of speech that directly compares two unlike things using “like” or “as”

**SITUATIONAL IRONY:** takes place when there is a discrepancy between what is expected to happen, or what would be appropriate to happen, and what actually happens.

**SLANT WORD:** a nonsense word used to force rhyme; understood by the reader

**SOLILOQUY:** a long speech made by a character in a play while no other characters are on stage.

**SONNET:** a fourteen line poem about a single theme. See also *Petrarchan sonnet*, *Shakespearean sonnet*

**SPEAKER:** the voice of a work; the author may speak as himself or as a fictitious persona

**SPONDEE:** a foot of poetry with two equally strong stresses. Example: bathtub, workday

**STANZA:** lines of poetry considered as a group

**STATIC CHARACTER:** a character who does not change much in the course of a story.

**STEREOTYPE:** a fixed idea or conception of a character or an idea which does not allow for any individuality; often based on religious, social, or racial prejudices.

**STREAM OF CONSCIOUSNESS:** a style of writing that portrays the inner (often chaotic) workings of a character’s mind.

**SUSPENSE:** a feeling of uncertainty and curiosity about what will happen next in a story.

**SUBPLOT:** a minor or secondary plot that complicates a story.

**SYLLEPSIS:** a construction in which one word seems to be in the same relation to two or more other words; the word does “double duty” within the sentence so that it actually shifts meaning. Example: “He lost his coat and his temper.” See also *zeugma*.

**SYLLOGISM:** a form of reasoning in which two statements are made and a conclusion is drawn; consists of a major premise, a minor premise, and a conclusion. Example: All tragedies end unhappily (major); *Hamlet* is a tragedy (minor); Therefore, *Hamlet* ends unhappily (conclusion)

**SYMBOL:** a person, place, thing, or event that has meaning in itself and carries an additional meaning more

than itself. Example: a cross which represents (as a symbol) the sacrifice of Christ.

**SYNECDOCHE**: a figure of speech in which a part represents the whole or the whole represents a part. Example: “All *hands* on deck,” where workers are referred to only as *hands*.

**SYNTACTIC FLUENCY**: the ability to create a variety of sentence structures that are appropriately complex and/or simple and varied in length.

**SYNTACTIC PERMUTATION**: sentence structures that are extraordinarily involved; they are often difficult for the reader to follow.

**SYNTAX**: the sentence structure employed by a writer.

## T

**TALL TALE**: an outrageously exaggerated, humorous story that is obviously unbelievable.

**TERCET**: a three-line stanza.

**THEME**: the universal or central message that provides insight about human life and is revealed through the course of a literary work.

**THESIS**: the main idea of a piece of writing; presents the author’s assertion or claim that will be proven through the course of the essay; the effectiveness of an essay is often determined based on how well the writer presents, develops, and supports his or her thesis.

**THIRD PERSON NARRATOR**: when a story is told by a voice from outside the story; a *third person limited* narrator focuses on the thoughts and feelings of only one character.

**TONE**: the attitude that a writer or speaker takes toward the subject of a work, the characters in it, or the audience; revealed through diction, syntax, figurative language, and organization.

**TRAGEDY**: a story in which a heroic character either dies or comes to some other unhappy end.

**TRICOLON**: a sentence of three parts of equal importance and length, usually independent clauses.

**TROCHEE**: a foot of poetry consisting of one accented syllable followed by one unaccented syllable. Example: monkey

**TRANSCENDENTALISM**: a belief that intuition and conscience transcend experience and are, therefore, better guides to truth than logic and the senses.

**TROPE**: a figure of speech involving a change in meaning, the use of a word in a sense other than the literal.

## U

**UNDERSTATEMENT**: a statement that says less than what is meant.

**UNRELIABLE NARRATOR**: a narrator who is not credible when it comes to the telling of the story.

## V

**VERBAL IRONY**: occurs when someone says one thing but really means something else.

**VERISIMILITUDE**: the appearance of truth.

**VERNACULAR**: the language spoken by the people who live in a particular locality.

**VERSE**: a single line of poetry

**VOICE**: refers to two different areas of writing; one refers to the relationship between a sentence’s subject and verb (active or passive voice); the second refers to the total “sound” of a writer’s style.

## Z

**ZEUGMA**: the writer uses two words to govern or modify two or more words although its use is grammatically or logically correct with only one. See also *syllipsis*.

# GLOSSARY OF ALLUSIONS

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## Mythological Allusions

**ACHILLES' HEEL:** today, one spot that is most vulnerable; one weakness a person may have; Achilles was invulnerable except for his heel (the Achilles tendon)

**ADONIS:** a handsome young man; Aphrodite was in love with Adonis

**AEOLIAN:** anything pertaining to wind; the god who was "keeper of wind"

**AENEAS:** the founder of Rome; a Trojan prince who married Creusa, a daughter of King Priam; fled the defeated city of Troy and took refuge in Carthage where he seduced the queen, Dido, and then left her, eventually settling in Rome

**AGAMEMNON:** commander of the Achaen forces during the war at Troy

**APOLLO:** a physically perfect male; the god of music and light; known for his physical beauty

**ARGUS-EYED:** omniscient, all-seeing; from Argus, the 100-eyed monster that Hera had guarding Io, her priestess.

**ATHENA (MINERVA):** the goddess of wisdom, the city, and the arts; patron goddess of the city of Athens.

**ATLANTEAN:** strong like Atlas; the god who carried the globe (world) on his shoulders

**AURORA:** the early morning or sunrise; from the Roman personification of Dawn or Eos.

**BACCHANAL:** wild, drunken party or rowdy celebration; from god of wine Bacchus (Roman) or Dionysus (Greek)

**BACCHANALIAN:** pertaining to a wild, drunken party or celebration from the god of wine (Bacchus, Dionysus)

**CALLIOPE:** series of whistles; circus organ; from the muse of eloquence or beautiful voice

**CASSANDRA:** a person who continually predicts misfortune but often is not believed; the daughter of King Priam who was cursed by Apollo for not returning his love; given the gift of prophecy but cursed so that no one would believe her.

**CENTAUR:** a monster that had the head, arms, and chest of a man, and the body and legs of a horse.

**CHIMERA:** a horrible creature of the imagination; an absurd or impossible idea; wild fancy; a monster with a lion's head, a goat's body, and a serpent's tail; breathed fire

**CUPIDITY:** eager "desire" to possess something; greed or avarice; from the Roman god of love (Eros, Greek)

**CYCLOPS:** one-eyed giant from Greek mythology; the sons of Poseidon

**DAMON:** famous for being the faithful friend of Pythias; representative of the ultimate loyalty and honor between friends

**DIDO:** Carthaginian queen who was seduced by Aeneas who then left her; her dying curse on the Trojans provides a mythical origin for the Punic Wars between Rome and Carthage

**EROTIC:** of or having to do with sexual passion or love; from the Greek god of love, Eros

**FUROR:** wild enthusiasm or excitement; rage or fury; any one of the three Furies from myth

**GORGON:** a very ugly or terrible person; an especially repulsive woman; Medusa was a gorgon with a head of snakes and a face so horrible that anyone who looked at her turned to stone

**THE GRACES:** also called the Charities; the personification of grace and beauty; generally depicted as three sisters who influence art and imagination

**HARPY:** a predatory person or nagging woman; the harpy was a foul creature that was part woman and part bird

**HECATE:** goddess of witchcraft, magic, the night, ghosts, and necromancy

**HECTOR:** to bully; from Hector, the son of King Priam of Troy; the bravest Trojan warrior who killed Achilles' friend Patroclus

**HECUBA:** the wife of Priam, the king of Troy; the mother of nineteen children, including Paris and Hector

**HELEN:** a symbol of a beautiful woman; from Helen of Troy, the most beautiful woman in the world and the cause of the Trojan War.

**HELLENISTIC:** of or relating to Greece; a specialist of language or culture in Greece

**HERCULEAN:** very strong or of extraordinary power; from Hercules (Heracles, Greek), the son of Zeus; a Herculean task refers to the 12 labors that Hercules had to complete in order to receive forgiveness for murdering his family

**HYDRA-HEADED:** having many centers or branches; hard to bring under control; something bad that cannot be eradicated; from the Hydra, the 9-headed serpent that was sacred to Hera

**HYMEN:** god of marriage in Greek and Roman mythology

**HYPERION:** the Titan who was god of the sun until Apollo defeated him

**HYRCANIAN BEAST:** a tiger native to a region of ancient Persia

**IRIDESCENT:** a play of colors producing rainbow effects; from Iris, the goddess of the rainbow

**JOVIAL:** good humored; from the word Jove, used to express surprise or agreement (Jupiter)

**JUNOESQUE:** marked by stately beauty; comes from the word Juno, the wife of Jupiter (Roman), the goddess of light, birth, women, and marriage

**LETHARGY:** abnormal drowsiness or inertia; from the word Lethe, a river in Hades that caused drinkers to forget their past

**LETHE:** one of the five rivers in Hades (Greek Mythology); drinking from this river causes one to forget his past

**MARS:** the Roman god of war; associated with the Greek god, Ares

**MARTIAL:** suited for war or a warrior; from Mars, the Roman god of war

**MEDEA:** sorceress or enchantress; from Medea who helped Jason and the Argonauts capture the Golden Fleece; known for her revenge against Jason when he left her for another woman

**MENTOR:** a trusted counselor or guide; from Mentor, a friend of Odysseus' son who was entrusted with his education

**MERCURIAL:** suddenly cranky or change-able; relating to the Roman god, Mercury

**MERCURY/HERMES:** a carrier of tidings; a newsboy; a messenger; Hermes was the messenger of the gods, conductor of souls to the lower world, and god of eloquence; the fabled inventor wore a winged hat and sandals

**MERLIN:** derives from English folklore; the powerful sorcerer who served as a teacher and guide to the young Arthur and later served as an adviser to the Knights of the Round Table

**MNEMONICS:** a device used to aid memory; the personification of memory, Mnemosyne, who gave birth to the nine Muses and supposedly gave good memory in storytelling

**MORPHINE:** a bitter, white, crystalline alkaloid used to relieve pain and induce sleep; from Morpheus, a god that could easily change form or shape

**MUSE:** some creature of inspiration; the daughters of Mnemosyne and Zeus, divine singers that presides over thought in all forms

**NARCISSISM:** being in love with one's own image; from Narcissus, a handsome young man who despised love; when he rejected the love of Echo, he was cursed to love only himself; he fell in love with his own image in the water and drowned trying to capture it

**NEMEAN LION:** a powerful beast that Hercules had to defeat as one of his 12 labors; the first of the 12 labors

**NEMESIS:** just punishment; one who inflicts due punishment; goddess who punishes crime; more often she is the power charged with curbing all excess, such as excessive good fortune or arrogant pride

**NEPTUNE:** the sea personified; the Roman god associated with Poseidon, god of the water and oceans

**NIOBE:** mournful woman; from Niobe, whose children were slain by Apollo and Artemis because of her bragging; the gods pitied her and turned her into a rock that was always wet from weeping

**ODYSSEY:** a long journey; named for Odysseus, the character in Homer's *Odyssey*; he makes his long journey home from the Trojan War and encounters many obstacles along the way

**OLYMPIAN:** majestic in manner; superior to the mundane; any participant in the ancient or modern Olympic games; named after the 12 gods that were supposed to reside on Mount Olympus

**ORACLE AT DELPHI:** associated with the god Apollo; the place to which people came in search of prophecies; said to be the center of the world where a priestess would deliver prophecies inspired by a trance

**ORPHEUS:** the son of the muse Calliope; the archetypal singer, musician, and poet

**PAEAN:** a song of joy; a ritual epithet of Apollo, the healer; in Homeric poems, an independent god of healing named Paeon or Paeon who took care of Hades when the latter was wounded

**PANDORA'S BOX:** something that opens the door for bad occurrences, opened by someone known for curiosity; named for Pandora who was the first mortal, sent by Zeus, to punish man for Prometheus' theft of fire; for her curiosity in opening the box, Zeus gave her all human ills in the world, leaving only hope at the bottom.

**PARNASSUS:** the mountain was sacred to arts and literature; any center of poetic or artistic activity; named after the hero of Mount Parnassus, the son of Poseidon and a Nymph; founded the oracle of Python, later occupied by Apollo

**PEGASUS:** poetic inspiration; named after a winged horse which sprang from the blood of Medusa at her death; a stamp of his hoof caused Hippocrene, the fountain of the Muses, to issue poetic inspiration from Mount Helicon

**PHOEBUS:** the Greek sun; an epithet of Apollo; literally means "bright, shining, radiant"

**PHOENIX:** a symbol of immortality or rebirth; named after the Egyptian phoenix, a long bird which lived in the Arabian Desert and then consumed itself in fire, rising renewed from the flame to start another long life

**PLUTOCRACY:** a government by the wealthy; named after Pluton, the "rich man," a ritual title of Hades; he was originally the god of the fields because the ground was the source of all wealth, ores, and jewels

**PRIAM:** the king of Troy; when Troy was sacked, Priam was killed on the altar of Zeus by Pyrrhus, the son of Achilles

**PROMETHEAN:** life-bringing, creative, or courageously original; named after a Titan (Prometheus) who stole fire from the heavens and gave it to man

**PROTEAN:** taking many forms; versatile; named after Proteus, a god of the sea, charged with tending the flocks of the sea creatures belonging to Poseidon; he had the ability to change himself into whatever form he desired, using his power particularly when he wanted to elude those asking him questions

**PSYCHE:** the human soul; self; the mind; named after Psyche, a maiden who, after undergoing many hardships due to Aphrodite's jealousy, reunited with Cupid and was made immortal by Jupiter; she personifies the soul joined to the heart of love

**PYGMALION:** someone (usually male) who tries to fashion someone into the person he desires; from a myth adapted into a play by George Bernard Shaw; a woman-hating sculptor who makes a female figure of ivory that Aphrodite brings to life

**PYRRHIC VICTORY:** a too-costly victory; from Pyrrhus, a Greek king who defeated the Romans in 279BC, but suffered extremely heavy losses in the fight

**SATURNALIA:** a period of unrestrained revelry; named after the ancient Roman festival of Saturn, with general feasting in revelry in honor of the winter solstice

**SATURNINE:** sluggish; gloomy; morose; inactive in winter months; named after the god of Saturn, often associated with the god of the underworld

**SATYR:** a creature, half-man and half-goat, that was noted for its lust and promiscuity

**SIBYL:** a witch or sorceress; a priestess who made known the oracles of Apollo and possessed the gift of prophecy

**SIREN SONG:** an appeal that is very difficult to resist; a reference to the sirens who sang along the rocky shore in order to lure sailors to their death

**SISYPHEAN:** greedy or avaricious; from the shrewd and greedy king of Corinth, Sisyphus, who was doomed forever in Hades to roll a heavy stone uphill, which always rolled down again (the Sisyphus task)

**STENTORIAN:** having a loud voice; after Stentor, a character in the *Iliad* who could shout as loudly as 50 men; he engaged in a shouting match against Hermes and was but to death after losing

**STYGIAN:** dark and gloomy; named after the river Styx, a river in the Underworld; the water is poisonous for human and cattle, and said to break iron, metal, and pottery, though it is said a horse's hoof is unharmed by it

**TANTALIZE:** from King Tantalus, who was condemned to reside in a beautiful, undrinkable river with sumptuous fruits just out of reach; the temptation was his punishment

**TITANIC:** large, grand, enormous; after Tityus, a giant, the son of Zeus and Elara; his body covers over two acres; could also refer to the Titans, the offspring of Kronos and Rhea, who went to war against Zeus and the Olympians

**VULCANIZE:** to treat rubber with sulfur to increase its strength and elasticity; from the Roman god of Fire and Metallurgy, Vulcan/Hephaestus

**ZEUS:** a powerful man; king of the gods; ruler of Mount Olympus; vengeful hurler of thunderbolts

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## Literary Allusions

**ALBATROSS AROUND THE NECK:** a heavy load of guilt that becomes a barrier to success; from Samuel Taylor Coleridge's poem, "The Rime of the Ancient Mariner."

**BABBITT:** a self-satisfied person concerned chiefly with business and middle-class ideals; a member of the American working class whose unthinking attachment to its business and social ideals is such to make him a model of narrow-mindedness and self-satisfaction; after George F. Babbitt, the main character in the novel *Babbitt* by Sinclair Lewis

**BIG BROTHER:** an all-powerful government or organization who gains control by watching and directing people's actions; from George Orwell's novel, *1984*.

**BUMBLE:** to speak or behave clumsily or faltering, to make a humming or droning sound; Middle English bomblem; a clumsy religious figure (a beadle) in a work of literature

**BYRONIC HERO:** named after Lord Byron; heroes isolated from society, considered rebels; characterized by heightened sensitivity, moodiness, arrogance, and confidence; emotionally and intellectually superior, but often unsuccessful in love; Heathcliff from *Wuthering Heights* is a good example

**CAMELOT:** an idealized kingdom or government; named after the seat of King Arthur's court; known for his knights of the round table, Camelot was the precursor of a Utopian society

**CATCH-22:** a dilemma where a person is left with an impossible choice and will lose no matter the decision; from Joseph Heller's novel of the same name

**CHESHIRE CAT:** an old simile "He grins like a Cheshire cat" originates from the fact that cheese was sold in Cheshire which attracted lots of mice (a situation that would certainly make a cat grin); the expression means "to grin widely," such as the Cheshire Cat in *The Adventures of Alice in Wonderland*

**CINDERELLA:** one who gains affluence or recognition after obscurity and neglect; a person or thing whose beauty or worth remains unrecognized; from the fairytale

**COGNITO ERGO SUM:** a famous saying from Descartes which translates, "I am thinking; therefore, I exist"; the more familiar and pithy translation is "I think; therefore, I am"

**DARWINSIM:** refers to the popular saying, "survival of the fittest" by natural selection; named for Charles Darwin and his famous book, *On the Origin of Species by means of Natural Selection*

**DON JUAN:** a libertine; profligate; a man obsessed with seducing women; after Don Juan, the legendary 14<sup>th</sup> century Spanish nobleman and libertine

**DON QUIXOTE:** someone overly idealistic to the point of having impossible dreams; from the crazed and impoverished Spanish noble who sets out to revive the glory of knighthood; romanticized in the musical *The Man of La Mancha*, based on the story by Cervantes

**ET TU BRUTE? :** indicates the betrayal of a friend; from Shakespeare's *Julius Caesar*, spoken when Caesar realizes that his friend, Brutus, was part of the assassination plot against him

**PANGLOSSIAN:** blindly or misleadingly optimistic; after Dr. Pangloss in *Candide* by Voltaire, a pedantic old tutor

**FALSTAFFIAN:** full of wit and bawdy humor; after Falstaff, a fat, sensual, boastful, and mendacious knight who was the companion of Henry, Prince of Wales

**FAUSTIAN:** selling one's soul (or values) for personal gain; from the book *Faust* by Goethe; also adapted into a play, *Doctor Faustus*, by Christopher Marlowe

**FRANKENSTEIN:** anything that threatens or destroys its creator; from the young scientist in Mary Shelley's novel of the same name, who creates a monster that eventually destroys him

**FRIDAY:** a faithful and willing attendant, ready to turn his hand to anything; from the young savage found by Robinson Crusoe on a Friday, and kept as his servant and companion on the desert island

**GALAHAD:** a pure and noble man with limited ambition; in the legends of King Arthur, the purest and most virtuous knight of the Round Table, the only knight to find the Holy Grail

**HOLDEN CAULFIELD:** the main character of JD Salinger's novel, *The Catcher in the Rye*; to be compared to Holden Caulfield is to be called cynical, troubled, an unreliable person

**IT'S GREEK TO ME:** something that is not understood or is very unclear; a saying attributed to Julius Caesar in Shakespeare's play of the same name

**JEKYLL AND HYDE:** a capricious person with two sides to his/her personality; from a character in the famous novel *Dr. Jekyll and Mr. Hyde* who had more than one personality (one good, one evil)

**KAFKAESQUE:** relating to the writings of Franz Kafka, especially *The Trial* and "The Metamorphosis"; describes something that has no rhyme or reason, causing extreme disorientation or confusion

**LOTHARIO:** used to describe a man whose chief interest is in seducing women; from the play *The Fair Penitent* by Nicholas Rowe

**MAD NORTH-NORTHWEST:** "north" means to be normal or sane (straight ahead); therefore, "north by northwest" means to be only slightly insane; from *Hamlet*

**MALAPROPISM:** the usually unintentional humorous misuse or distortion of a word or phrase, especially the use of a word sounding somewhat like the one intended, but ludicrously wrong in context; from Mrs. Malaprop, a character noted for her misuse of words in R.B. Sheridan's comedy *The Rivals*

**MILQUETOAST:** a timid, weak, or unassertive person; from Samuel Pickwick, a character in Charles Dickens' *Pickwickian Papers*

**MY KINGDOM FOR A HORSE:** a line from Shakespeare's *Richard III*; the much hated king, left at a disadvantage by his followers, is unhorsed in battle and says, "A horse, a horse, my kingdom for a horse!"

**NO JOY IN MUDVILLE:** a place or situation where there is great disappointment; from the poem, "Casey at the Bat" about the great ballplayer who let down the town (Mudville) by striking out

**NOT WITH A BANG, BUT A WIMPER:** from the poem, "The Hollow Men" by T.S. Eliot; he speculates that, "This is the way the world ends"

**OEDIPUS COMPLEX:** as defined by Freud, the attraction that a child feels toward the parent of the opposite sex; also called the Phallic stage in psychosexual development; the term comes from Sophocles' *Oedipus Rex*, in which Oedipus is fated to kill his father and marry his mother

**ORWELLIAN:** having the characteristics of George Orwell's works; often referring to overreaching governmental control

**POLLYANNA:** a person characterized by impermissible optimism and a tendency to find good in everything; a foolishly or blindly optimistic person; from Eleanor Porter's heroine, Pollyanna Whittier, in the book *Pollyanna*

**POOH-BAH:** a pompous, ostentatious official, especially one who, holding many offices, fulfills none of them; a person who holds high office; after Poo-bah Lord-High-Everything-Else, a character in *The Mikado*, a musical by Gilbert and Sullivan

**POUND OF FLESH:** owing a debt where the creditors demand the debtors to pay them back at any length; also means a necessary evil; from Shakespeare's *The Merchant of Venice*

**QUIXOTIC:** having foolish and impractical ideas of honor, or schemes for the general good; after Don Quixote, a half-crazy reformer and knight of the supposed distressed

**SCROOGE:** a bitter and/or greedy person; from Charles Dickens' *A Christmas Carol*; an elderly stingy miser who is given a reality check by three visiting ghosts

**SIMON LEGREE:** a harsh, cruel, or demanding person in authority; the brutal slave overseer from *Uncle Tom's Cabin* by Harriet Beecher Stowe

**STAR-CROSSED LOVERS:** a romantic pair whose relationships is doomed; from the opening of *Romeo and Juliet*

**SVENGALI:** a person with an irresistible hypnotic power; from a person in a novel written in 1894 by George Mauriers; a musician who hypnotizes and gains control over the heroine

**SWIFTIAN:** an ironic satire in the style of Jonathan Swift who wrote satires in pamphlets (the most famous, "A Modes Proposal")

**TARTUFFE:** a hypocrite or someone who is hypocritical; central character in a comedy by Moliere produced in 1667; Moliere was famous for his hypocritical piety

**TROJAN HORSE:** a gift that appears beneficial but is actually harmful; from Homer's *Iliad*; Odysseus designed the horse to sneak soldiers into the gates of Troy; led to the Greek victory in the ten-year-long war

**UNCLE TOM:** someone thought to have the timid service attitude like that of a slave to his owner; from the humble, pious, long-suffering slave in *Uncle Tom's Cabin* by Harriet Beecher Stowe

**URIAH HEEP:** a fawning toadie; an obsequious person; from a character in Charles Dickens' novel *David Copperfield*

**UTOPIA:** a perfect, ideal society; based on *Utopia* by Sir Thomas More.

**WALTER MITTY:** a commonplace non-adventuresome person who seeks escape from reality through daydreaming; a henpecked "hero" in a story by James Thurber



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## Biblical Allusions

**ABRAHAM'S SACRIFICE:** a willingness to make the ultimate sacrifice; God tested Abraham by asking him to sacrifice his son, Isaac; Abraham was willing (and almost did), but God intervened

**ABSALOM:** a son who brings heartache to his father; from the third son of David, King of Israel; exiled for three years before he was allowed to return to the court or see his father, Absalom plotted to cause a rebellion against his father to overtake the kingdom because he heard Solomon was supposed to succeed David

**ALPHA AND OMEGA:** the beginning and the end; from a quote in Revelation in the New Testament; from the first and last letter of the Greek alphabet

**ARCHANGEL:** an angel of the highest rank; the most famous mentioned in the bible are Michael, Raphael, and Gabriel

**BURNING BUSH:** God spoke to Moses in a bush that was burning but not consumed by fire; through the bush, God commanded Moses to return to Egypt and lead the Israelites out of slavery and into the Promised Land

**CAIN:** a brother who kills a brother; from the story of Adam and Eve's son Cain, who killed his brother Abel out of jealousy

**CROWN OF THORNS:** a large burden or sacrifice; directly referring to the crown forced upon Jesus' head at his crucifixion as a way of mocking him as "King of the Jews"

**CURSE OF HAM:** the third son of Noah and the father of Canaan; saw his father drunk and naked; he and his descendants were cursed to be Canaan, a servant of servants

**DANIEL:** one known for wisdom and accurate judgment; from a wise leader in the Old Testament who was able to interpret dreams and was able to see the handwriting on the wall; also known for his unrelenting faith; overcomes several tests of faith, including the Lion's den and the fiery furnace

**DAVID AND BATHSHEBA:** represents a big sin; from King David's affair with Bathsheba, the wife of Uriah; after they had an affair and she became pregnant, David had her husband sent to the front lines of battle so he would die; the "Bathsheba Affair" formed a critical turning point in David's life; prior to this, he had prospered greatly, but afterward his personal fortunes were greatly diminished

**EYE OF THE NEEDLE:** a very difficult task; from the famous narrow gateway called "the needle." Jesus said it is easier for a camel to pass through the eye of the needle than for a rich man to enter heaven

**FALLEN ANGEL:** a reference to Lucifer, the angel who rebelled against god and was cast out of heaven and into hell; another name for Satan

**FILTHY LUCRE:** money or profits; from a story in the New Testament of Jesus casting moneylenders out of the Temple

**FORBIDDEN FRUIT:** something desirable, but forbidden; a reference to the fruit of the Tree of Knowledge of Good and Evil, which God forbade Adam and Eve to eat; this led to the fall of man from the closeness of God

**GOLDEN CALF:** the symbol of a false god or idol; originally worshipped in ancient Egypt; in Exodus, Aaron places a golden calf (representing Baal) at the foot of Mount Sinai while Moses is receiving the Ten Commandments; when Moses returns, he orders the golden calf to be burned

**GOLIATH:** a force that is heavily favored and impossible to defeat; from the giant Philistine of Gath who was killed by David when he was only a shepherd boy

**GOOD SAMARITAN:** someone who helps another person; perhaps someone of a different race or background; from a New Testament parable about a Samaritan, traditional enemy of Jews, who stopped to help a Jewish man who had been beaten and left for dead at the side of the road

**HANDWRITING ON THE WALL:** what the future holds; from the Old Testament story of Daniel who has accurately predict some mysterious writing that appeared on a wall (translated, it predicted the death of the king)

**IN THE BEGINNING:** the opening line of the Old Testament/Torah (Genesis 1:1)

**ISHMAEL:** one how is cast out as being unworthy; the son of Abraham and his handmaiden Hagar, he was cast out into the desert when his wife Sarah had their son Isaac; therefore, he is said to be the ancestor of the nomadic desert tribes of Arabs

**JACOB:** the grandson of Abraham, son of Isaac and Rebekah, brother of Esau, and the traditional ancestor of Israelites; his name was changed to Israel, and his 12 sons became the 12 tribes of Israel

**JOB:** one who suffers a great deal but remains faithful; from an Old Testament character whose faith in God was tested by Satan; though he lost his family and belongings, he remained patient and faithful

**JONAH:** one who brings bad luck; an Old Testament prophet who ran from God and sailed to sea; when a storm arose, he admitted that he was the cause, and the sailors threw him overboard where he was swallowed by a large fish

**JUDAS:** a traitor or a treacherous kiss (a Judas kiss); one of the 12 Apostles, notorious for betraying Jesus; his surname in Latin means "murderer" or "assassin"; Judas disclosed Jesus' whereabouts to the chief priests and elders for thirty pieces of silver

**KILL THE FATTENED CALF:** to have a party of festivity; it is usually in honor of someone returning home and includes a feast; originates from the parable of the Prodigal son

**KING AHAB AND JEZEBEL:** an evil king of Israel and his treacherous, evil wife; synonymous today with evil; through her marriage to Ahab, Jezebel introduced the worship of Baal, an idol, to Israel, inciting mutual enmity with the prophets; today a "Jezebel" is a brazen or forward woman

**LAMB OF GOD:** the messianic title used by John upon greeting Christ; "Behold the Lamb of God, which taketh away the sin of the world" (John 1:29-30)

**LAND OF MILK AND HONEY:** a place where there is an abundance of desirable things; from the Bible, God promises to bring the Israelites out of Egypt and into a land flowing with milk and honey

**MANNA:** a sustaining or life-giving source of food; from the sweetish bread-like food that fell from heaven for the Israelites as they crossed the Sinai Desert to the Promised Land with Moses

**MEPHISTOPHELES:** a prominent demon; in literature, his name is usually an allusion to the devil or devilish deeds

**ORIGINAL SIN/THE FALL:** the idea that all men are innately sinful as a result of Adam and Eve's fall from the state of innocence; when they ate the forbidden fruit, they were cast out of the Garden of Eden; a post-biblical expression for the doctrine of Adam's transgression and mankind's consequential inheritance of a sinful nature because he ate the forbidden fruit from the Tree of Knowledge

**PEARL OF GREAT PRICE:** something so precious that one would devote everything to or give up everything for it; in one of Jesus' parables, the kingdom of Heaven is compared to a pearl of great price, or value, found by a merchant

**PHILISTINE:** a person indifferent or hostile to the arts and refinement; from Sea-going people from Crete who became enemies of the Israelites and fought over their lands

**PHARISEE:** members of the Jewish religious and political party charged with maintaining the law; accused of hypocrisy by Christ

**PREDESTINATION:** a religious idea that one's path in life is predetermined by God

**PRODIGAL SON:** someone who is lost for a time, but finds redemption/forgiveness; from the parable of a man with two sons; the younger son demanded his inheritance and squandered it away with wild living; when the younger son returns penniless, his father accepts him and prepares a great feast saying he "was lost but now is found"

**PROMISED LAND:** God promises Abraham that he and his descendants would have the land of Canaan if he leaves his home; essentially, it is used to refer to a place where people can realize their hopes and dreams

**RUTH AND NAOMI:** paragons of love and devotion between in-laws; faithful friends; from the Old Testament story of Ruth who, when her husband died in battle, left her own land to travel with his mother back to her people

**SAMSON AND DELILAH:** treacherous love story; Samson, an Israelite hero and legendary warrior with extraordinary physical strength, fell in love with Delilah, a philistine; when Delilah learned that Samson's hair was the source of his strength, she betrayed him by accepting a bribe to cut off his hair while he slept; today the name Delilah is associated with a tempting, but treacherous woman

**SCAPEGOAT:** one that is made an object of blame for others; the goat was symbolically burdened with the sins of Jewish people and thrown over a precipice outside of Jerusalem

**SEPULCHER:** a tomb in the Old Testament

**SODOM AND GOMORRAH:** any place associated with wickedness of sin; from the evil cities of the Old Testament destroyed by fire

**SOLOMON:** an extremely wise person; from the son of King David, the Israelite king who wrote Proverbs and was known for his wisdom

**TWELVE TRIBES OF ISRAEL:** according to the Old Testament, the Hebrew people took possession of the Promised Land of Canaan after the death of Moses and named the tribes after the sons and grandsons of Jacob (whose name was changed to Israel); Reuben, Simeon, Judah, Issachar, Zebulum, Gad, Asher, Dan, Naphtali, Joseph, Manasseh, and Ephraim

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## Historical Allusions

**1066:** the year of the Norman conquest of the Kingdom of England by William the Conqueror; the conquest changed the English language and culture, created one of the most powerful monarchies in Europe, and set the stage for a long future of English-French conflicts; the Battle of Hastings was the last successful military invasion of England

**ATILLA:** barbarian; rough leader; King of the Huns from 433-453 and the most successful of the barbarian invaders of the Roman Empire

**AUSCHWITZ:** one of the most notorious concentration camps in Nazi Germany; has come to represent a place of unspeakable torture and cruelty

**BERSERK:** destructively or frenetically violent, mental, or emotional; a warrior clothed in bearskin (called a Berserker) who worked himself into a frenzy before battle

**BOWDLERIZE:** to censor, expurgate prudishly, to modify, as by shortening or simplifying or by skewing content; after Thomas Bowdler (1754-1825) who expurgated Shakespeare

**BOYCOTT:** to act together in abstaining from using, buying, or dealing with as an expression of protest or disfavor or as a means of coercion, the act or an instance of boycotting; after Charles C. Boycott (1832-97), or Ireland; Boycott was a former British soldier who refused to charge lower rents and ejected his tenants; he soon found himself without servants, farmlands, service in stores, or mail delivery as a protest

**CASANOVA:** a man who is amorously and gallantly attentive to women; a promiscuous man; Giovanni Jacopo Cassanova de Seingalt (1725-98), an Italian adventurer who established a legendary reputation as a lover

**CHAUVINIST:** one who has a militant devotion to and glorification of one's country; fanatical patriotism, prejudiced belief in the superiority of one's own gender, group, or kind; after Nicolas Chauvin, a legendary French soldier devoted to Napoleon

**CLEOPATRA:** best known as the Queen of Egypt and her affairs with both Julius Caesar and Mark Antony; has become a symbol of beauty and sexuality and often used both to get what she wanted; famously committed suicide by snake bite to avoid capture

**CROSSING THE RUBICON:** crossing the point of no return, especially when one is not likely to survive; from Julius Caesar's pursuit of Gaius Pompeius Magnus; Caesar famously said, "Veni, vidi, vici," after his victory which translates, "I came, I saw, I conquered"

**D-DAY:** refers to a planned attack or moment of great importance that has been planned out extensively; reference to the Allied invasion of Normandy during World War II

**DERRICK:** a machine for hoisting and moving heavy objects, consisting of a movable boom equipped with cables and pulleys and connected to the base of an upright stationary beam, a tall framework over a drilled hole, especially an oil well, used to support boring equipment; named after a London hangman (1600)

**DONNYBROOK:** any riotous occasion; taken from the Donnybrook Fair, held in Dublin County, Ireland until 1855, which was famous for rioting and dissipation

**DUNGAREE:** a style of casual work pants; from a coarse cotton fabric of East Indian origin; from the Hindu word "dungri"

**EL DORADO:** a place of reputed wealth; from the legendary city in South America, sought by early Spanish explorers

**FLORENCE NIGHTINGALE:** someone who is compelled to take care of the sick; to be compassionate, caring, and determined; Nightingale led 36 nurses to serve for the British military hospitals in Constantinople in 1854

**HACKNEY:** to make something banal or trite by frequent use; a horse for ordinary riding or driving; a horse kept for hire, let out, employed, or done for hire; from Hackney, the most common breed of heavy harness horses in the U.S.

**HORATIO ALGER:** one who believes that a person can make it on his own merits; from the American writer (1832-99) of inspirational adventure books

**LACONIC:** using or marked by the use of few words; brief; Lakonikos, from the reputation of the Spartan for brevity of speech

**LIMERICK:** a humorous or nonsense verse of five lines; from Limerick, a county in the Republic of Ireland where the form is said to have originated

**MACHIAVELLIAN:** of or relating to Machiavelli or Machiavellianism, characterized by expedience, deceit, and cunning; after Niccolo Machiavelli (1469-1537), a philosopher known for his treatises and expediency; wrote "The Prince" (1513)

**MARATHON:** a long distance; source of the Victory of the Greeks over the Persians in 490BC; a messenger ran 26.4 miles to deliver news of the battle and died immediately afterwards

**MCCARTHYISM:** a modern witch hunt; the practice of publicizing accusations of political disloyalty or subversions with insufficient regard to evidence; the use of unfair investigatory or accusatory methods in order to suppress opposition; after Joseph McCarthy (1908-1957), an American politician who, as a US Senator, publicly accused many citizens of subversion

**MEANDER:** to wander aimlessly; originating from Meander, a river in Turkey noted for its winding course

**MESMERIZE:** to induce the state of being hypnotized; from F.A. Mesmer, an Austrian physician who used hypnotism and developed a theory called "animal magnetism"

**NEW FRONTIER:** to explore uncharted territory or to be the first person/group to discover something new; from American history when pioneers were discovering and colonizing the West

**NOSTRADAMUS:** fortune teller; a French physician and astrologer (1503-66) who wrote a book of rhymed prophecies

**PEARL HARBOR:** December 7, 1941, a surprise attack by the Japanese on the US Navy's Pacific Fleet (Oahu, Hawaii); Roosevelt famously said that the day would "live in infamy"; the attack officially launched the US entry into World War II

**PURITANICAL:** practicing or affecting strict religious or moral behavior; reference to the Puritans, a very strict denomination of Christians who settled New England in search of religious freedom; often a reference to the extreme religiosity seen in *The Scarlet Letter* and *The Crucible*

**ROSETTA STONE:** a key to unlocking language or knowledge that was previously unknown; created in 196 BCE, a stone that contains the same writings in several different languages (including Egyptian hieroglyph); made it possible to transcribe the writings on ancient Egyptian tombs

**SCORCHED EARTH POLICY:** allusion to the era when communism was at its most powerful; refers to the policy of destroying all land and belongings to keep it from the enemy

**SARDONIC:** bitterly ironical, sarcastic, sneering; from a Sardinian plant said to bring on fits of laughter

**SHANGHAI:** to cheat or steal; to make drugs, liquor; to bring or get by trickery or force; a seaport in East China, from Shanghai because sailor voyages there were often secured by illicit means

**SPARTAN:** frugal and bare, simple, disciplined, stern, and brave; having to do with Sparta, an important city in Greece; the Spartans were known for simplicity of life, severity, courage, and brevity of speech

**SPARTACUS:** a Thracian gladiator who escaped slavery and led a major slave uprising against the Roman Republic; immortalized in modern times as a hero and inspiration to revolutionaries

**STONEWALL:** hinder or obstruct by evasive, delaying tactics; in cricket, trying to go completely defensive, blocking every ball without trying to score; also relating to Stonewall Jackson (Thomas J. Jackson), the Confederate General

**SYBARITIC:** luxurious, voluptuous; a person who cares very much for luxury and pleasure; an inhabitant of Sybars, a town founded by the Greeks in ancient Italy, which was known for its luxury

**THE TIMES THAT TRY MEN'S SOULS:** the opening words of *The American Crisis* by Thomas Paine in 1776; the full line is "These are the times that try men's souls"; often quoted in troublesome times; refers to a test of courage and resolve

**THESPIAN:** having to do with the theater or acting; relating to Thespians, so called from Thespis, poet of the 6<sup>th</sup> century B.C., reputed to be the father of Greek tragedy

**UNCLE SAM:** a personification of the government of people of the United States; derived from the United States of America

**WAGNERIAN:** style of music; loud, dramatic, radical; having to do with Wagner, his music, or his musical styles or theories

**WATERGATE:** a scandal that brings about the downfall of a person or company; reference to the break-in at the Democratic National Committee office in the Watergate hotel; led to the resignation of President Richard Nixon

**WATERLOO:** a decisive or final defeat or setback; the source of Napoleon's last defeat (1816) at the battle of Waterloo

**WORLD'S FAIR:** a large public exhibition hosted in various cities around the world; was once the premiere platform to launch emerging technology, scientific advancements, and architecture

# ARCHETYPES

Carl Jung first applied the term **archetype** to literature. He recognized that there were universal patterns in all stories and mythologies regardless of culture or historical period and hypothesized that part of the human mind contained a collective unconscious shared by all members of the human species, a sort of universal, primal memory. Joseph Campbell took Jung's ideas and applied them to world mythologies. In *A Hero with a Thousand Faces*, among other works, he refined the concept of hero and the hero's journey—George Lucas used Campbell's writings to formulate the *Star Wars* saga. Recognizing archetypal patterns in literature brings patterns to which we all unconsciously respond in similar ways to a conscious level.

The term **archetype** can be applied to:

- An image
- A theme
- A symbol
- An idea
- A character type
- A plot pattern

**Archetypes** can be expressed in:

- Myths
- Dreams
- Literature
- Religions
- Fantasies
- Folklore

## HEROIC ARCHETYPES:

1. **Hero as a Warrior** (Odysseus): A near god-like hero faces physical challenges and external enemies.
2. **Hero as a Lover** (Prince Charming): A pure love motivates the hero to complete his quest.
3. **Hero as a Scapegoat** (Jesus): Hero suffers for the sake of others.
4. **Transcendent Hero**: The hero of a tragedy whose tragic flaw brings about his downfall, but not without achieving some kind of transforming realization or wisdom (Greek and Shakespearean Tragedies).
5. **Romantic/Gothic Hero**: Hero/lover with a decidedly dark side (Mr. Rochester in *Jane Eyre*).
6. **Proto-Feminist Hero**: Female heroes (*The Awakening* by Kate Chopin).
7. **Apocalyptic Hero**: Hero who faces the possible destruction of society (*The Hunger Games*).
8. **Anti-Hero**: A non-hero, given the vocation of failure, frequently humorous (Homer Simpson).
9. **Defiant Anti-Hero**: Opposer of society's definition of heroism/goodness (*Heart of Darkness*).
10. **Unbalanced Hero**: The protagonist who has (or must pretend to have) mental or emotional deficiencies (*Hamlet*, *One Flew Over the Cuckoo's Nest*).
11. **The Other—The Denied Hero**: The protagonist whose status or essential otherness makes heroism possible (*The Invisible Man* by Ralph Ellison, *The Joy Luck Club* by Amy Tan).
12. **The Superheroic**: Exaggerates the normal proportions of humanity; frequently has divine or supernatural origins. In some sense, the superhero is one apart, someone who does not quite belong, but who is nonetheless needed by society (Mythological Heroes, Superman).

## TYPES OF ARCHETYPAL JOURNEYS

1. The quest for identity.
2. The epic journey to find the Promised Land/to found the good city.
3. The quest for vengeance.
4. The warrior's journey to save his people.
5. The search for love (to rescue the princess/damsel in distress).
6. The journey in search of knowledge.
7. The tragic quest: penance or self-denial.
8. The fool's errand.
9. The quest to rid the land of danger.
10. The grail quest (the quest for human perfection).

## STAGES OF A HERO'S JOURNEY

- Stage 1:**     DEPARTURE – The hero is called to adventure, although he is reluctant to accept.
- Stage 2:**     INITIATION – The hero crosses a threshold into a new, more dangerous world, gaining a more mature perspective.
- Stage 3:**     THE ROAD OF TRIALS – The hero is given supernatural aid, endures tests of strength, resourcefulness, and endurance.
- Stage 4:**     THE INNERMOST CAVE – The hero descends into the innermost cave, and underworld, or some other place of great trial. Sometimes this place can be within the hero's own mind. Because of this trial, the hero is reborn in some way (physically, emotionally, or spiritually). Through this experience, the hero changes internally.
- Stage 5:**     RETURN AND REINTEGRATION WITH SOCIETY – The hero uses his new wisdom to restore fertility and order to the land.

## CHARACTERISTICS OF THE HERO'S JOURNEY

- The hero is naïve and inexperienced.
- The hero meets monsters or monstrous men.
- The hero has a strange, wise being as a mentor.
- The hero yearns for the beautiful lady who is sometimes his guide or inspiration.
- The hero must go on a journey, learn a lesson, change in some way, and return home.
- The hero often crosses a body of water or travels on a bridge.
- The hero is born and raised in a rural setting away from cities.
- The origin of the hero is mysterious or the hero loses his/her parents at a young age, being raised by animals or a wise guardian.
- The hero returns to the land of his/her birth in disguise or as an unknown.
- The hero is special, one of a kind. He/she might represent a whole nation or culture.
- The hero struggled for something valuable and important.
- The hero has help from divine or supernatural forces.
- The hero has a guide or guides.
- The hero goes through a rite of passage or initiation, an event that marks a change from an immature to a more mature understanding of the world.
- The hero undergoes some type of ritual or ceremony after his/her initiation.
- The hero has a loyal band of companions.
- The hero makes a stirring speech to his/her companions.
- The hero engages in tests or contests of strength (physical and/or mental) and shows pride in his/her excellence.
- The hero suffers an unhealable wound, sometimes an emotional or spiritual wound from which the hero never completely recovers.

## SITUATIONAL ARCHETYPES

ARCHETYPE	DESCRIPTION
<b>The Quest</b>	What the Hero must accomplish in order to bring fertility back to the wasteland; usually a search for some talisman, which will restore peace, order, and normalcy to a troubled land.
<b>The Task</b>	The nearly superhuman feat(s) the Hero must perform to accomplish his quest.
<b>The Journey</b>	The journey sends the Hero in search of some truth that will help save his kingdom.
<b>The Initiation</b>	The adolescent comes into his maturity with new awareness and problems.
<b>The Ritual</b>	The actual ceremonies that Initiate experiences that will mark his rite of passage into another state. A clear sign of the character's role in his society.
<b>The Fall</b>	The descent from a higher to a lower state of being usually as a punishment for transgression. It also involves the loss of innocence.
<b>Death and Rebirth</b>	The most common of all situational archetypes, this motif grows out of a parallel between the cycle of nature and the cycle of life. Thus morning and springtime represent birth, youth, or rebirth, while evening and winter suggest old age or death.
<b>Battle Between Good and Evil</b>	Obviously, a battle between two primal forces. Mankind shows eternal optimism in the continual portrayal of good triumphing over evil despite great odds.
<b>The Unhealable Wound</b>	Either a physical or a psychological wound that cannot be fully healed. The wound symbolizes a loss of innocence.

## CHARACTER ARCHETYPES

ARCHETYPE	DESCRIPTION
<b>The Hero</b>	The Hero is a protagonist whose life is a series of well-marked adventures. The circumstances of his birth are unusual, and he is raised by a guardian. He will have to leave his kingdom, only to return to it upon reaching manhood. Characterized by courage, strength, and honor, the hero will endure hardship, even risk his life for the good of all. Leaves the familiar to enter an unfamiliar and challenging world.
<b>Young Man from the Provinces</b>	The Hero returns to his home and heritage where he is a stranger who can see new problems and new solutions.
<b>The Initiates</b>	The Initiates are young heroes or heroines who must go through some training and ceremony before undertaking their quest.
<b>Mentor</b>	The Mentor is an older, wiser teacher to the initiates. He often serves as a father (or mother) figure. He gives the hero gifts (weapons, food, magic, information), serves as a role model or as the hero's conscience.
<b>Mentor-Pupil Relationship</b>	In this relationship, the Mentor teaches the Hero/Pupil the necessary skills for surviving the quest.
<b>The Threshold Guardian</b>	Tests the hero's courage and worthiness to begin the journey.
<b>Father-Son Conflict</b>	In this relationship, the tension is built due to separation from childhood or some other source when the two meet as men.
<b>Hunting Group of Companions</b>	These are loyal companions willing to face hardship and ordeal in order to stay together.
<b>Loyal Retainers</b>	The Retainer's duty is to reflect the nobility and power of the hero.
<b>Friendly Beast</b>	An animal companion showing that nature is on the side of the hero.
<b>The Shadow</b>	A worthy opponent with whom the hero must struggle in a fight to the end; must be destroyed or neutralized. (Can represent the darker side of the hero's own psyche.)
<b>The Devil Figure</b>	This character is evil incarnate.

<b>The Evil Figure with Ultimately Good Heart</b>	A devil figure with the potential to be good. This person is usually saved by the love of the hero.
<b>The Creature of Nightmare</b>	A monster usually summoned from the deepest, darkest part of the human psyche to threaten the lives of the hero/heroine. Often it is a perversion or desecration of the human body.
<b>The Scapegoat</b>	An animal, or more usually a human, whose death in a public ceremony expiates some taint or sin of a community. They are often more powerful in death than life.
<b>The Outcast</b>	A character banished from a social group for some real or imagined crime against his fellow man, usually destined to wander from place to place.
<b>The Platonic Ideal</b>	A woman who is a source of inspiration to the hero, who has an intellectual rather than physical attraction to her.
<b>Damsel in Distress</b>	A vulnerable woman who needs to be rescued by the hero. She is often used as a trap to ensnare the unsuspecting hero.
<b>The Earth Mother</b>	Symbolic of fruition, abundance, and fertility, this character traditionally offers spiritual and emotional nourishment to those with whom she comes in contact. Often depicted in earth colors, has large breasts and hips (symbolic of her childbearing capabilities).
<b>The Temptress or Black Goddess</b>	Characterized by her sensuous beauty, this woman is one to whom the protagonist is physically attracted and who ultimately brings about his downfall. May appear as a witch or vampire.
<b>White Goddess</b>	Good, beautiful, usually blond, may make an ideal marriage partner; often has religious or intellectual overtones.
<b>The Unfaithful Wife</b>	A woman married to a man she sees as dull or distant and is attracted to a more virile and interesting man.
<b>Star-Crossed Lovers</b>	Two characters engaged in a love affair fated to end tragically for one or both due to the disapproval of society, friends, family, or some tragic situation.

## SYMBOLIC ARCHETYPES

ARCHETYPE	DESCRIPTION
<b>Light vs. Darkness</b>	Light usually suggests hope, renewal, or intellectual illumination; darkness implies the unknown, ignorance, or despair.
<b>Innate Wisdom vs. Educated Stupidity</b>	Some characters exhibit wisdom and understanding of situations instinctively as opposed to those supposedly in charge. Loyal retainers often exhibit this wisdom as they accompany the hero on the journey.
<b>Supernatural Intervention</b>	Spiritual beings intervene on the side of the hero or sometimes against him.
<b>Fire and Ice</b>	Fire represents knowledge, light, life, and rebirth, while ice, like the desert, represents ignorance, darkness, sterility, and death.
<b>Nature vs. Mechanistic World</b>	Nature is good while technology is evil.
<b>The Threshold</b>	Gateway to a new world which the hero must enter to change and grow.
<b>The Underworld</b>	A place of death or metaphorically and encounter with the dark side of the self. Entering an underworld is a form of facing a fear of death.
<b>Haven vs. Wilderness</b>	Places of safety contrast sharply against a dangerous wilderness. Heroes are often sheltered for a time to regain health and resources.
<b>Heaven vs. Hell</b>	Man has traditionally associated parts of the universe not accessible to him with the dwelling places of the primordial forces that govern his world. The skies and mountaintops house his gods, the bowels of the earth contain diabolical forces.



<b>Water vs. Desert</b>	Because Water is necessary to life and growth, it commonly appears as a birth symbol, as baptism symbolizes a spiritual birth. Rain, rivers, oceans, etc., also function the same way. The Desert suggests the opposite.
<b>River</b>	Represents change or new territory (the crossing of a river); can serve as a boundary; may also represent the passing of time (follow the river from source to mouth)
<b>Sea</b>	Represents the unknown; vast, alien, dangerous, chaos; waves may symbolize measures of times and represent eternity or infinity
<b>Rain</b>	Symbolizes a rebirth or cleansing
<b>Sun vs. Moon</b>	The sun (male) represents consciousness (serves as a constant) and enlightenment; the moon (female) represents change, and also darkness and confusion
<b>Stone vs. Sand</b>	Where stones (rocks) represent stability, sand represents instability
<b>Mountain vs. Cave</b>	Mountain peaks are the highest place to “see” and, therefore, are a place to gain insight; Caves and tunnels represent great depths, often within oneself (at the extreme, may signify death
<b>The Crossroads</b>	A place or time of decision when a realization is made and change or penance results.
<b>The Maze</b>	A puzzling dilemma or great uncertainty, search for the dangerous monster inside of oneself, or a journey into the heart of darkness.
<b>The Castle</b>	A strong place of safety which holds treasure or a princess; may be enchanted or bewitched.
<b>The Tower</b>	A strong place of evil, represents the isolation of self
<b>The Magic Weapon</b>	The weapon the hero needs in order to complete his quest.
<b>The Whirlpool</b>	Symbolizes the destructive power of nature or fate.
<b>Fog</b>	Symbolizes uncertainty.
<b>Colors</b>	RED: blood, sacrifice, passion, disorder GREEN: growth, hope, fertility BLUE: highly positive, security, tranquility, spiritual purity BLACK: darkness, chaos, mystery, the unknown, death, wisdom, evil, melancholy WHITE: light, purity, innocence, timelessness (negatives – death, horror, supernatural) YELLOW: enlightenment, wisdom
<b>Numbers</b>	1 – unity 2 – the many dualities of life (a person, male/female, left/right, etc.) 3 – light, spiritual awareness, unity (holy trinity), male principle 4 – associated with the circle, life cycle, four seasons, female principle, earth, nature, the elements 5 – associated with man, the five appendages (arms, legs, head), five senses 6 – represents perfection (1+2+3, 1x2x3, six days of creation) 7 – the most potent of all symbolic numbers signifying the union of three and four (male and female), the completion of a cycle, perfect order 8 – Considered an auspicious number because the square of any odd number less one is eight 10 – The Pythagorean symbol of perfection or completeness
<b>Shapes</b>	CIRCLE (sphere): eternity, completion MANDALA (a circle within a square): represents man’s struggle for completeness SQUARE: equality YIN-YANG: Yin is the dark side (passive, feminine, cold, negative); Yang is the light side (light, active, male, warm, positive); represents duality (two sides of life) or the opposites that make a whole

## WORD REFERENCES

The following pages contain lists of words to help you elevate your writing. **These categories are broad, not specific!** Always be sure you know what a word means (and how to use it) before you insert it into an essay. One thing that is worse than boring, repetitive wording is using a word incorrectly while trying to “sound smart.” There’s an episode of “Friends” where Joey uses a Thesaurus to change every word in a letter of recommendation—the letter loses all of the original meaning and Joey, true to character, sounds silly an unintelligent. **Don’t be a Joey!**

## TONE VOCABULARY

### POSITIVE TONE

#### Happiness

amiable*	cheery	contented*	ecstatic	elevated*
enthusiastic	exuberant*	joyful	jubilant*	sprightly*

#### Pleasure

cheerful	enraptured*	peaceful	playful	pleasant
satisfied	amused	appreciative	whimsical*	

#### Friendliness, Courtesy

accommodating*	approving	caressing	comforting	compassionate
confiding	cordial*	courteous	forgiving	gracious*
helpful	indulgent*	kindly	obliging*	pitying
polite	sociable	solicitous*	soothing	sympathetic
tender	tolerant	trusting		

#### Animation

ardent*	breathless	brisk	crisp	eager
excited	earnest*	ecstatic	energetic	exalted*
feverish*	hasty	hearty	hopeful	inspired
lively	passionate	rapturous*	vigorous*	impassioned*

#### Romance

affectionate	amorous*	erotic*	fanciful*	ideal*
lustful	sensual*	tender		

#### Tranquility

calm	hopeful	meditative*	optimistic	serene
relaxed	soothing	spiritual	dreamy	

### NEUTRAL TONE

#### General

authoritative*	baffled*	ceremonial	clinical*	detached*
disbelieving	factual	formal	informative	learned
matter-of-fact	nostalgic*	objective*	questioning	reminiscent*
restrained*	sentimental*	shocked	urgent	

#### Rational/Logical

admonitory*	argumentative*	candid*	coaxing	critical
curious	deliberate	didactic*	doubting	explanatory
frank*	incredulous*	indignant*	innocent	insinuating*
instructive	oracular*	pensive*	persuasive	pleading
preoccupied*	puzzled	sincere	studied*	thoughtful
uncertain	unequivocal*	probing*		

**Self-Control**

solemn*	serious	serene	simple	mild
gentle	temperate*	imperturbable*	nonchalant*	cool
wary*	cautious	prudent		

**Apathy**

blasé*	bored	colorless	defeated	dispassionate*
dry*	dull	feeble*	helpless	hopeless
indifferent*	inert*	languid*	monotonous*	resigned*
sluggish*	stoical*	sophisticated*	vacant*	

**HUMOROUS/IRONIC/SARCASTIC TONE**

amused	bantering*	bitter	caustic*	comical
condescending*	contemptuous*	cynical*	disdainful*	droll*
facetious*	flippant*	giddy*	humorous	insolent*
ironic*	irreverent*	joking	malicious*	mock-heroic*
mocking	mock-serious*	patronizing*	pompous*	quizzical*
ribald*	ridiculing	sarcastic	sardonic*	satiric*
scornful*	sharp	silly	taunting	teasing
whimsical*	wry*	belittling	haughty*	insulting
playful	hilarious	uproarious		

**NEGATIVE TONE****General**

accusing	aggravated*	agitated*	angry	arrogant
artificial	audacious*	belligerent*	bitter	brash*
childish	choleric*	coarse*	cold	condemnatory
condescending	contradictory	critical	desperate	disappointed
disgruntled*	disgusted	disinterested	passive	furious
harsh	hateful	hurtful	indignant*	inflammatory*
insulting	irritated	manipulative*	obnoxious*	quarrelsome
shameful	superficial	surly*	testy*	threatening

**Pain**

annoyed	bitter	bored	crushed	disappointed
disgusted	dismal*	fretful*	irritable	miserable
mournful	pathetic	plaintive*	querulous*	sore
sorrowful	sour	sulky	sullen*	troubled
uneasy*	vexed*	worried		

**Sadness**

despairing	despondent*	foreboding*	gloomy	bleak
melancholy*	maudlin*	regretful	tragic	

**Unfriendliness**

accusing	belittling	boorish*	cutting	derisive*
disparaging*	impudent*	pitiless	reproving*	scolding
severe	spiteful	suspicious	unsociable	proachful*

**Anger**

belligerent*	furious	livid*	wrathful*	savage
indignant*	enraged			

**Passion**

fierce	frantic*	greedy	voracious*	hysterical
insane	impetuous*	impulsive*	jealous	nervous
reckless	wild			

### Arrogance/Self-Importance

boastful	bold	condescending	contemptuous	pretentious *
pompous*	supercilious*	pedantic*	didactic*	bombastic*
self-righteous*	assured	confident	defiant	dignified
domineering	egotistical	imperious*	impressive	smug*
knowing	lofty	peremptory*	profound	proud
resolute	sententious*	stiff	saucy*	

### Sorrow/Fear/Worry

aggravated	anxious	apologetic*	apprehensive*	concerned
confused	depressed	disturbed	embarrassing	fearful
grave*	hollow*	morose*	nervous	numb
ominous*	paranoid*	pessimistic	poignant*	remorseful*
serious	staid*	enigmatic*		

### Submission/Timidity

aghast*	alarmed	ashamed	astonished	astounded
awed	contrite*	self-deprecatory*	docile*	fawning*
groveling*	ingratiating*	meek*	modest*	obedient
obsequious*	resigned	respectful	reverent*	servile*
shy	submissive*	surprised	sycophantic*	terrified
timid	tremulous*	unpretentious*	willing	

*Tone list adapted from Liz Davis' "Yellow Pages"*

## THEME VOCABULARY

alienation	escape	honor	persistence/perseverance
ambition	evil/good	identity/search for identity	poverty
appearance v. reality	exile	illusion	power
betrayal	faith/loss of faith	individuality/conformity	prejudice
bureaucracy	falsity/pretense	initiation	pride
chance/fate/luck	family/parenthood	innocence/loss of innocence	prophecy
children/coming of age	forgiveness	instinct	rebellion
courage/cowardice	freedom	journey (literal, psychological)	repentance
cruelty/violence	free will/fate	law/justice	revenge/retribution
custom/tradition	friendship	loneliness/solitude	ritual/ceremony
defeat/failure	game/contests/sports	love	scapegoat/victim
despair/discontent	greed	loyalty/disloyalty	social status (class)
disillusionment	grief	materialism	the supernatural
domination/suppression	guilt	memory/the past	time/eternity
dreams/fantasies	heart v. reason	mob psychology	war
duty/desire	heaven/paradise/Utopia	nature	women/feminism
education	home	patriotism	youth

*From Brendan Kenny's List of Abstract Ideas for Forming Theme Statements*

### THEMATIC IDEA VS. THEME

A **THEMATIC IDEA** is some dimension of the human condition examined by the work;  
a **THEME** is a statement, direct or implied, about how the author's vision of the human condition is revealed.

*\*Definition from Laying the Foundations*

# VERBS

These verbs will be especially effective **WHEN THE SUBJECT IS A CHARACTER**. They are excellent **REPLACEMENTS FOR “BE” VERBS** and instrumental in the formulation of **THESIS** and **THEME** statements. Careful use of these verbs can result in precise identification of **CHARACTERIZATION**. Follow your teacher’s directions to categorize the verbs as **POSITIVE**, **NEGATIVE**, or **NEUTRAL**.

## VERBS FOR LITERARY ANALYSIS

accentuates	accepts	achieves	adopts	advocates
affects	alleviates	allows	alludes	alters
analyzes	approaches	argues	ascertains	assesses
assumes	attacks	attempts	attributes	avoids
bases	believes	challenges	changes	characterizes
chooses	chronicles	claims	comments	compares
compels	completes	concerns	concludes	condescends
conducts	conforms	confronts	considers	contends
contests	contrasts	contributes	conveys	convinces
defines	defies	demonstrates	depicts	disappoints
discovers	discusses	downplays	disputes	disrupts
distinguishes	distorts	downplays	dramatizes	elevates
elicits	emphasizes	encounters	enhances	enriches
enumerates	envisions	evokes	excludes	expands
experiences	explains	expresses	extends	extrapolates
fantasizes	focuses	forces	foreshadows	functions
generalizes	guides	heightens	highlights	hints
holds	honors	identifies	illustrates	illuminates
imagines	impels	implies	includes	indicates
infers	inspires	intends	interprets	interrupts
inundates	justifies	juxtaposes	lambasts	laments
lampoons	lists	maintains	makes	manages
manipulates	minimizes	moralizes	muses	notes
observes	opposes	organizes	overstates	outlines
patronizes	performs	permits	personifies	persuades
ponders	portrays	postulates	prepares	presents
presumes	produces	projects	promotes	proposes
provides	qualifies	questions	rationalizes	reasons
recalls	recites	recollects	records	recounts
reflects	refers	regards	regrets	rejects
represents	results	reveals	ridicules	satirizes
seems	sees	selects	specifies	speculates
states	strives	suggests	summarizes	supplies
supports	suppresses	symbolizes	sympathizes	traces
understands	vacillates	values	verifies	

## VERBS TO USE INSTEAD OF “EXEMPLIFIES” OR “SHOWS”

appears	asserts	attests to	certifies	confirms
connotes	corroborates	defines	demonstrates	denotes
depicts	discloses	elucidates	endorses	establishes
evinces	exhibits	expounds	exposes	intimates
manifests	points to	proves	ratifies	relates
substantiates	suggests	typifies	upholds	validates
illustrates	explains	represents	indicates	displays
explains	delineates	reveals	verifies	

*Above verb lists adapted from Liz Davis’ “Yellow Pages”*

## VERBS TO USE INSTEAD OF "SAYS"

### In an ACCUSING or ARGUMENTATIVE way:

abjures	admonishes	alleges	argues	assumes
baits	belittles	condescends	criticizes	challenges
charges	chides	counters	disagrees	examines
jeers	justifies	objects	scorns	taunts

### In an AGREEABLE way

acquiesces	acknowledges	advocates	affirms	agrees
appeases	approves	assents	bargains	campaigns
compliments	concur	consents	praises	promotes

### In an ANGRY way

accuses	crabs	curses	blurts	explodes
fumes	hisses	jeers	miffs	rages
retorts	roars	scolds	seethes	snaps
sneers	storms	thunders		

### In an ANIMATED way

blurts	chokes	coughs	croaks	disrupts
drawls	dribbles	echoes	exaggerates	gags

### In a BEGGING way

appeals	cajoles	coaxes	craves	begs
beseches	besieges	bemoans	entreats	expiates
implores	nags	pleads	repents	urges

### In a BOSSY way

argues	bosses	barks	commands	demands
dictates	directs	insists	instructs	lectures
nags	preaches	professes	orders	

### In a CAUTIOUS way

admonishes	cautions	exhorts	foretells	warns
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### In a CLUMSY way

blusters	babbles	jabbers	sputters	stammers
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### In a DEFEATED way

admits	concedes	confesses		
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### In a DIRECT way

advises	articulates	asserts	assures	attests
avouches	avows	blurts	bargains	communicates
confirms	contests	contributes	counsels	discloses
divulges	elaborates	emphasizes	enumerates	enunciates
exposes	expresses	notifies	pronounces	

### In a DISAGREEING way

argues	complains	contests	contradicts	counters
chides	debates	defends	denies	denounces

### In an EXCITED way

cries	gloats	enthuses	exclaims	squeals
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### In a FRIGHTENED way

cautions	cowers	falters	quakes	quivers
shivers	stammers	shudders	trembles	

### In a HAPPY way

cackles	coos	cheers	chirps	chortles
chuckles	giggles	grins	jokes	laughs
lilts	rejoices	sings	squeals	twitters

**In an INDIRECT way**

allows	alludes	announces	averts	equivocates
estimates	foretells	hints	implies	indicates
insinuates	lies			

**In a LIGHTHEARTED way**

banters	cracks	chants	gags	chats
chortles	quacks	snickers	teases	warbles

**In a LOUD way**

booms	bellows	blasts	crowds	exclaims
explodes	resounds	reverberates	roars	rumbles
screams	shouts	shrieks	thunders	yells

**In a PAINED way**

barks	bawls	bellows	cries	cringes
gasps	grieves	grimaces	groans	grunts
howls	moans	roars	shrieks	wails
whimpers	winces	yelps		

**In a QUIET way**

breathes	confides	gasps	intimates	mumbles
murmurs	mutters	whispers		

**In a SAD way**

agonizes	bawls	blubbers	cries	groans
laments	moans	mourns	sobs	snivels
wails	weeps			

**In an UNDERSTANDING way**

accepts	agrees	assuages	comforts	consoles
empathizes	encourages	soothes	sympathizes	

**As an ANSWER**

answers	acknowledges	addresses	explains	recalls
rejoins	reminisces	replies	responds	retorts

**As a QUESTION**

asks	appeals	challenges	cross-examines	demands
enjoins	examines	grills	inquires	interrogates
proposes	propositions	queries	questions	quizzes
requests	requisitions	scrutinizes		

**NOT SURE? Here's a few more basic replacements for "SAYS"**

adds	announces	articulates	asserts	attests
avows	calls	certifies	cites	claims
clarifies	certifies	comments	continues	concludes
declares	describes	discloses	discusses	elucidates
enumerates	enunciates	explains	expounds	expresses
insists	informs	maintains	mentions	narrates
notifies	observes	presents	proclaims	recites
recounts	relates	remarks	repeats	reports
restates	reveals	states	stresses	suggests
testifies	utters	vouches	vows	

**NOTE:**

**Don't stop here. There are many more ways to spice up your writing.**  
**For example, use adverbs to further describe HOW a character SAYS his or her dialog.**

<b>BORING:</b>	Joey says, "Well, I thought it sounded good."
<b>BETTER:</b>	Joey mumbles, "Well, I thought it sounded good."
<b>EXCITING:</b>	Joey sheepishly mumbles, "Well, I thought it sounded good."

# ADJECTIVES

## FOR USE IN LITERARY DISCUSSION

### DESCRIBING STYLE/CONTENT

lucid	graphic	intelligible	explicit	precise
exact	concise	succinct	condensed	pithy
piquant	aphoristic	syllogistic	allusive	metaphorical
poetic	prosaic	plain	simple	homespun
pure	vigorous	forceful	eloquent	sonorous
fluent	glib	natural	restrained	smooth
polished	classical	artistic	bombastic	extravagant
rhetorical	turgid	pompous	grandiose	obscure
vague	diffuse	verbose	pedantic	ponderous
ungraceful	harsh	abrupt	labored	awkward
unpolished	crude	vulgar	formal	artificial
utilitarian	humanistic	pragmatic	naturalistic	impressionistic
subjective	melodramatic	fanciful	authentic	plausible
credible	recondite	controversial	mystical	improbable
absurd	trivial	commonplace	heretical	

### DESCRIBING DICTION

high or formal	low or informal	neutral	precise	exact
concrete	abstract	plain	simple	homespun
esoteric	learned	cultured	literal	figurative
connotative	symbolic	picturesque	sensuous	literary
provincial	colloquial	cliché	idiomatic	neologistic
inexact	euphemistic	trite	obscure	pedantic
bombastic	grotesque	vulgar	jargon	emotional
obtuse	moralistic	ordinary	scholarly	insipid
proper	pretentious	old-fashioned		

### DESCRIBING SYNTAX

periodic	balances	interrupted	simple	compound
complex	declarative	interrogative	imperative	exclamatory
telegraphic	antithetical	inverted	euphonic	rhythmical
epigrammatic	emphatic	incoherent	rambling	tortuous
jerky	cacophonous	monotonous	spare	austere
unadorned	jumbled	chaotic	obfuscating	journalistic
terse	laconic	mellifluous	musical	lilting
lyrical	elegant	solid		

### DESCRIBING ORGANIZATION/STRUCTURE/POINT OF VIEW

spatial	chronological	flashback	flash forward	in media res
step-by-step	objective	subjective	nostalgic	reminiscent
contemplative	reflective	clinical	impersonal	dramatic
omniscient	limited			

### DESCRIBING IMAGERY

bucolic	pastoral	gustatory	olfactory	tactile
kinetic	kinesthetic	sensual	sacred	sexual
auditory	religious	animalistic	militaristic	chaotic

*\*use these more precise Imagery words for less precise ones such as "vivid," "colorful," and "powerful"*



## DESCRIBING CHARACTERS

### Physical Qualities: *great substitutions for “pretty” and “ugly”*

manly	virile	robust	hardy	sturdy
strapping	stalwart	muscular	brawny	lovely
fair	comely	handsome	dainty	delicate
graceful	elegant	shapely	attractive	winsome
ravishing	dapper	immaculate	adroit	dexterous
adept	skillful	agile	nimble	active
lively	spirited	vivacious	weak	feeble
sickly	frail	deceitful	emaciated	cadaverous
effeminate	unwomanly	hideous	homely	coarse
unkempt	slovenly	awkward	clumsy	ungainly
graceless	bizarre	grotesque	incongruous	ghastly
repellent	repugnant	repulsive	odious	invidious
loathsome				

### Mental Qualities: *great substitutions for “smart” and “stupid”*

educated	erudite	scholarly	wise	astute
intellectual	precocious	capable	competent	gifted
apt	rational	reasonable	sensible	shrewd
prudent	observant	clever	ingenious	inventive
subtle	cunning	crafty	wily	unintelligent
unschooled	unlettered	ignorant	illiterate	inane
irrational	puerile	foolish	fatuous	vacuous
simple	thick-skulled	idiotic	imbecilic	witless
deranged	demented	articulate	eloquent	

### Moral Qualities: *great substitutions for “good” and “bad”*

idealistic	innocent	virtuous	faultless	righteous
guileless	upright	exemplary	chaste	pure
undefiled	temperate	abstentious	austere	ascetic
puritanical	truthful	honorable	trustworthy	straightforward
decent	respectable	wicked	corrupt	degenerate
notorious	vicious	incorrigible	dissembling	infamous
immoral	unprincipled	probrate	depraved	indecent
ribald	vulgar	intemperate	sensual	dissolute
deceitful	dishonest	unscrupulous	dishonorable	base
vile	foul	recalcitrant	philandering	opportunistic

### Spiritual Qualities: *more great substitutions for “good” and “bad”*

religious	reverent	pious	devout	faithful
regenerate	holy	saintly	angelic	skeptical
agnostic	atheistic	irreligious	impious	irreverent
profane	sacrilegious	materialistic	carnal	godless
diabolic	fiendish	blasphemous	unregenerate	altruistic
charitable				

### Social Qualities: *great substitutions for “nice” and “mean”*

civil	amicable	contentious	unpolished	sullen
tactful	courteous	cooperative	genial	affable
hospitable	gracious	amiable	cordial	congenial
convivial	jovial	jolly	urbane	suave
anti-social	acrimonious	quarrelsome	antagonistic	misanthropic
discourteous	impudent	impolite	insolent	ill-bred
ill-mannered	unrefined	rustic	provincial	boorish
brusque	churlish	fawning	obsequious	sniveling
grumpy	fractious	crusty	peevish	petulant
waspish	taciturn	reticent	gregarious	garrulous

## 45 WAYS TO AVOID SAYING "VERY"

Avoid Saying...	Instead Say...	Avoid Saying...	Instead Say...	Avoid Saying...	Instead Say...
very afraid	terrified	very fast	quick	very roomy	spacious
very angry	furious	very fierce	ferocious	very rude	vulgar
very bad	atrocious	very good	superb	very serious	solemn
very beautiful	exquisite	very happy	jubilant	very small	tiny
very big	immense	very hot	scalding	very strong	unyielding
very bright	dazzling	very hungry	ravenous	very stupid	idiotic
very capable	accomplished	very large	colossal	very tasty	delicious
very clean	spotless	very lively	vivacious	very thin	gaunt
very clever	brilliant	very loved	adored	very tired	exhausted
very cold	freezing	very neat	immaculate	very ugly	hideous
very conventional	conservative	very old	ancient	very valuable	precious
very dirty	squalid	very poor	destitute	very weak	feeble
very dry	parched	very pretty	lovely, gorgeous	very wet	soaked
very eager	keen	very quiet	silent	very wise	sagacious
very evil	villainous	very risky	perilous	very worried	anxious

## NOUNS FOR USE IN LITERARY DISCUSSION

### ANALYZING CHARACTERS

foil	nemesis	adversary	protagonist	antagonist
confidante	doppelganger	narrator (unknown, reliable, unreliable, naïve)		

### ANALYZING STRUCTURE/ORGANIZATION/POINT OF VIEW

foreshadowing	epiphany	analogy	extended metaphor	shifts
parallel structure	comparison/contrast	transition	sequence	definition
juxtaposition	anecdote	frame story	arrangement	classification
categorization	placement	perspective (chronological, geographic, emotional, political)		
person (first, second, third)				

### IDENTIFYING GENRE/PURPOSE

novel	novella	personal narrative	memoir	abstract
fable	sermon	portrayal	treatise	parody
précis	synopsis	critique	verse	journey
travelogue	essay	allegory	polemic	commentary
farce	conceit	eulogy	elegy	archetype
soliloquy	monologue			

### IDENTIFYING SOUND DEVICES

alliteration	assonance	consonance	repetition	rhyme
end rhyme	feminine rhyme	masculine rhyme	meter	slant rhyme
incremental rhyme	eye rhyme	onomatopoeia		

## TRANSITION WORDS & PHRASES

Extending Elaboration by <b>Comparing</b>	Extending Elaboration by <b>Contrasting</b>	Extending Elaboration by <b>Emphasizing or Clarifying</b>	Extending Elaboration by <b>Adding Another Example</b>
also as at the same time by comparison equally in the same manner likewise similarly while subsequently simultaneously	although yet in contrast conversely however instead neither nevertheless unfortunately otherwise whereas	especially for instance in fact indeed in other words therefore again for this reason as a result nevertheless accordingly	moreover most importantly additionally especially in addition furthermore similarly not only/but also as well along with another

*Transition list from Crafting Expository Argument by Michael Degen*

## EDITING SYMBOLS AND ABBREVIATIONS

*In the following chart, I've included a list of symbols and abbreviations that I may use in evaluating your writing; you should also use them during peer editing activities.*

~	Transpose elements (switch words or phrases)	<b>AWK</b>	Awkward expression or construction (of phrase or sentence)
	Problem in parallel form (look at phrases, clauses, series)	<b>REP</b>	Unnecessary repetition, rambling
☒	Delete	<b>TAG</b>	Title, Author, Genre (should be included in introduction)
^	Insert (a missing word, phrase, or punctuation mark)	<b>FLOAT</b>	Your quotation is floating (not embedded properly/effectively)
( )	Close space (join two words into one)	<b>TE</b>	Insufficient or missing textual evidence
( , )	Superfluous comma (delete comma)	<b>TRANS</b>	Need smoother/more sophisticated transitions
¶	Begin new paragraph	<b>COM</b>	Insufficient commentary (link to meaning not fully formed/explored)
<b>R-O or CS</b>	Run-on sentence (CS refers to a comma splice, a run-on created by joining two independent clauses with only a comma)	<b>U</b>	<b>Unclear</b> -meaning is unclear; <b>OR Unfounded</b> -indicates that interpretation cannot be substantiated by the text
<b>FRAG</b>	Fragment	<b>SO?</b>	So what? Statement or discussion lacks clear significance to overall thesis
<b>S/V</b>	Error in subject/verb agreement (usually plural vs. singular)	<b>DEV</b>	Need to develop idea/claim with specific details, depth
<b>P/A</b>	Error in pronoun/antecedent agreement (usually plural vs. singular)	<b>WW</b>	Wrong word (incorrect context, usage, or form that does not exist)
<b>VT</b>	Verb tense error (remember to write about literature in the present tense)	<b>PWC</b>	Poor word choice
<b>SP</b>	Spelling error (includes incorrect usage of homonyms)	<b>GWC</b>	Good word choice
<b>THESIS</b>	Your thesis lacks depth/complexity	✓	Indicates an insightful and/or well-articulated statement