**ADDENDUM TO *JANE EYRE***

**GLOSSARY OF LITERARY TERMS**

**Anaphora A rhetorical figure involving the exact repetition of words or phrases at the beginning of successive lines or sentences. Anaphora is a type of parallelism. Martin Luther King Jr. employed anaphora in his famous “I Have a Dream” speech, in which several successive sentences begin with the phrase “ I have a dream that one day…”**

**Aporia Any indecision or doubt expressed by the speaker of a work, whether actual or voiced with ironic content.**

**Connotation** Associations and implications that go beyond the literal meaning of a word, which derive from how the word has been commonly used and the associations people make with it. For example, the word eagle connotes ideas of liberty and freedom that have little to do with the word’s literal meaning.

**Diction** A writer’s choice of words, phrases, sentence structures, and figurative language, which combine to help create meaning. Formal diction consists of a dignified, impersonal, and elevated use of language; it follows the rules of syntax exactly and is often characterized by complex words and lofty tone. Middle diction maintains correct language usage, but is less elevated than formal diction; it reflects the way most educated people speak. Informal diction represents the plain language of everyday use, and often includes idiomatic expressions, slang, contractions, and many simple, common words. Poetic diction refers to the way poets sometimes employ an elevated diction that deviates significantly from the common speech and writing of their time, choosing words for their supposedly inherent poetic qualities. Since the eighteenth century, however, poets have been incorporating all kinds of diction in their work and so there is no longer an automatic distinction between the language of a poet and the language of everyday speech.

**Exposition** A narrative device, often used at the beginning of a work, that provides necessary background information about the characters and their circumstances. Exposition explains what has gone on before, the relationships between characters, the development of a theme, and the introduction of a conflict.

**Hyperbole** A boldly exaggerated statement that adds emphasis without in-tending to be literally true, as in the statement “He ate everything in the house.” Hyperbole (also called overstatement) may be used for serious, comic, or ironic effect.

**Metaphor** A metaphor is a figure of speech that makes a comparison between two unlike things, without using the word like or as. Metaphors assert the identity of dissimilar things, as when Macbeth asserts that life is a “brief candle.” Metaphors can be subtle and powerful, and can transform people, places, objects, and ideas into whatever the writer imagines them to be. An implied metaphor is a more subtle comparison; the terms being compared are not so specifically explained. For example, to describe a stubborn man unwilling to leave, one could say that he was “a mule standing his ground.” This is a fairly explicit metaphor; the man is being compared to a mule. But to say that the man “brayed his refusal to leave” is to create an implied metaphor, because the subject (the man) is never overtly identified as a mule. Braying is associated with the mule, a notoriously stubborn creature, and so the comparison between the stubborn man and the mule is sustained. Implied metaphors can slip by inattentive readers who are not sensitive to such carefully chosen, highly concentrated language. An extended metaphor is a sustained comparison in which part or all of a poem consists of a series of related metaphors. Robert Francis’s poem “Catch” relies on an extended metaphor that compares poetry to playing catch. A controlling metaphor runs through an entire work and determines the form or nature of that work. The controlling metaphor in Anne Bradstreet’s poem “The Author to Her Book” likens her book to a child. **Synecdoche** is a kind of metaphor in which a part of something is used to signify the whole, as when a gossip is called a “wagging tongue,” or when ten ships are called “ten sails.” Sometimes, synecdoche refers to the whole being used to signify the part, as in the phrase “Boston won the baseball game.” Clearly, the entire city of Boston did not participate in the game; the whole of Boston is being used to signify the individuals who played and won the game. Metonymy is a type of metaphor in which something closely associated with a subject is substituted for it. In this way, we speak of the “silver screen” to mean motion pictures, “the crown” to stand for the king, “the White House” to stand for the activities of the president.

**Mood Defined by some critics as synonymous with atmosphere, it refers to the general feeling created for the reader or audience by the work at a given point.**

**Motif A recurrent, unifying element in an artistic work, such as an image, symbol, character type, action, idea, object, or phrase. A given motif may be unique to a work, or it may appear in numerous works. A motif may be so widespread that it serves as the kernel for works typically associated with different genres or even different fields, such as art, music, architecture, myth, and folklore, in which hundreds of motifs including the cruel stepmother, magic carpet, perilous journey, and twin birth have been identified.**

**Onomatopoeia** A term referring to the use of a word that resembles the sound it denotes. Buzz, rattle, bang, and sizzle all reflect onomatopoeia. Onomatopoeia can also consist of more than one word; writers sometimes create lines or whole passages in which the sound of the words helps to convey their meanings.

**Parallelism** A rhetorical figure used to accentuate or emphasize ideas by using grammatically similar constructions. Words, phrases, clauses, sentences, paragraphs, and even larger structural units may be consciously organized into parallel constructions, creating a sense of balance and inviting comparison and contrast. For example, Charles Dickens uses parallelism to emphasize antithetical ideas in the opening lines of his novel A Tale of Two Cities:  
 *It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way.*

**Point of view** Refers to who tells us a story and how it is told. What we know and how we feel about the events in a work are shaped by the author’s choice of point of view. The teller of the story, the narrator, inevitably affects our understanding of the characters’ actions by filtering what is told through his or her own perspective. The various points of view that writers draw upon can be grouped into two broad categories: (1) the third-person narrator uses he, she, or they to tell the story and does not participate in the action; and (2) the first-person narrator uses I and is a major or minor participant in the action. In addition, a second-person narrator, you, is also possible, but is rarely used because of the awkwardness of thrusting the reader into the story, as in “You are minding your own business on a park bench when a drunk steps out and demands your lunch bag.” An objective point of view employs a third-person narrator who does not see into the mind of any character. From this detached and impersonal perspective, the narrator reports action and dialogue without telling us directly what the characters think and feel. Since no analysis or interpretation is provided by the narrator, this point of view places a premium on dialogue, actions, and details to reveal character to the reader. See also narrator, stream-of-consciousness technique.

**Polysyndeton** is a stylistic device in which several coordinating conjunctions are used in succession in order to achieve an artistic effect. The term *polysyndeton* comes from a Greek word meaning “bound together”. It makes use of coordinating conjunctions like “and”, “or”, “but” and “nor” (mostly ***and*** and ***or***) which are used to join successive words, phrases or clauses in such a way that these conjunctions are even used where they might have been omitted. For example, in the sentence “We have ships and men and money and stores,” the coordinating conjunction “and” is used in quick succession to join words occurring together.

**Simile** A common figure of speech that makes an explicit comparison between two things by using words such as like, as, than, appears, and seems: “A sip of Mrs. Cook’s coffee is like a punch in the stomach.” The effectiveness of this simile is created by the differences between the two things compared. There would be no simile if the comparison were stated this way: “Mrs. Cook’s coffee is as strong as the cafeteria’s coffee.” This is a literal translation because Mrs. Cook’s coffee is compared with something like it—another kind of coffee.

**Sentence Structure** The grammatical arrangement of words into sentences.

**Synecdoche –** Synecdoche is a kind of metaphor in which a part of something is used to signify the whole, as when a gossip is called a “wagging tongue,” or when ten ships are called “ten sails.” Sometimes, synecdoche refers to the whole being used to signify the part, as in the phrase “Boston won the baseball game.” Clearly, the entire city of Boston did not participate in the game; the whole of Boston is being used to signify the individuals who played and won the game.

**Tone** The author’s implicit attitude toward the reader or the people, places, and events in a work as revealed by the elements of the author’s style. Tone may be characterized as serious or ironic, sad or happy, private or public, angry or affectionate, bitter or nostalgic, or any other attitudes and feelings that human beings experience.