

## ANALOGY:

a mode of demonstration or argument in which the qualities or character of something new are illustrated by way of reference to something familiar

- in an **argument**, analogy can be used to justify a position.
  - You would put a dog to sleep if it was in pain;  
therefore euthanasia of people is equally acceptable.
- in **demonstration** or **description**, METAPHORS and SIMILES are forms of analogy
  - “Love is a two-way street. And I got run over both ways” (*Cheers*).
  - “A woman is like a tea bag: you never know how strong she is until you put her in hot water” (Nancy Reagan).

## Figurative Language

**Figurative Language** “is a **departure** from what speakers of a particular language apprehend to be the **standard meaning** of words, or the **standard order** of words, in order to achieve some **special meaning or effect**” (Abrams 64, my emphasis).

### Two Categories:

- **TROPES** (“turns” or “conversions”) in which the **standard meaning** (literal or **denotative meaning**) of the phrase or word is changed
  - often used to **describe** something **unfamiliar** by reference to something **familiar**
  - **SIMILE**: an **explicit** or **direct** comparison (often using “like” or “as”)
    - often of **limited duration** (incidental or brief comparison)
    - often relies heavily on **previous knowledge**

## Figurative Language continued

- **METAPHOR:** an **implicit** or **indirect** comparison in which a word that refers or **denotes** one type of thing is applied to a very different thing.
  - often involves an **extended comparison** (**extended metaphor**)
- **TENOR:** the subject the metaphor is describing or to which it is applied
- **VEHICLE:** the metaphorical term itself
- EG. “That **girl** of yours is a **carnival ride**” (Meg Ryan).
  - girl = tenor
  - carnival ride = vehicle
- EG. “The **sleep** of **death**”
  - sleep = vehicle
  - death = tenor

Some **FIGURES OF SPEECH** produce the desired effect by changing the **standard arrangement** of words, rather than by changing their meaning:

- Such changes are often aimed at producing humour, or to signal a specific **mood** or to achieve a specific **rhetorical effect**.
  
- **APOSTROPHE**: a direct address to an absent person or to an abstract or inanimate entity.
  - often begins with “Oh” but not always
  - creates a highly formal or emotional effect through nonstandard sentence structure or heightened **diction**
  
- **ZEUGMA**: an expression in which a single word is used in two different senses in a sentence, but keeps its grammatical function in both cases.
  - often plays with **idiomatic phrases**
  - EG. He **made** me **angry** and a **sandwich**.

## FORESHADOWING:

a narrative strategy in fiction and drama by which a future event is suggested at a point earlier in the text. Such “hinting” can be effected through the use of the following:

- the demonstration of **similar circumstances** in another context that produced the same results (example, analogy)
- the emphasis on a particular and decisive **character trait** that will govern how a character will act later in the narrative
- the appearance of **physical object** or **information** early on that functions as a **clue** to later action
- the emphasis on a particular **image** or **metaphor** that refers to a character or future action or circumstance
- the establishment of a particular **mood** or **atmosphere**

## **Imagism**

**Imagism** is “a poetic vogue that flourished in England and, even more vigorously, in America between the years 1912 and 1917” (Abrams 82).

- reaction against the “sentimental” poetry of the 19<sup>th</sup> century
- written in **FREE VERSE** (without set meter or rhyme)
- expressed in common speech
- captures the poet’s response to an object or scene
- **METAPHOR**  
**JUXTAPOSITION**
- influenced by Japanese tradition of **HAIKU** (a poem of seventeen syllables that expresses a poet’s experience of a natural object in a specific season)

## Irony

**IRONY** is a technique by which a “gap” is expressed between **explicit** and **implicit** meaning.

- **VERBAL IRONY** occurs when a speaker says one thing, but we understand from the tone or context that she means something different. This is often associated with **SARCASM**, or **INVECTIVE**.
- **DRAMATIC IRONY** occurs when the reader shares information with the author that the character does not have.
  - This knowledge causes us to see the character’s behaviour or statements as inappropriate or misguided.

## Irony Continued

- **STRUCTURAL IRONY** occurs when a structural feature sustains duplicity of meaning throughout a work.
  - **naive narrator**: the narrator is not insightful enough to see the true significance of events, but the reader does.
    - In this sense, the reader identifies with the **authorial point of view** against that of the narrator.
  - **“shock” or “twist” ending**: the text leads the reader to expect a particular outcome only to reverse these expectations in the ending.
    - If one then goes back to reread the text, one can find that such a twist is **prepared for** early on, but these “clues” only become visible in **hindsight**.



## **Juxtaposition**

**JUXTAPOSITION** is a structural technique in which elements are placed side by side **without explicit explanation** as to why they are related or what the relation is designed to signify. Therefore, the relation between the elements is **implied**.

- The **implied** relation may be one of
  - **commonality** or of
  - **contrast**

## **METAFICTION:**

“meta” = above

- **self-reflexive:** the story is “aware” that it is a story and comments on it’s own construction
  - does not allow you as a reader to be “sucked in” to the story, but, rather constantly reminds you that you are reading a story
  - makes **explicit** reference to the **conventions** of the genre, the **elements** of art
  - attempts to make the reader **aware** of the conventional nature of **knowledge** and of the ways we use **stories** (both literary and ideological) to shape our lives

# POSTMODERNISM

- post WWII phenomenon
- **response to and critique of MODERNISM**
  - challenges Modernist belief that **art** can provide a **coherent** or **unified** view of the world, or that art is the answer to the **chaos** of **history**
  - argues that art should **reflect** the **discontinuities** of real life, rather than trying to unify them
- challenges **MASTER NARRATIVES**
  - **MASTER NARRATIVES** are the **stories** we tell as a culture to provide **coherence** and **unity** for our lives
  - these include **history, religion, political ideology, gender, class and racial ideologies**

## POSTMODERNISM continued

- **critiques** the idea that any MASTER NARRATIVE can adequately contain or represent the complexities and contradictions of human life
- suggests that MASTER NARRATIVES always leave someone out, and that human experience often **does not conform** to these narratives
- argues that **literature** and standard **literary conventions** contribute to the perpetuation of MASTER NARRATIVES
- uses **experimental forms** and **metafiction** to challenge these conventions and to **LAY BARE** the ways that conventions perpetuate these MASTER NARRATIVES: discontinuous plots, confused temporal sequence, unstable characterization etc.

## Rhythm and Meter

**RHYTHM:** the pattern of stressed and unstressed syllables in a line of poetry.

- **iambic:** unstressed-stressed:
  - hel-lo', be-cause'
- **trochaic:** stressed-unstressed:
  - lov'-er, el'-bow
- **anapestic:** unstressed-unstressed-stressed:
  - “Trade the cash' for the beat' . . . ” (Beck).
  - auc-tion-er'
- **dactylic:** stressed-unstressed-unstressed:
  - am'-bu-lance, el'-e-vate

**METER:** regular units of approximately equivalent rhythmic patterns

- often referred to as feet: one foot is one unit of rhythm in a line.

EG. **iambic pentameter:** 5 feet or repetitions of the iambic rhythm

“But soft', | what light' | through yon' | der win' | dow breaks'

## SONNETS

### SHAKESPEAREAN SONNET:

- 14 **iambic pentameter** lines
- rhyme scheme of **abab cdcd efef gg** (may have some variation)
- suited to a three-step argument or the presentation of three variations on a theme, or three descriptions of an object
- often includes an ironic “twist” in the final couplet

### PETRARCHAN SONNET:

- 14 **iambic pentameter** lines
- an **octave**, and a **sestet**
- rhyme scheme of **abba cddc efg efg** (may have some variation)
- suited to a two-step argument or the posing of a question in the octave and the answer in the sestet

## **Sound Effects**

**ONOMATOPOEIA:** words that have little referential value, but that reflect or imitate sounds: whoosh! woof! buzz!

**ALLITERATION:** the repetition of a letter at the beginning of two or more words in close proximity.

**ASSONANCE:** the repetition of vowel sounds within two or words in close proximity

**CONSONANCE:** the repetition of consonants within two or more words in close proximity.

## Symbol

SYMBOL in a simple sense refers to a word that stands for something else. Symbols are words that

- “have a range of reference beyond their literal signification and denotation” (Beatty 1970)
- “make larger claims about meanings in the verbal world” (1970)
- often depend on convention, and tradition (thus, they are traditional symbols)
- may be used idiosyncratically by the poet and therefore
- depend on context both within and outside the poem in order to be understood
- may be used to revise traditional associations