

2. Allegory- a work that functions on a symbolic level.
3. Alliteration- the repetition of initial consonant sounds, such as “Peter Piper picked a peck of pickled peppers.”
4. Allusion- a reference contained in a work.
5. Ambiguity- the multiple meanings, either intentional or unintentional, of a word, phrase, sentence, or passage.
6. Analogy- a literary device employed to serve as a basis for comparison. It is assumed that what applies to the parallel situation also applies to the original circumstance. In other words, it is the comparison between two different items.
7. Anecdote- a story or brief episode told by the writer or a character to illustrate to a point.
8. Aphorism- a terse statement of known authorship which expresses a general truth or moral principle. (If the authorship is unknown, the statement is generally considered to be a folk proverb.) An aphorism can be a memorable summation of the author’s point.
9. Apostrophe- a figure of speech that directly addresses an absent or imaginary person or personified abstraction, such as liberty or love. The effect may add familiarity or emotional intensity. William Wordsworth addresses John Milton as he writes, “Milton, thou shouldst be living at this hour: England hath need of thee.”
10. Assonance- repetition of the same sound in words close together.
11. Atmosphere- the emotional mood created by the entirety of a literary work, established partly by the setting and partly by the author’s choice of objects that are described. Even such elements as a description of the weather can contribute to the atmosphere. Frequently, atmosphere foreshadows events.
12. Cliché- an overused common expression. The term is derived from a French word for a stereotype printing block. Just as many identical copies can be made from such a block, so clichés are typically words and phrases used so frequently that they become stale and ineffective. Everyone uses clichés in speech: “in less than no time” they “spring to mind,” but “in the last analysis,” a writer ought to “avoid them like the plague,” even though they always seem “to hit the nail on the head.”
13. Climax- arrangement of words, phrases, or clauses in an order of ascending power.
14. Colloquial- the use of slang in writing, often to create local color and to provide an informal tone. Huckleberry Finn is written in a colloquial style.
15. Comic Relief- the inclusion of a humorous character or scene to contrast with the tragic elements of a work, thereby intensifying the next tragic event.
16. Concrete –words describe things that exist and can be experienced through the senses. Abstractions are rendered understandable and specific through concrete examples.
17. Connotation- the interpretive level of a word based on its associated images rather than its literal meaning.
18. Deduction- the process of moving from a general rule to a specific example.
19. Definition- involves placing a word first in a general class and then adding distinguishing features that set it apart from other members of that class: “A Dalmatian is a breed of dog

writing, such as books and scholarly articles; informal diction, generally characterized by words common in conversation contexts, by contractions, and by the use of the first person (I), is found in articles in popular magazines. Bernard R. Berelson's essay "The Value of Children" (p.231) uses formal diction; Judy Brady's "I Want a Wife" (p.441) is informal.

22. Epigraph- the use of a quotation at the beginning of a work that hints at its theme. Hemingway begins *The Sun Also Rises* with two epigraphs. One of them is "You are all a lost generation" by Gertrude Stein.
23. Euphemism- a more acceptable and usually more pleasant way of saying something that might be inappropriate or uncomfortable. "He went to his final reward" is a common euphemism for "he died." Euphemisms are also often used to obscure the reality of a situation. The military uses "collateral damage" to indicate civilian deaths in a military operation.
24. Exposition- background information presented in a literary work.
25. Extended Metaphor- a sustained comparison, often referred to as a conceit. The extended metaphor is developed throughout a piece of writing
26. Figurative Language- the body of devices that enables the writer to operate on levels other than the literal one. It includes metaphor, simile, symbol, motif, and hyperbole, etc.
27. Hyperbole- extreme exaggeration, often humorous, it can also be ironic; the opposite of understatement.
28. Imagery- the total effect of related sensory images in a work of literature.
29. Metaphor- a direct comparison between dissimilar things. "Your eyes are stars" is an example.
30. Metonymy- a figure of speech in which a representative term is used for a larger idea (The pen is mightier than the sword).
31. Onomatopoeia- words that sound like the sound they represent (hiss, gurgle, pop).
32. Oxymoron- an image of contradictory term (bittersweet, pretty ugly, jumbo shrimp).
33. Parody- a comic imitation of a work that ridicules the original. It can be utterly mocking or gently humorous. It depends on allusion and exaggerates and distorts the original style and content.
34. Personification- the assigning of human qualities to inanimate objects or concepts (Wordsworth personifies "the sea that bares her bosom to the moon" in the poem *London* 1802.).
35. Plot- a sequence of events in a literary work.
36. Pun- a play on words that often has a comic effect. Associated with wit and cleverness. A writer who speaks of the "grave topic of American funerals" maybe be employing an intentional or unintentional pun.
37. Purpose- involves intent, the reason why a writer writes. Three purposes are fundamental: to entertain, to inform, or to persuade. These are not necessarily separate or discrete; they can be combined. An effective piece of writing has a well-defined purpose.
38. Repetition- the duplication, either exact or approximate, of any element of language, such as a sound, word, phrase, clause, sentence, or grammatical pattern. When repetition is poorly done it bores but when it's well done it links and emphasizes ideas while allowing the read-

40. Sentence structure- when an essay question asks you to analyze sentence structure, look at the type of sentences the author uses. Remember that the basic sentence structures are simple, compound, and complex, and variations created with sentence combining. Also consider variation or lack of it in sentence length, any unusual devices in sentence construction, such as repetition or inverted word order, and any unusual word or phrase placement. As with all devices, be prepared to discuss the effect of the sentence structure. For example, a series of short, simple sentences or phrases can produce a feeling of speed and choppiness, which may suit the author's purpose.
41. Setting- the time and place of a literary work.
42. Simile- an indirect comparison that uses the words like or as to link the differing items in the comparison. ("Your eyes are like the stars.")
43. Slang- is common, casual, conversational language that is inappropriate in formal speaking or writing. Slang often serves to define social groups by virtue of being a private, shared language not understood by outsiders. Slang changes constantly and is therefore always dated. For that reason alone, it is wise to avoid using slang in serious writing.
44. Stanza- a unit of a poem, similar in rhyme, meter, and length to other units in the poem.
45. Style- the unique way an author presents his ideas. Diction, syntax, imagery, structure, and content all contribute to a particular style.
46. Subject- is what a piece of writing is about.
47. Theme- the underlying ideas the author illustrates through characterization, motifs, language, plot, etc.
48. Tone- the author's attitude toward his subject.
49. Unity- is a oneness in which all of the individual parts of a piece of writing work together to form a cohesive and complete whole. It is best achieved by having a clearly stated purpose and thesis against which every sentence and paragraph can be tested for relevance.
50. Voice- can refer to two different areas of writing. One refers to the relationship between a sentence's subject and verb (active voice and passive voice). The second refers to the total "sound" of a writer's style.