

Name: _____

Date: _____

ELAR TERMS

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| 1. The introduction, background information of a five-act play | A. Antithesis |
| 2. A figure of speech in which a thought is balanced with a contrasting thought in parallel arrangements of words and phrases. | B. Lyric |
| 3. A poem with no regular meter, line length, or rhyme; usually written as a narrative. | C. Dactylic |
| 4. The reader or audience feels compassion with the protagonist and experiences a sense of relief when watching a protagonist overcome great odds. | D. Flat Character |
| 5. A stressed syllable followed by two unstressed syllables in poetry. | E. Alliteration |
| 6. An unstressed syllable followed by a stressed syllable | F. Connotation |
| 7. Where the entire work is organized into a comparison. The poet, e.e. cummings uses this method in the poem (sic), "she being Brand" where he compares a woman to an automobile. | G. Analogy |
| 8. The repetition of initial consonant sounds in two or more words in a line of writing; often used for poetic effect | H. Multicultural Literature |
| 9. A characters who exhibit few personality traits in a literary work. | I. Paradox |
| 10. Two unstressed syllables followed by a stressed syllable in poetry. Example: The Gregor ian spoke like the mist on the glen. | J. Palindrome |
| 11. A hidden meaning of a word usually determined by the context in which the word is used. Words may have negative or positive . Example: thin = positive; skinny = negative. | K. Surrealism |
| 12. Consists of eight rhyming lines (octave) and six rhyming lines (sestet). The octave develops a thought and the sestet is the completion or comment upon the thought. | L. Omniscient |
| 13. A figure of speech that makes an explicit comparison using words such as like, as, than, or seems. | M. Metonymy (meh-TAHN-ih-mee) |

14. A figure of speech in which the name of one object is substituted for that of another object closely associated with it. N. Muse
15. Poetry written in iambic pentameter; consisting of unrhymed, five-stress lines. O. Dialect
16. Artistic and intellectual movement from in late 18th century to the mid-19th century that stressed strong emotion, imagination, freedom from classical correctness in art forms, and rebellion against social conventions. It emphasized the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotional, the visionary, and the transcendental. P. Free Verse
17. An inference that two dissimilar things share common traits. In Robert Frost's poem, *The Onset*, the poet provides the analogies of winter and death, spring and life. Q. Catharisis
18. The conjunction of words which, at first view, seem to be contradictory or incongruous, but whose surprising juxtaposition expresses a truth. R. Romanticism
19. A literary work in which the narrator reveals to the audience or reader what the characters think and feel. S. Simile
20. A statement which appears contradictory or absurd to common sense yet can be seen as true when viewed from the writer's point of view. T. Petrarchan (Italian)
21. A variation of Standard English that is distinct in vocabulary, grammar, or pronunciation. U. Blank Verse
22. A short poem told by a single speaker involving love, sadness or the natural world. V. Exposition
23. A word, verse, or sentence in which the sequence of letters is the same forward and backward, W. Oxymoron
24. Expresses thought uncontrolled by logical reasoning or moral codes. X. Extended metaphor
25. Literature that represents any distinct cultural group through portrayal and rich detail. Y. Anapestic
26. The name (from Latin *mens* and English *mind*) denotes memory or a reminder, in ancient times the earliest poets and storytellers had no books, so they relied on their memories in order to share their works with others. Z. Iambic