A.P. English April 6, 2004 Audino Diane Ellis



# Term Paper #13: Paronomasia

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

Paronomasia:

Source:

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

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

"Ode on a Grecian Urn," a poem of paradoxical nature, is colored by 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 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 result of this simultaneous existence, the conflict between time and motion object with frozen images and an object that portrays dynamic life. As a deep controversy of the poem by utilizing the paronomasia, 'still.' paradoxes explored. One such paradox is the simultaneous existence of an words within the matrix of the poem that contribute to the depth of the

> Period: 4 February 18, 2004 Brian Baumgartner

Audino



Term Paper #10: Satire

saure.

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

Example:

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

(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 making him eat little pieces of death. Swift's time. Therefore, Swift makes fun of Gulliver's gluttony by body of Christ and are life, musket bullets were a major cause of death in while loves of bread maintain life, or if taken in a Biblical sense are the small loaves of bread the size of "musket balls". This is satirical because that he was familiar with. In the passage above, Swift has Gulliver eat

Marie Cole Period Three December 11, 2002

#### Term Puper#6

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

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. i. 57-62) Source: "O tis too true! How smart a lash that speech doth give my conscience.

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

Audino Period 3 November 11, 2002 Marie Cole

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

White and Rumpelstiltskin and Mother Goose-oh, what a wailing -and shot them down and burned 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, 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 The Martian Chronicles. Pg. 106)

Headless Horseman and Rumpelstiltskin are more frightening, but nonetheless influential  $\mathsf{O}^{\mathsf{t}}$ typically nurture and encourage their child-readers, as they are represented in such as way to are connected everywhere with the virtues of goodness and honesty and purity, as most memories and morals that spring from such stories. The argument by the character is not the loss of innocence with the loss of literature. Famous world-wide, the figures referred fairy tales are meant to be. St. Nicholas, Snow White and Mother Goose are figures that 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, Function: Using childhood figures in his argument, the character in the story is relating as to inspire them to be as virtuous and good as they fairy tale figures themselves. The 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 one for the fairy tale figures themselves, but for their timeless stories and lessons.

Period Three April 14, 2003 Marie Cole

#### Term #14

for the purpose of making a deeper impression on the audience. Repetition: Reiteration, or repeating the same word, or the same sense in different words

Source:

and the reason that i laugh and breath is oh love and the reason hate people and lean out of this window is love, love "---what does it all come down to? love? Love of you like and i like, for the reason that i

that i do not fall into this street is love."

that is consistently devaluing love, Cummings is striving to revitalize the abused word. attraction and contentment to love, but any emotions that he may experience. In a world attributes his hatred of people to love suggests that he not only ascribes his emotions of and without hearing additional proof of the speaker's affection, the recipient of this love word has lost much of its meaning and "charge." The word is not so powerful anymore, Perhaps the necessity for such lavish examples of the speakers love is the fact that the is not surprising that Cummings should attach such strong images to the word "love." his own weight or feel emotion. However, it is not so much the image of love that is so speaker is not subject to certain calamity. Without love, he would not be able to support emphasize the word even further. Love, as stated over and over, is the reason that the poem might disregard the sentiment as cliché and weak. The fact that Cummings driving in this poem, but rather the repetition of such a word that strengthens the image. Usage: As if love is not powerful enough, E.E. Cummings feels it necessary to In a society that throws such a charged word around with little or no meaning attached, it

les to jet comme

Term Paper #13

Period Three April 9, 2003 Marie Cole

A poem about dawn; a morning love song; or a poem about the parting of lovers

Source:

"Tis true, 'tis day; what though it be? Should, in despite of light, keep us together." Oh, will thou therefore rise from me's Did we lie down because 'twas night? Why should we rise because 'tis light? Love which in spite of darkness brought us hither (excerpt from "Break of Day" by John Dunne)

not only the dawn's claim on his love, but also time's insistence that their love can only revolutions of the earth expresses a greater defiance of time. It is as if Dunne dismisses or the lack thereof, that dictates their love. It is not at night that they love each other the ephemeral, worldly legislatures of time. airy atmosphere of the globe. A disregard of the time restraints that accompany the brilliance of his love, avoiding the dictates of the particles of solar light that pierce the An uncommon term, an aubade is actually widely used. Many love poems are set at dawn, and this John Dunne poem is no exception. At the fateful morning in which these the dawn's rules signifies a deep relationship that he feels cannot be dictated by the be mortal, and eventually fade as the sun sinks below the horizon. Dunne's rejection of two lovers have to part, Dunne is having second thoughts. It is not the intensity of light alone in each other's comforts. Dunne wants to dwell forever in the illuminating most, and their parting is not made easy with the light of dawn. Since light does not affect their love, Dunne feels it should not decide when they can and cannot be together,

October 14, 2002

Symtax: 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 pught to be careful about doing crumby stuff to it, like squirting water all over it." (The Catcher in the Rye, Salinger, 62.28-32)

Parks of preceding clauses are repeated in the following phrases, displaying the character's difficulty at formulating a clear, concise thought. The uninterrupted flow of 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 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 words reveals the youth and confusion of the character, Holden. Almost in a childish Function: The most striking feature in this passage is that it is one continual sentence.

as a perplexed adolescent

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11 February 2003 Sarah Vasquez A.P. English Audino

## Term Paper #9: Irony

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

discrepancy

The frost beheads it at its play "Apparently with no surprise To any happy flower,

Example:

The blond assassin passes on,

To measure off another day The sun proceeds unmoved For an approving God."

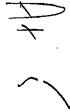
(Dickinson, Apparently with no surprise)

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

in accidental power.

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Audino 13 March 2003



Term Paper #11: Mctaphor

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 metaphoric 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.

Sarah Vasquez A.P. English

A.F. Edguso Audino 16 April 2003

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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 a 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 anvil" 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 futhomable.

~

Nick Marra-Biggs

### 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

or curl up in a corner reciting softly to itself the names of the presidents. It will delight your friends, It will nest in your pocket

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

Then one day when you think you are its master it will turn its head as if for a kiss Water it every three days and it will repay you with displays of affection.

(Victor Contoski. "Money") There will be no pain but in thirty seconds the poison will reach your heart." and bite you gently on the hand.

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 atgues, in contrast, that money can inflict greed and suffering upon those who own it, and

nose that lack it. Money has no other purpose than to "make love in secret only to itself,"

make him happy, will "turn its head for a kiss and gently bite you on the hand." Although

meaning that money itself is not man's ally, but a cursed weapon which, when one thinks it will

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.  $^{\prime\prime}$ 

flows through the stems into the grain, the bodies of dead animals, the teeth into the arm; nine times the stroke ("All Bread", Margaret Atwood) cow dung, packed brown moss, good water which is the first and backbones, what is left of he axe, skin from a tree, "All bread is made of wood, after the ravens. This dirt gift, four hours." Matthew Hyland A.P. English 04/10/2003 Period 3

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

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 When this poem was first published it caused a chain reaction of criticism for its has fueled the rebirth of our species, and consecrated the earth on which we are allowed it's most nightmarish memories; not in noble caskets under trees, but in mass graves, or comparison of the earth, which is held sacred, to death and dung. The earth, which has 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 burial ground for the children it has created. But the burial ground as described here is been the source of all life since creation, is not only the provider of the nations/it is as

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Cerm Paper # 4

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

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

Arthur Miller's The Crucible

Salem. Abigail is poised with her dauger of jealousy and vengemes, 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 of the night, and with her flaws, she readies herself to violently bring down the fates of the she uses these motifs literally to darken her words and frighten the girls she is speaking to, she There are two very dominant moitis sewn in to Abigail's threat: a dagger and the night. While mocent, also represents these motifs. This threat is a prelude to the tragedies that are about to befall Buriq pure 145 unity reckonings" to the lives around her. She represents the hidden evils

> 9/20/07 famie Inouye

Period 6

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

Source:

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

no one else can hear, of a beautiful language toward a boarded-up station, what is no longer wanted, and my words hurtling past, like some last speaker a muscle spilled out so I go on loving you, closed for years, like a train off its track, my heart blundering on, and the locks unneeded,

Deborah Pope, Gening Through

Function: In her poem Getting Through, Deborah Pope's writing is filled with similes else understands what is happening to her, and how her stubborn love beats her struggle as a language that "no one else can hear," implying that nobody empty house, suggest 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 towards a boarded up station, in reference to her hopeless attempts to rekindle and thus the ringing phone rings on in vain. Similarly the train hurtles in vain restlessly and fruitlessly for her love. their relationship. Pope concludes with a most pessimistic simile, comparing that the other requires no protection from her since he has no feelings for her, stupid to tell its head is gone." The fact that this house needs no locks implied 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 this man is over, that she is a thing of the past to him. Her depiction of an on long after the rilm has jumped the ree!" indicates that her relationship with describing her bitter love for an unknown man. Her words are rough, powerful, and hardly positive, much unlike most tones often associated with

Steph Klingenberg

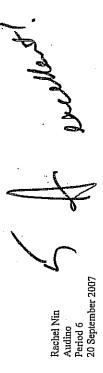
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Term Paner #1

Parallelism: A form of repetition in which the writer expresses ideas of equal importance with the same grammatical form. This portrays a relation to the ideas with the same

Source: Much of the marble coldness of Hester's impression was to be attributed to the circumstance, that her life had turned, in a great measure, from passion and feeling, to thought. Standing alone in the world,— alone, as to any dependence on society, and with little Pearl to be guided and protected,— alone, and hopeless of retrieving her position, even had site not scorned to consider it desirable,— she cast away the fragments of a broken chain. The world's law was no law for her mind. (Nathaniel Hawthorne, The Scarlet Letter, Pgs 148-149)

Usage: In the symbolic novel, The Scarlet Letter, Hawthorne conveys how choices in life reap consequences. Hester Prynne is an adulteress and that choice leads her from a life of "passion and feeling" to a life of "thought." Most importantly, that decision reaps the fruits of being "alone in the world." The society turns against her, and every aspect of her life is radically changed. It is almost as if her life symbolizes a "chain", and due to her actions this "chain" breaks off into "fragments" representing how her life is falling apart due to her one act of sin. The consequence is not merely being "alone" for a moment, but being "alone in the world". This means so much more, and parallels how deeply she feels this consequence and how deep it is. The author uses alone three times and parallels different ways in which she is "alone". At this point in the novel, she is "alone" in the criticism, for her companion in sin has not confessed his place beside her, although he holds the shame in his heart, he bears different consequences.



Term Paper #1: Imagery

Imagery: the use of words to represent things, actions, or ideas by sensory description.

"First, the forest. Trees like muscular animals overgrown beyond all reason. Vines strangling their kin in the wrestle for sunlight. The glide of a snake belly on branch. A choir of seedlings arching their necks out of rotted tree stumps, sucking life out of death. I am the forest's conscience, but remember that this forest eats itself and lives forever."

- Barbara Kingsolver, The Poisonwood Bible

In this passage at the end of her novel, Kingsolver describes a place of immense power and beauty, much bigger than any humans who live in it or try to interfere with it. The images of trees like "muscular animals" and seedlings "sucking life out of death" enhance the feeling of power and timelessness. Animals and plants and dead things and living things all exist together, feeding from each other. It is a forest and yet more than a forest; it is the African numin: all that is here. This forest represents all of Africa and all of nature—humans may do what they like to it, but nature has a way of revitalizing itself, one way or another. The Poisonwood Bible deals with a lot of hurt and destruction, but in the end, the last message is that the world will heal; that the destruction is part of the natural cycle of things. The world "eats itself and lives fyrever".

To the state of th

Metaphor

Sam Stoner Period 2 October 19, 2005

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.

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