

G

genre

1) the conventional name for the form and format of a given work.

Lyric poetry, narrative poetry, gothic fiction, and epic verse are all genre names. The four I have offered are not necessarily, however, part of the same system of categorization.

2) a work (usually referring to *genre fiction*) which is written to adhere to the conventions of a class of work and the expectations of readers of that type of work.

Types of genre fiction include detective stories that involve “insoluble” mysteries in the fashion of Edgar Allen Poe’s “The Purloined Letter” and “Murder in the Rue Morgue”; “hard-boiled” crime stories in the style of Dashiell Hammett’s *The Maltese Falcon*; romance novels like Janet Daley’s series pieces; science fiction from Jules Verne’s flights of imagination and H.G. Wells’s *The War of the Worlds* to modern “Star Wars” novels; westerns such as written by Louis L’Amour; fantasy ranging from J.R.R. Tolkien’s *Lord of the Rings* to standard “sword and sorcery” novels to Terry Pratchett’s satires; and horror novels from H.P. Lovecraft’s Cthulhu stories to Stephen King’s *Carrie* and beyond. All are ‘genre fiction’ in that each follows a set of unwritten rules that match the expectations of readers who seek novels within the genre.

ghost story

a story centering on or hinging on the real or purported supernatural appearance of a person, animal, or object (or some remnant of such a figure) who is dead. Extremely rarely such a classification can be applied to an appearance of the ‘spirit’ of such a figure who is physically alive but absent, such as a confined lunatic. This narrow definition excludes stories about vampires, werewolves, or other unnatural beings (see **horror story**) as outside the genre. Some, but not all, appearances of angelic beings are likewise excluded. Physical objects are not excluded, as ghost stage coaches are central to more than one British ghost story (Amelia Edwards’s “The Phantom Coach” and Charles Dickens’s “The Bagman’s Tale,” among others).

Ghost stories have been told since, likely, the first time the first person heard an inexplicable sound in the night and ghosts have been a part of written literature since near its beginnings. Sir Gawain’s ghost appears in a dream to warn King Arthur to avoid battle with Mordred in Mallory’s *Morte D’Arthur*, and the ghost of Hamlet’s father plays a key, albeit minor, role in the Shakespearean play *Hamlet*. As a written genre, ghost stories were at their height from around the beginning of the nineteenth century through the 1930’s. The new mass audiences of the Victorian age delighted in ghost stories, and the Christmas collections of serials inevitably included such stories, with many set in the Christmas season. While Charles Dickens’s magazines generally featured ghost stories from other writers (many of them female), his own *A Christmas Carol*, with the ghost of Jacob Marley and the three spirits, may be the best known of all ghost stories. It is rivaled in lasting popularity, however, by a Halloween story from early in

American literature, Washington Irving's "The Legend of Sleepy Hollow," with Halloween (the holiday when, according to folklore, the 'veil between the worlds is thinnest') surpassing Christmas as the time when the thoughts of modern humans turn to ghosts.

The genre provided an early and continuing outlet for female writing talents, as Elizabeth Gaskell ("The Old Nurse's Tale") and Amelia Edwards ("The Phantom Coach") were among Victorian writers of ghost stories. Other nineteenth century writers heavily associated with the genre include Sheridan Le Fanu, E.F. Benson, and F. Marion Crawford. Slightly later writers include Algernon Blackwood and M.R. James. Ghost stories are similarly prominent in popular literature outside the western traditions, as may be exemplified by Lafcadio Hearn's rendering of Japanese ghost stories and Rudyard Kipling's use of the ghost lore of India in a number of his stories.

Glorious Revolution of 1688

the 'bloodless' revolution that brought religious warfare in England to an end and established England as a constitutional monarchy. The Glorious Revolution unseated James II and brought Mary and her husband William of Orange to the English throne, the new monarchs having agreed to respect the rights of Parliament and Englishmen.

John Locke's treatises on government (1692) were written as justifications for the Glorious Revolution and provided the philosophic underpinnings for Thomas Jefferson's American Declaration of Independence of 1776.

gothic tale

a variety of supernatural or horror tale which adheres to a number of conventions. Gothic tales:

- generally take place in a dark and gloomy setting; favorite settings include dark woods (Germany's Black Forest is a traditional favorite), old ruined castles or similarly impressive and aged structures in a state of disrepair or ruin, and Old World cities with long 'dark' histories;
- generally adhere to (or appear to adhere to) a strongly dualist moral and ontological tone: things are all good (represented by light, light-haired figures, etc.) or all evil (represented by darkness, the swarthy complected, people who ride black horses, etc.);
- generally contain such supernatural elements as ghosts, dwarves, elves, trolls, demons, and the like;
- usually are resolved with prosperity and success for a moral central figure, or justice (up to and including hell) to a fallen or evil central figure.

Washington Irving produced a sizable number of gothic tales, most set in old Europe and rather standard in comparison to his American tales in which rich humor combines with supernatural elements. Nathaniel Hawthorne's fiction includes gothic elements as "Ethan Brand" and "Young Goodman Brown" both allude to *Faustian* stories and Hawthorne regularly includes gothic elements of atmosphere in his work.

Many gothic novels contain 'bodice ripper' elements, hinging on the sexual tension of an innocent heroine attempting to ward off a lustful, powerful antagonist as in Matthew "Monk" Lewis's *Ambrosio, or the Monk*.

Edgar Allen Poe is credited with creating the gothic short story, “Ligeia” being an excellent example and one which includes all the conventional elements. While his stories are internal, psychological dramas, almost all include heavy use of gothic elements.

European gothic novels and tales predate Poe, with the Horace Walpole's *The Castle at Ortrando* considered the first gothic novel. Ann Radcliffe (*The Mysteries of Udolpho*) and “Monk” Lewis were among the notable early producers of gothic fiction. Gothic fiction includes some products of the famous summer of Lord Byron and the Shelleys at Geneva (1816). Byron and his physician, Polidari, each produced rather abysmal vampire tales. Mary Shelley, then age 19, produced the classic *Frankenstein*.

grass widow

one who has attained widowhood by ‘lying on the grass’; a young lass whose beau has absconded instead of marrying, leaving her with child. The unfortunate young lady, upon finding herself pregnant, would often go to visit the most distant relatives available, returning home with a child and a story of a husband who ‘died in battle’ or ‘died at sea.’

The protagonist of Thomas Hardy’s “On the Western Circuit” saves her servant girl from grass widowhood by an act of deception, in the process saddling the central male character with a dull and unpolished wife. Tess in his *Tess of the D’Urbervilles*, has abundant opportunity, first, to offer her neighbors the innocent lies of the grass widow, and then, with her baby’s death, to pretend to be virginal. Through an obsessive notion of ‘virtue,’ she refuses both alternatives, choosing her thorny road to tragedy.

Those young ladies who already “have wept, and woo’d, and plighted troth, / And chose their priest . . .” in Robert Herrick’s “Corrina’s Going-a-Maying” have hopefully chosen their dates with discretion. If they have done so, they and their mates will, in a matter of weeks, appear before that chosen priest to formalize their wedding vows. If not, they risk becoming grass widows in consequence of their May Day “**green-gowns.**”

Great Awakening

an enthusiast religious movement of the early-to-mid eighteenth century that changed the religious landscape of the American colonies. The movement created a split in the Presbyterian Church (liberal Old Lights versus enthusiast New Lights). The surge of revivalism brought enthusiast sects such as Methodists and Baptists into prominence, reduced the dominance of Anglicanism in the South and Calvinism in New England, and reduced the prominence of the quietist Quakers. The splintering of the old religious hegemonies also had the effect of opening the American culture to the Enlightenment and secular thought.

Jonathan Edwards offered his famous “Sinners in the Hands of an Angry God” sermon in the context of the Great Awakening.

A Second Great Awakening, early in the nineteenth century, featured the ascendancy of the Shaker movement, Millerite prophecies of the end of the world, and a variety of utopian communal schemes.

Great Chain of Being

A medieval concept, drawn by St. Thomas Aquinas from the philosophy of Aristotle, that every object in creation occupied a specific place on a chain or ladder of existence. Thus, at the top one found God, with the angels (in each of their hierarchical places) below him, with man below them and the various creatures of the earth occupying their own, orderly, places on the chain. The chain extended downward to material things (dust or stone). A mirror chain of evil extended below 'base matter,' giving assigned places to occupants of hell and demons, with Satan at the bottom of the chain mirroring (or parodying) the place of the deity at the top. The structure of the Chain can be seen in the depiction of hell (the increasingly evil depths), purgatory (upward) and heaven (at the pinnacle) of Dante's Mountain at the Middle of the Earth in *The Divine Comedy*. Alexander Pope employs the concept of the Great Chain of Being extensively in part one of his "Essay on Man." The concept drifts into early science as the Scala Naturae or the Ladder of Being. Vestiges may be seen in various claims that evolution has produced humans as a 'higher form' or a teleological end, a claim satirized viciously by Mark Twain.

Contemporary evolutionary biologists would thoroughly reject the 'chain' concept, metaphorically drawing their evolutionary charts as bushes, with 'branches and twigs' rather than a route to ascendancy. A study of the geological record tends to suggest a natural movement of life toward greater complexity, but without any necessary correspondence of complexity to quality. "Survival of the fittest," by contemporary conceptions, appears to refer more to adaptability to changing conditions than to any integral qualities.

green gown

a dress stained with green from lying in the meadows, the stains are associated with love-making and particularly with May Day affairs. Robert Herrick refers to "green gowns" in "Corrina's Going A-Maying"; the term was used by a number of seventeenth century writers.

H

haiku

a Japanese poetic form in which the theme must be derived from nature and the poem must consist of 17 syllables in a 3 line 5 - 7 - 5 arrangement.

"Silver-moon silence

Greets the Sightless Perceiver

The first windless night."

-- Gale Price (from a series "Haiku for After Midnight")

homily

- 1) a folk-saying; a brief saying that purports to offer "common-sense" wisdom. "Better taken for a penny than taken for a pound."
- 2) the liturgical homily; a short sermon or, more specifically, a commentary that follows a scripture reading in the services of a range of Christian denominations. George Herbert gathered his collection of folk-sayings and aphorisms for inclusion in his liturgical homilies.

horns (as in a male ‘wearing the horns’)

making a man a cuckold; bedding the man’s wife. One who ‘wears the horns’ is one whose wife has been bedded by another. ‘Horner’ in William Wycherley’s “The Country Wife” is so named because of his successes causing other men to ‘wear the horns.’ Christopher Marlowe offers a pun in “The Tragical History of Dr. Faustus” when his Faustus magically places horns on the head of the knight Benvolio; Faustus is, the audience would assume, making the man a cuckold as well as causing literal horns to grow from his head.

horror stories

stories in which supernatural figures other than deities are invoked in order to produce a sense of terror in the reader. In a horror piece, the supernatural figures, be they demons, werewolves, vampires, or enraged elementals, are malicious in intent. An ordinary human who has gained access to some supernatural power may likewise be the antagonist in a horror piece, as in a tale of a voodoo priestess ritually destroying some innocent (Robert Louis Stevenson’s “Story of the Fair Cuban”) or of a college student who has discovered the power of a poppet bending another to his will (Stephen King’s “I Know What You Need”) “Unspeakable fates” and bloody deaths are often a part of horror literature: H.P. Lovecraft enjoyed playing with the human aversion to rats when his writing focused on things other than his Cthulhu tales. Stephen King likes animated, and malicious, inanimate objects ranging from a dry cleaner’s iron in “The Mangler” to automobiles like *Christine*, as well as more standard demons like vampires. While horror tales, like ghost stories, have a very long history, the fascination with particularly bloody ones seems a twentieth century manifestation, as though people in a world where newscasts could be full and overfull of accounts of war, bombings, and death needed more and more intense physical descriptions to arouse the sense of terror and revulsion expected from a horror piece. Horror novels date from Horace Walpole’s gothic *The Castle at Ortrando* with Continental gothic tales predating that and horror-filled folktales standing as a staple of popular entertainment that reaches into European oral traditions.

hubris

pride; the notion that one is greater than one's place or greater than the gods themselves. “The gods make proud [mad] those who they would destroy.” This pride is the ‘fatal flaw’ linked to the standard construction of Classical *Tragedy*. Creon’s hubris leads him to defy the gods as well as societal mores in Sophocles’s *Antigone*. Christopher Marlowe’s buffoonish Faustus imagines himself too learned to find value in any study other than magic. William Shakespeare’s title figure in *King Lear* is too fond of overt displays of adulation and appeals to his own empty pride to understand the true nature of his daughters, though some of Shakespeare’s other tragic figures may have fatal flaws other than pride (Hamlet is more indecisive than proud). Herman Melville’s Captain Ahab, in *Moby Dick*, provides a modern version of the Classical proud autocrat, as the man who would “strike at the sun if it should insult me” carries his shipload of men to their doom in his attempt to take vengeance on the gods or on their agent, the White Whale.

humor

a deliberately imposed conflict between intent and execution in a literary work designed to provoke chuckles, smiles, and laughter. The purpose may be satirical, sarcastic, or self-mocking; the humor may reside at any of a number of levels and often requires extrinsic awareness of the author’s intent.

The Grangerford crockery fruit that is prettier than real, except for the white chips (Mark Twain's *Huckleberry Finn*) is funny because it creates a conflict between the Grangerford's pretensions to grandeur and the cheap, broken fake fruit. Allen Ginsberg wielding a dead sunflower as a bishop's scepter in "Sunflower Sutra" is funny because it creates conflict between the narrator's high moral claim and the grubby reality of the narrator as a bum in a junkyard, shouting a sermon to his hung-over friend. Queequeg's carrying a wheelbarrow atop his head in Herman Melville’s *Moby Dick* is funny because Queequeg's action conflicts with and defeats the intent of borrowing the wheelbarrow (to make the load easier to carry). Gwendolen and Cecily's desire to marry a man named Ernest (Oscar Wilde's *The Importance of Being Earnest*) is not funny without our understanding of social conventions. Our ability to catch Wilde’s pun on a ‘good name’ (a hereditary name) couples with our extrinsic awareness that choosing a mate by the standard of the mate’s given name is absurd, an awareness enhanced by every bit of knowledge we have of the work's social setting. Our knowledge that Wilde holds this awareness is part of the standard by which we can consider him a great playwright rather than the Village Idiot (what would we think of a playwright who seriously believed one should choose one's mate based entirely on the mate's given name?) We find humor, then, in the conflict between reason and action, a humor augmented as it touches on accepted, equally unreasonable, behavior.

humours

The Four Humours originated in the Greek theories of medicine. They were standardly accepted as the source of human moods and many types of disease well through the Medieval period and were only gradually displaced by modern medical theories. Moods and dispositions were said to be the result of abundance or paucity of one or another of the bodily fluids and certain diseases were attributed to ‘imbalance’ among the humours. Robert Burton's seventeenth century study of “Melancholia” was among the very perceptive studies utilizing this curious (we would say errant) scheme of understanding. The horrendous medical technique of bleeding the ill was one of the unfortunate applications of the bodily fluids notions.

In *The Canterbury Tales*, Geoffrey Chaucer tells us that his physician knew the cause of every malady, whether it were ‘hot’ or ‘cold,’ ‘moist’ or ‘dry’ and “of what humour.”

The humours and their correspondences were:

Humour	Bodily Fluid	Associated Deity	Symptoms of Dominance or Excess
Sanguine hot & moist	blood	Prometheus	Optimistic, enthusiastic, excitable, florid complexion
Melancholic cold & dry	Black bile (spleen)	Apollo	Prone to melancholy or depression

Choleric hot & dry	Yellow bile or gall	Dionysus	Emotionally expressive, angry, irritable, prone to view the world with a 'jaundiced' eye
Phlegmatic cold & moist	Phlegm (mucus or lymphic fluid)	Epimetheus	Emotionally reserved, stolid, apathetic, undemonstrative,

hyperbole

deliberate overstatement for literary effect; the technique is a dangerous one, as those who use it heavily are likely to sound like basketball announcers and reduce their credibility to that of talk-radio hosts.

Edgar Allen Poe used hyperbole heavily, his "Anabelle Lee" featuring a love that the angels in heaven envied. Sylvia Plath's likening herself to a victim in a Nazi death camp ("Daddy," "Lady Lazarus") appears hyperbole, and is defensible only when we recall Plath's mental state, as she was evidently wracked by psychological pain.

Hyperbole, like **understatement**, can be a very effective device in **humor**. Robert Burns's inclusion of far, far too many weapons of evil on the Devil's altar in "Tam O'Shanter" helps prevent the reader from taking any of the scene too seriously. Likewise, the tragic tone in which he describes the horse's loss of her tail suggests to the reader that something other than a moral tale has been placed before him/her.

Excessive use of hyperbole makes my blood boil (note the hyperbolic **cliché** as I reassure you that my blood remains at body temperature in the face of even the worst literary excesses and that I would be dead long before my blood became warm enough to cook noodles).

hypothesis

a formal statement of the expected or desired outcome of a scientific experiment. The hypothesis may be demonstrated or found invalid by the experiment.

The hypothesis that a two kilogram object will fall twice as fast as a similarly constructed one kilogram object has been demonstrated invalid in many experiments. The hypothesis that a two kilogram object will fall twice as hard as a one kilogram object has been demonstrated valid and stands as evidence for a scientific law (Universal Gravitation).

I

iamb

a unit of iambic verse; a poetic foot consisting of a light stress followed by a heavy stress. Iambic verse is said to match the cadence of English language speech, thus is the **meter** selected for **blank verse**.

idealism (philosophical)

philosophical idealism holds that ideas have reality, as much or more reality than physical objects. Plato held that ideas are real because they are capable of being perfect (like a perfect triangle) while the physical world, where perfection is

impossible, is merely a poorer imitation of the real. Later examples of philosophical idealism can be seen in Hegel's belief in the *Zeitgeist* (Spirit of the Age) and the *Weltgeist* (World Spirit), Bishop Berkeley's suggestion that the world was something like the Dream of God, or Ortega y Gasset's definition of God as 'the one [unifying force of the universe] who can see from all perspectives at once.' Philosophical idealism can be seen in much medieval literature, as the events of this world unfold by Divine directive and the literary pieces are metaphors for Divine structure (Sir Edmund Spenser's allegory "The Fairie Queen.")

imagery

words which produce a vivid picture in the mind; words which allow the reader to 'see' or 'feel' or 'taste' or 'smell' or 'hear' what is described in the literary piece. Imagery may be directed to any of the five senses:

- **visual** imagery (sight) "Sails flashing to the wind like weapons" – Robert Hayden, "Middle Passage";
- **auditory** imagery (sound) "Heard melodies are sweet, but those unheard / Are sweeter." – John Keats, "Ode on a Grecian Urn";
- **olfactory** imagery (smell) "You could cut the **brackish** winds with a knife" – Robert Lowell, "The Quaker Graveyard at Nantucket";
- **tactile** imagery (touch) "...all that the kicks in your belly / had to teach you" (a kicking fetus, pregnancy) – Lorna Dee Cervantes, "For Virginia Chavez";
- **gustatory** imagery (taste) "But might I of Jove's nectar sup, / I would not change for thine." – Ben Jonson, "Song for Celia."

Samuel Taylor Coleridge's poem "Kubla Khan" includes imagery which appeals to each of the five senses, from the expected visual and auditory to the taste of honey-dew.

The opening of Emily Dickinson's "I Felt a Funeral in My Brain" produces an image of a somber room, heavy and mournful music, and profound sadness. Those few words produce a deep and complex picture. At the same time, the poem's auditory imagery produces a sense of rhythmic, searing pain.

imperative case

the case which is used in giving instructions, directions, or orders, it uses an explicit or implied second person form: "[you,] shut the door" or "you need to shut the door"; "[you,] add one tablespoon of salt" or "you add one tablespoon of salt"; "James, please shut the door."

imperfect foot

a single poetic foot (either stressed or unstressed) by itself.

induction

reasoning which discovers general principles or 'laws' through the accumulation of individual facts. Laboratory experiments are controlled studies in which data (individual facts) are accumulated in the attempt to demonstrate a hypothesis. As such, they are excellent examples of the inductive method. Real world studies attempt, as completely as possible, to duplicate laboratory studies in terms of rigour. Similar procedures are followed, with the investigators taking pains to

compensate for the real world elements that inevitably affect the data drawn from such experiments.

After dropping erasers in front of various classes in excess of 100 times, I have determined that dropped erasers always accelerate toward the center of the earth at the rate of 32 feet per second per second, just as has been determined by more exacting researchers under laboratory conditions. Peripherally, I have determined that erasers emit small clouds of chalk dust upon striking the floor, at a rate dependent on their previous utilization as erasers. Careful measure of the emitted chalk dust would allow me to formulate "the law of spreading chalk dust."

intentional fallacy

a critic's claim to know the author's intent or the "true meaning" of a piece. The **New Critics** argued that it is impossible to know the author's true intent, therefore it should not be referred to in interpretation. Most reasonable contemporary critics give weight to the concept of 'intent,' as otherwise a convoluted, allegedly valid, path can be found to the most preposterous of conclusions. However, the initial New Critical reaction against claims of intention is worthwhile, as there is no route which leads to the unquestionable 'true meaning,' either conscious or unconscious, of a given work.

I suggest that intrinsic evidence should be the first level of consideration in interpretation, with extrinsic evidence secondary but not to be totally discounted. I would also submit that it is impossible to accurately discuss a work outside the realm of its historical or critical context, context which is important because it does shade and create intent.

A claim that Oscar Wilde's *A Picture of Dorian Gray* reflects Wilde's perception of the wretchedness of his own lifestyle (using preconceived conclusions to psychoanalyze the author through his own work) appears to me invalid and I would invoke the concept of intentional fallacy. However, I would make my own use of extrinsic evidence (yes, author's intent) in noting Wilde's own aesthetic philosophy, that art is art precisely because it is unreal, in rejecting any attempt to find sincerity or deep purpose in many of his sentimental passages. It seems to me entirely reasonable that Wilde might follow his own conscious standards in his writing.

I also cannot imagine a definition of **humor** that does not invoke intent.

internal rhyme

placing rhyme in places other than the end of a line.

interpolated story

a story included, as a story, within a larger work.

Ernest Hemingway's "The Snows of Kilimanjaro" include a number of interpolated stories which may be seen as the 'snows' of the title. Charles Dickens often included interpolated stories in his works, and his comic novel *Pickwick Papers* includes "The Bagman's Tale," a ghostly adventure experienced by an ancestor of Sam Weller, the best of several such stories found in the novel. The casual integration of the stories into the rambling Dickens piece as opposed to the precise placement and plot significance in the Hemingway story highlight the difference in literary structure of the two.

irony

a conflict between expectation and result; action or design and consequence; foreground and background tone, etc. serving to twist or reverse meaning. The New Critics, with their concern for structural elements of literature, often placed irony at crux of literary creation. Delineations of forms of irony (irony of place, structural irony, etc.) have their roots in that style of criticism.

Emily Dickinson's "heavenly hurt" uses irony to offer a paradox: there is no hurt in heaven, is there? Nathaniel Hawthorne's "Young Goodman Brown" feels the irony of recognizing the old lady who taught him his catechism in the devil's woods. The motto on the fallen pedestal in Percy Shelley's "Ozymandias" is ironic on two levels; the reader has no reason to despair in the face of the long dead Ozymandias's greatness, but the reader may despair as he realizes that all things of this world suffer the same fate as Ozymandias and his statue.

irony, dramatic

that specific form of irony which takes its power from the audience holding awareness of something outside the knowledge of the character. The audience gains much of its pleasure in the farcical musical "Hello Dolly" from Horace Vandergelder's ignorance of Dolly's machinations – plot elements of which the audience is fully aware.

irony, situational

the form of irony we may most often associate with the term, as it refers to the twisted conflict between intention and result. Charles Dickens's *Bleak House* is laden with situational irony: William Guppy inadvertently helps destroy Lady Dedlock by innocently attempting to gain the favor of her and Esther Summerson, with whom he imagines himself in love; his good intentions fail because old Krook, holder of certain dangerous papers, spontaneously combusts at the time he is expected to hand them over to Guppy and Tony Jobling; Lady Dedlock makes her suicidal flight unaware that her husband offers unconditional forgiveness and her secret will join her tormenter, Tulkinghorn, in the grave; the resolution of the Jarndice suit, which Richard Carstone expects to bring him riches and happiness, guarantees his poverty and propels him to his grave.

irony, verbal

the conflict (ideally unintentional) between stated words and their meaning (either overt, implicit, or connotative meaning). The line from "Dr. Strangelove," "Gentlemen, you can't fight in here, this is the War Room" is a perfect example, with its demands for civil behavior in a room dedicated to warfare.

J

Jungian criticism (from psychologist Carl Gustav Jung)

a school of criticism that sees literature in terms of archetypal meanings, as selected by the artist from the Collective Unconscious (a repository of memories or "hard-wired" instincts and patterns of thought that Jungians believe exist in the mind of all human beings). Jung's notions remain of interest as some contemporary linguists ascribe our ability to understand each other to similarities in our 'wiring.'

The coming-of-age story, according to Jungian Joseph Campbell, has universal elements. Thus Luke Skywalker's growing up in *Star Wars* corresponds to elements of the archetypal 'hero's quest,' as the young man goes forth, learns from a mentor, leaves the mentor behind, and successfully attempts a great quest. Huckleberry Finn's trip down the Mississippi in Mark Twain's novel is his journey to adulthood.

Ralph Ellison's *Invisible Man* protagonist breaks the pattern, as Ellison's narrator discovers and breaks from a series of false mentors (the School Superintendent, Bledsoe, Jack of The Brotherhood), never finding a true voice outside himself. It is Jim who gives Huck Finn the opportunity to say "Alright, I'll go to hell" and reject the conventions of the slave-holding South, but Ellison's protagonist has no source for his moral compass other than the grandfather who dies before his quest begins.

Shakespeare's Henry V series (*Henry IV* parts I & II and *Henry V*) show Prince Hal undertaking a rather Machiavellian education in applied statecraft at the hands of the rake and highway robber Falstaff, then applying the lessons as king. That the mentor should be a rogue, to be cast off once the age of responsibility is reached, is an interesting variation on a pattern in which the mentor normally dies (often with far too many sentimental tears).

A different form of Jungian content may be found in Neil Gaiman's *American Gods*, as he extends Jung's notion that the gods exist as personifications of human concepts and ideals into a literal battle of deities old and new. A Jungian would read Gaiman's novel as a study of the rising, existence, persistence, and transience of human aims, a suggestion that **archetypes** may be subject to cultural remolding.

K

kenning

A specific kind of two word descriptive, the kenning is an Old English descriptive, potentially rich in imagery or metaphor, based on the creation of a compound word describing the function of the designated object. The designation may be direct or may offer the description in indirect, imaginative, or enigmatic terms.

Philologist J.R.R. Tolkien's use of the device in *The Lord of the Rings* includes such direct application as naming a sword 'goblin-killer.'

The 'whale-road,' used in *Beowulf* as a name for the ocean, is more creative and pairs with a 'swan-road' which one might assume to refer to a lesser body of water. Robert Lowell borrows 'whale-road' from *Beowulf* for inclusion in his "The Quaker Graveyard at Nantucket."

the King Across the Water

if an Englishman (or particularly a Scotsman) , when drinking to the health of the King, used his arm to carry his drink over his water-glass or water bowl, he was surreptitiously drinking, not to the sitting King, but to James II or his descendents, the lineage displaced by the Glorious Revolution of 1688. Robert Louis

Stevenson's protagonists in *The Master of Ballantrae* drink to 'the King across the water' (in exile in France) at the beginning of their meals.

L

light stress

the softer syllable(s) of a word or of a poetic foot.

limerick

a five line rhymed form, often used as a vehicle for risqué jokes or comments. Thomas Pynchon's *Gravity's Rainbow* includes a large number of limericks on the phallic implications of rocketry. The limerick below offers the structure and, though 'G-rated,' should convey the potential for more salacious use of the form.

An old whaler who sailed from Nantucket
Thought to keep oil in a bucket.
"Use a barrel, you fool!
You've got the wrong tool!"
---And you skin the whale, you don't pluck it."

local color

the use of geographic details, language patterns, and other sociological and physical elements to give a piece of writing a real 'place.'

William Faulkner and Thomas Hardy are two of the most effective users of local color, as Faulkner's fictional Yoknapatawpha County fits nicely into the Mississippi Delta below Memphis and Hardy's renamed Wessex communities correspond precisely to the real cities, towns, and villages of southwestern England. Faulkner takes his characters into the real 'big city' of Memphis in works ranging in tone from *Sanctuary* to *The Reivers*. "Barn Burning" begins in what appears to be the modest farm country of north Mississippi prior to Abner Snopes's relocation to a rich Delta plantation. Hardy consistently renames his towns (Oxford becoming Christminster), but London remains London and landmarks, such as the Stonehenge where Tess Durbeyfield (*Tess of the D'Urbervilles*) meets her end, retain their names.

The **atmosphere** of folk pieces is highly dependent on good local color, as the moldering pub of Robert Louis Stevenson's "The Body Snatchers" and the chilled countryside of Robert Burns's dialect poems give the pieces much of their integrity and power. The barren moors are a necessary element to Emily Bronte's *Wuthering Heights*; London streets and street people are integral to many Dickens novels. John Kennedy Toole's *Confederacy of Dunces* offers the New Orleans streets, right down to the hot dog vendors of his day. The Appalachian atmosphere of Manley Wade Wellman's "Silver John" stories give the stories an authenticity lacking in, for example, the purported description of Durbin, West Virginia, that Stephen King attempts to use for a moment of color in *The Stand*. (Would-be writers take heed: fake color does not 'cut it'; your reader may have been to Durbin; open your eyes and see the real thing.)

logos (logic)

used in rhetoric instruction to refer to the elements of reason and evidence employed in an argumentative piece and the resultant logic of the piece. Logos

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would include deductive reasoning, inductive reasoning, empirical evidence used to support reasoning, and analogic reasoning.

Logos is borrowed from the Greek word which simultaneously referred to ‘word’ (thus the Biblical translation “In the beginning was the word”) and the order and structure of language, thought, and perhaps reality. This is demonstrated in Goethe’s *Faust* as his Faust, attempting a biblical translation, first substitutes ‘thought’ for ‘word,’ a justifiable selection, then changes his term to ‘deed,’ an indefensible mis-translation reflecting Faust’s own hubris.

Lost Generation

in very general use, the generation that bore its fruit in the years between the two World Wars. In specific literary reference, the circle of American émigré writers that came together in Paris in the years between the wars.

Prominent members of the Lost Generation included Gertrude Stein (*The Autobiography of Alice B. Toklas*) and Ernest Hemingway (*For Whom the Bell Tolls*).

lyric (poem)

a descriptive piece, a piece that “writes a picture.” Lyric poetry normally also includes regular metric structure and end rhyme.

John Keats’s “Ode on a Grecian Urn” is a lyric poem. William Wordsworth and Samuel Taylor Coleridge deliberately confounded conventions of the time by naming a collection *Lyrical Ballads*, breaking the categorization of descriptive and narrative pieces.