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Audiino
April 6, 2004

SAH

Term Paper #13: Paronomasia

Paronomasia:

A play upon words; a figure by which the same word is used in different senses

Source:

THEU still unravish'd bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fring'd legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

(From "Ode on a Grecian Urn" by John Keats)

Function:

"Ode on a Grecian Urn," a poem of paradoxical nature, is colored by words within the matrix of the poem that contribute to the depth of the paradoxes explored. One such paradox is the simultaneous existence of an object with frozen images and an object that portrays dynamic life. As a result of this simultaneous existence, the conflict between time and motion is evident throughout the duration of the poem. The second word of the poem, 'still,' acts as a paronomasia in its context. The ambiguity of the word 'still' suggests that there may be a double meaning. 'Still' may refer to motion or to time. Without wasting any lines, Keats introduces the deep controversy of the poem by utilizing the paronomasia, 'still.'

Function

Brian Baumgartner
February 18, 2004
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SAH

Term Paper #10: Satire

Satire:

Irony, sarcasm, or caustic wit used to attack or expose folly, vice, or stupidity.

Example:

"I observed there was the flesh of several animals, but could not distinguish them by the taste. There were shoulders, legs, and loins, shaped like those of mutton, and very well dressed, but smaller than the wings of a lark. I ate them by two or three at a mouthful, and took three loaves at a time, about the size of musket bullets. They supplied me as fast as they could, showing a thousand marks of wonder and astonishment at my bulk and appetite."

(Excerpt from *Gulliver's Travels*, Jonathan Swift)

Swift uses satire in his works in order to poke fun at society as a whole but also at the individual idiosyncrasies of the individual European societies that he was familiar with. In the passage above, Swift has Gulliver eat small loaves of bread the size of "musket balls". This is satirical because while loaves of bread maintain life, or if taken in a Biblical sense are the body of Christ and are life, musket bullets were a major cause of death in Swift's time. Therefore, Swift makes fun of Gulliver's gluttony by making him eat little pieces of death.

Function

Function

S AX

Marie Cole
Period Three
December 11, 2002

Term Paper #6

Aside: In dramatic works, a short speech or remark directed either to the audience or to another character, which by convention is supposed to be inaudible to the other characters onstage.

Source: "O tis too true! How smart a lash that speech doth give my conscience. The harlot's cheek beautied with plastering art is not more ugly to the thing that helps it than is my deed to my most painted word. O heavy burden!" (*Hamlet*, III. 1. 57-62)

Usage: Claudius reveals not only his guilty conscience, but his remorse for killing his brother. His pride, suspicion and rage prevent him from confiding in any other character about his emotions. Only when Claudius believes himself to be inaudible is he shown as a deep, grieving character. The irony of Polonius, the most two-faced character in the play, speaking the words that cut deeply into Claudius is enormous. It is as if Claudius, full of deceptions, can only hear truth spoken from another deceiver. Shakespeare allows us insight into the mind of Claudius through this aside. We are shown the struggles he carries with him, and we also see that the guilt of his actions has not left him. His actions throughout the play have a vein of morose remorse in them, as he acts boldly, while being paranoid all the while.

yes.
quite
interesting

S AX

Marie Cole
Period 3
November 11, 2002
Audino

Allusion: A reference to something supposed to be known, but not explicitly mentioned. A brief reference to a person, place or event assumed to be well-known by the reader.

Source: So they lined them up against a library wall one Sunday morning thirty years ago, in 1975; they lined them up, St. Nicholas and the Headless Horseman and Snow White and Rumpelstiltskin and Mother Goose--oh, what a waiting!--and shot them down and buried their paper castles and the fairy frogs and the old kings and the people who lived happily ever after... And Once Upon A Time became No More! (Ray Bradbury, The Martian Chronicles. Pg. 106)

Function: Using childhood figures in his argument, the character in the story is relating the loss of innocence with the loss of literature. Famous world-wide, the figures referred to are connected everywhere with the virtues of goodness and honesty and purity, as most fairy tales are meant to be. St. Nicholas, Snow White and Mother Goose are figures that typically nurture and encourage their child-readers, as they are represented in such a way as to inspire them to be as virtuous and good as they fairy tale figures themselves. The Headless Horseman and Rumpelstiltskin are more frightening, but nonetheless influential characters in childhood literature. They try to teach children to be obedient and mindful. Of vast world origin, most of the tales originating in Germany with the Grimm brothers, these fairy tales have survived the generations to affect children of all ages. Their destruction, to the character in the passage, signifies the obliteration of childhood memories and morals that spring from such stories. The argument by the character is not one for the fairy tale figures themselves, but for their timeless stories and lessons.

quite
interesting

SA outstanding.

Marie Cole
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October 14, 2002

Syntax: The grammatical order of words in a sentence or line of verse or dialogue; how words are arranged relative to each other.

Example: "I think if you don't really like a girl, you shouldn't horse around with her at all, and if you *do* like her, then you're supposed to like her face, and if you like her face, you ought to be careful about doing crumbly stuff to it, like squirting water all over it."
(*The Catcher in the Rye*, Salinger, 62.28-32)

Function: The most striking feature in this passage is that it is one continual sentence. Parts of preceding clauses are repeated in the following phrases, displaying the character's difficulty in formulating a clear, concise thought. The uninterrupted flow of words reveals the youth and confusion of the character, Holden. Almost in a childish way, Holden expresses his views on love and devotion in one jumbled, ongoing thought. His concentration on the girl rather than on himself is apparent in his using the word *her* four times, and the word *I* only once, which demonstrates his deeply embedded fondness for members of the opposite sex. The frank yet immature order of words reflects Holden as a perplexed adolescent.

good.

h Ax

Sarah Vasquez
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11 February 2003

Term Paper #9: Irony

Irony: a situation or use of language involving some kind of incongruity or discrepancy

Example: "Apparently with no surprise
To any happy flower,
The frost beholds it at its play
In accidental power."
The blond assassin passes on,
The sun proceeds unmoved
To measure off another day
For an approving God."
(Dickinson, *Apparently with no surprise*)

great choice!

Function: Dickinson grimly portrays a flower that is destroyed by frost, however, it serves not to solely address the ways of nature but rather to deliver an ironic perspective on the death of innocence and the benevolence of creation. There is a shocking unselfishness about the flower's unemotional surroundings; no one is bothered by it, even the victim "apparently with no surprise." Nothing stops or pauses while "the sun proceeds unmoved" and the "blond assassin," a paradox in itself as the two words are very contradictory and bring about opposing connotations, continues on its way. Moreover, God—the life behind all things—is ironically "approving" as the flower faces fate and mortality, that which is inevitably true for all of His creatures.

beautiful picked

Sarah Vasquez
A.P. English
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13 March 2003

AK

Term Paper #1: Metaphor

Metaphor: a figure of speech in which an implicit comparison is made between two things essentially unlike

Example: "In me though see'st the twilight of such day
As after sunset fadeth in the west,
Which by and by black night doth take away,
Death's second self, that seals up all the rest."
(Shakespeare, *Sonnet 74*, lines 5-8)

Function: Shakespeare uses a series of metaphorical expressions to illustrate the concept of mortality, in this case twilight in its relation to life. The transitional dusk appeals to the sense of time; a "fading" period, it identifies the final moments of shining light until "the black night doth take away." The writer subsequently introduces the metaphorical night as another form of death: darkness. "Sealing up all the rest," there is no continuing cycle as resembled in nature. Life faces a definite end and cannot negotiate its inevitability—it is the night that never reverts to day. Through the use of these comparisons, the theme presented in the sonnet's last couplet delivers a more heart-filled message: to fill the closing seconds of life with what is most cherished and more importantly enduring.

Shakespeare

Sarah Vasquez
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Audino
16 April 2003

SV

Term Paper #14: Paradox

Paradox: a statement or situation containing apparently contradictory incompatible elements

Example: Tiger! Tiger! burning bright
In the forest of the night,
What immortal hand or eye
Could frame thy fearful symmetry?
(Blake, *The Tiger*, lines 1-4)

Function: This account of the "forging" of the tiger proposes the paradoxical idea of such a creation; to imply that an animal along with all of nature's elements could be swallowed by the reoccurring dilemma of beauty and fear is simultaneously dumbfounding and humbling. The speaker, in awe of the pure physical triumph seen in the tiger's creator and the tiger itself, supports the intensive and "daring," yet intentional work put into its making. With "hammer, chain, and anvils" a masterpiece is born out of the fire; with "shoulder and art" the maker produces splendor through a "frame of fearful symmetry." And when the tiger is placed beside the lamb, a greater paradox lures the mind to confront the reasoning behind the creator and the created: to know that what lays outside the realm of man is far more fulfilling and perfect than what is fathomable.

Shakespeare

Nick Marra-Biggs
Period 4

Personification

Personification: the attribution of a personal nature or character to inanimate objects or abstract notions

"At first it will seem tame, willing to be domesticated. It will nest in your pocket or curl up in a corner reciting softly to itself the names of the presidents. It will delight your friends, shake hands with men like a dog and lick the legs of women. But like an amoeba it makes love in secret only to itself. Fold it frequently, it needs exercise. Water it every three days and it will repay you with displays of affection. Then one day when you think you are its master it will turn its head as if for a kiss and bite you gently on the hand. There will be no pain but in thirty seconds the poison will reach your heart."

(Victor Contoski, "Money")

Contoski personifies money as a wild, untamable animal in order to describe what money does to human society. Actions like "nesting", "curling up", "delight[ing]", and "shak[ing] hands" each suggest innocent and pure qualities of that frail paper bill in our pocket. However, Contoski clearly argues, in contrast, that money can inflict greed and suffering upon those who own it, and also those that lack it. Money has no other purpose than to "make love in secret only to itself" meaning that money itself is not man's ally, but a cursed weapon which, when one thinks it will make him happy, will "turn its head for a kiss and gently bite you on the hand." Although money's bite is not painful physically, your debts will come crawling back to haunt you, and "in thirty seconds the poison will reach your heart."

Matthew Hyland
04/10/2003
Period 3
A.P. English

Conceit

"All bread is made of wood, cow dung, packed brown moss, the bodies of dead animals, the teeth and backbones, what is left after the ravens. This dirt flows through the stems into the grain, into the arm; nine times the stroke of the axe, skin from a tree, good water which is the first gift, four hours."

("All Bread", Margaret Atwood)

Conceit- A fanciful poetic image or metaphor that likens one thing to something else that is seemingly very different.

When this poem was first published it caused a chain reaction of criticism for its comparison of the earth, which is held sacred, to death and dung. The earth, which has been the source of all life since creation, is not only the provider of the nations, it is as burial ground for the children it has created. But the burial ground as described here is anything but the sacred image that is brought to mind after natural death. The earth has been the place where mankind has buried its tragedies, mistakes, crimes, travesties, and it's most nightmarish memories; not in noble caskets under trees, but in mass graves, or beneath incinerators. Yet from this ground the bread of our tables continues to rise, from the ashes of our failures. Bread is made from the deaths of humankind, and this sacrifice has fueled the rebirth of our species, and consecrated the earth on which we are allowed to live.

Janie Ryn
2/11/06
Period 2

S.A. not finished!

Term Paper # 4

Motif: A dominant and/or recurring object, idea, or image.

Source: "Let either of you breathe a word, or the edge of a word, about the other things, and I will come to you in the black of some terrible night and I will bring a pointy reckoning that will shudder you. And you know I can do it; I saw Indians smash my dear parents' heads on the pillow next to mine, and I have seen some reddish work done at night, and I can make you wish you had never seen the sun go down!"

- Arthur Miller's The Crucible

There are two very dominant motifs sewn in to Abigail's threat: a dagger and the night. While she uses these motifs literally to darken her words and frighten the girls she is speaking to, she also represents these motifs. This threat is a prelude to the tragedies that are about to befall Salem. Abigail is poised with her dagger of jealousy and vengeance, ready to plunge it into the hearts of her townspeople. The sun of the day is setting, and Abigail is about to take over the night and bring about "pointy reckonings" to the lives around her. She represents the hidden evils of the night and with her fists, she readies herself to violently bring down the fates of the innocent.

Janie Inouye
9/20/07
Period 6

S. Over finished!

Term Paper #1

Simile: A figure of speech in which two essentially unlike things are compared, often in a phrase introduced by like or as

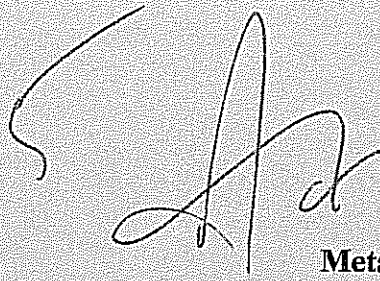
Source:

Like a car stuck in gear,
a chicken too stupid to tell
its head is gone,
or sound ratcheting on
long after the film
has jumped the reel,
or a phone
ringing and ringing
in the house they have all
moved away from,
through rooms where dust
is a deepening skin,

- Deborah Pope, *Getting Through*

Function: In her poem *Getting Through*, Deborah Pope's writing is filled with similes describing her bitter love for an unknown man. Her words are rough, powerful, and hardly positive, much unlike most tones often associated with love. Each comparison portrays her struggle with her love, which she can not change. "Like a car stuck in gear." Pope's comparison to a "sound ratcheting on long after the film has jumped the reel" indicates that her relationship with this man is over, that she is a thing of the past to him. Her depiction of an empty house suggests that her love is no longer reciprocated. If it even ever was, yet her heart cannot seem to accept or process this, like "a chicken too stupid to tell its head is gone." The fact that this house needs no locks implies that the other requires no protection from her since he has no feelings for her, and thus the ringing phone rings on in vain. Similarly the train hurries in vain towards a boarded up station, in reference to her hopeless attempts to rekindle their relationship. Pope concludes with a most pessimistic simile, comparing her struggle as a language that "no one else can hear," implying that nobody else understands what is happening to her, and how her stubborn love beats restlessly and fruitlessly for her love.

W.W.



Sam Stoner
Period 2
October 19, 2005

Metaphor

Metaphor: A figure of speech in which a word or phrase that ordinarily designates one thing is used to designate another, thus making an implicit comparison.

“A Prize so vast as is unknown,
Yet, by his Gift, is made thine own.
There's wealth enough, I need no more;
Farewell my Pelf, farewell my Store.
The world no longer let me Love,
My hope and Treasure lyes Above.”

(excerpt from “*Upon The Burning Of Our House*” by Anne Bradstreet)

In her highly lyrical poem, “*Upon The Burning Of Our House*”, Anne Bradstreet uses several powerful metaphors to further develop her guiding theme of the importance of a “higher salvation”. As the fire and flames consume her house, Bradstreet simply says, “farewell my Pelf, farewell my Store”. Both her “Pelf” and her “Store” are metaphoric words representing all her earthly possessions; easily letting them go with only a “farewell” shows how little importance those possessions are in the greater scheme of her life. Bradstreet uses the words “Prize”, “Gift”, and “Treasure”; all three of them odd nouns to be used in a somber poem about destruction. However these three words are metaphors for the ultimate point of a person’s life (according to Bradstreet), which would be salvation in heaven, “above”, as she puts it, where earthly possessions have no value.

beautiful
writing

